APRIL 2, 1955

MOTION PICTURE HERALD

The Academy Award Winners

THE PRODUCT SHORTAGE

The HERALD INSTITUTE of Industry Opinion

—How bad is it; what should be done about it?

REVIEWS (In Product Digest): STRATEGIC AIR COMMAND, THE PRODIGAL, THIS ISLAND EARTH, CONQUEST OF SPACE, JUMP INTO HELL, SHOTGUN, CRASHOUT, JUNGLE MOON MEN, MAMBO, GANG BUSTERS

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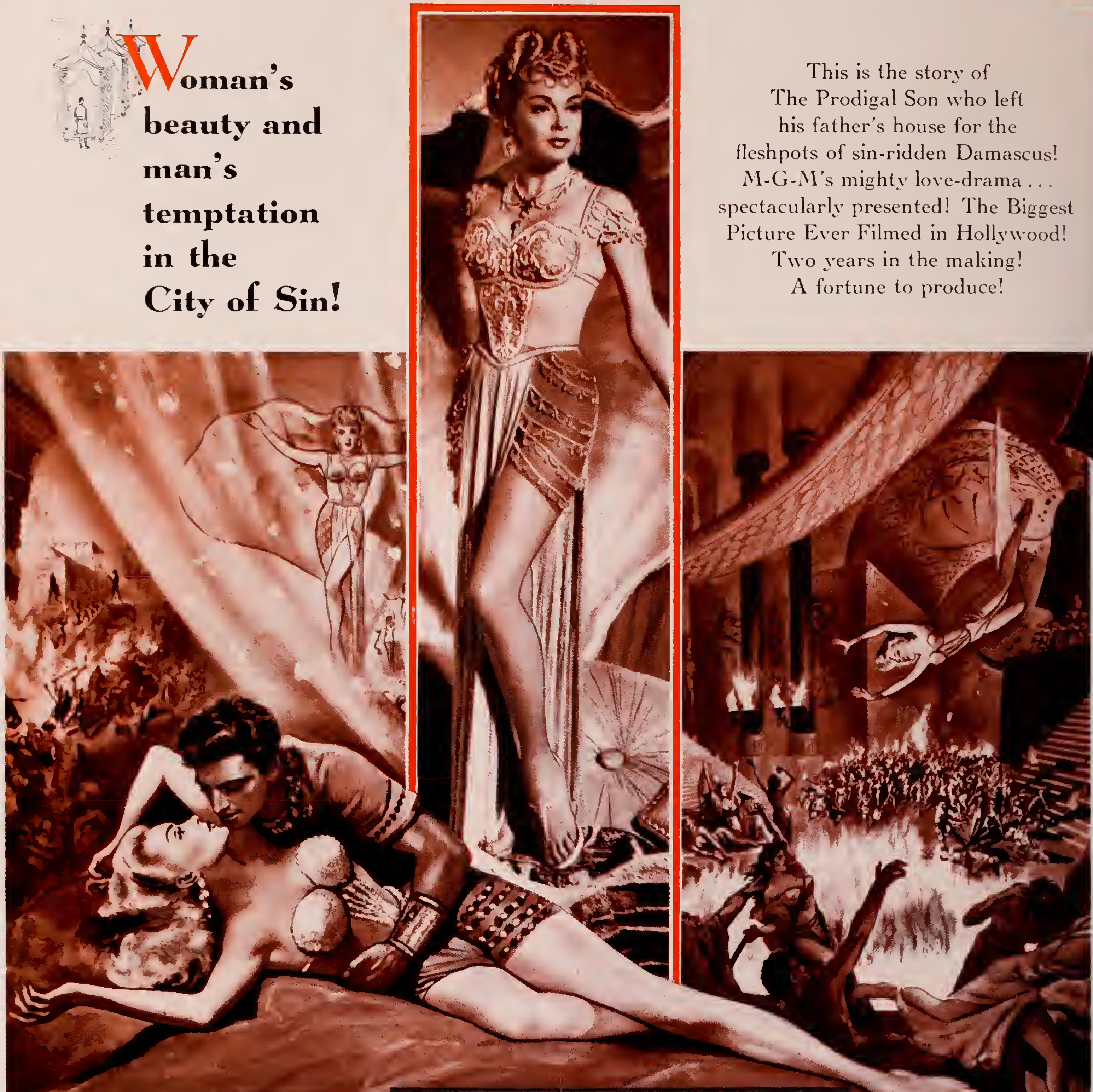
Woman's beauty and man's temptation in the City of Sin!

This is the story of
The Prodigal Son who left
his father's house for the
fleshpots of sin-ridden Damascus!
M-G-M's mighty love-drama . . .
spectacularly presented! The Biggest
Picture Ever Filmed in Hollywood!
Two years in the making!
A fortune to produce!



M-G-M's COLOR AND CINEMASCOPE SPECTACLE!

THE PRODIGAL

Starring

LANA TURNER · EDMUND PURDOM

LOUIS CALHERN with AUDREY DALTON · JAMES MITCHELL · NEVILLE BRAND
WALTER HAMPDEN · TAINA ELG · FRANCIS L. SULLIVAN · JOSEPH WISEMAN · SANDRA DESCHER

Screen Play by MAURICE ZIMM Adaptation From the Bible Story by JOE BREEN, JR., and SAMUEL JAMES LARSEN Photographed in EASTMAN COLOR
Directed by RICHARD THORPE Produced by CHARLES SCHNEE An M-G-M Picture

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

PRODIGAL" GIANT CAMPAIGN IN NEWS-PAPERS, MAGAZINES, RADIO and TV!

61 MILLION People Will See This Full-Page, Full-Color Ad! Just Part Of M-G-M's BIG CAMPAIGN!

BELOW IS SCHEDULE OF AD ON OPPOSITE PAGE!

It Appears in American Weekly, Sunday Supplement, May 8th Issues

Albany Times-Union
Baltimore American
Boston Advertiser
Buffalo Courier-Express
Chicago American
Cincinnati Enquirer
Cleveland Plain Dealer
Corpus Christi Caller-Times
Dallas Times-Herald
Detroit Times
Houston Chronicle
Huntington, W.Va. Herald-Advertiser
Knoxville Journal
Los Angeles Examiner
Miami Herald
Milwaukee Sentinel
New Orleans Item
New York Journal-American
Philadelphia Bulletin
Pittsburgh Sun-Telegraph
Portland Oregonian
St. Louis Globe-Democrat
St. Paul Pioneer Press
San Antonio Light
San Francisco Examiner
Seattle Post-Intelligencer
Syracuse Herald-American
Washington Post & Times-Herald
Wichita Beacon

Also, in Parade, Sunday Supplement, May 8th Issues

Akron Beacon Journal
Albuquerque Journal
Allentown Call-Chronicle
Augusta Chronicle
Baton Rouge Advocate
Beaumont Enterprise
Boston Post
Bridgeport Post
Charleston, W.Va. Mail
Chicago Sun-Times
Columbus, Ga. Ledger-Enquirer
Columbus, Ohio, Citizen
Denver Rocky Mountain News
Detroit Free Press
El Paso Times
Erie Dispatch
Evansville Courier & Press
Fort Wayne Journal-Sentinel
Fort Worth Star-Telegram
Greenville, S. C. News
Harrisburg Patriot-News
Hartford Courant
Indianapolis Times
Jackson, Miss. Clarion-Ledger
Knoxville News Sentinel
Little Rock, Ark. Gazette
Long Beach, Calif. Independent-Press-Telegram
Long Island Press
Macon Telegraph & News
Madison, Wisc. State Journal
Newark Star-Ledger
New Bedford Standard-Times
Oakland Tribune
Pasadena Star-News
Peoria Journal-Star
Portland, Me. Telegram
Roanoke, Va. Times
St. Louis Post-Dispatch
St. Petersburg Times
San Diego Union
Scranton Scrantonian
Sioux Falls, S. D. Argus-Leader
Syracuse Herald-American
Tucson Star
Washington Post & Times-Herald
Wheeling News-Register
Youngstown Vindicator

Also, in Independent Sunday Supplements Appearing At Playdates

Denver Post
Louisville Courier-Journal
Atlanta Journal-Constitution
Des Moines Register
Minneapolis Tribune
Dayton News
Oklahoma City Oklahoman
Tulsa World
Omaha World-Herald

Also, in Chicago Tribune, Philadelphia Inquirer May 8th—in N. Y. Daily News May 15th

TEASER ADS!

Advance campaign in 31 top cities. 15 insertions in each newspaper averaging 125 lines per insertion.

MAGAZINES!

'Picture of the Month' and 'Lion's Roar' columns in national magazines (Readership 109,261,300). Also Fan Magazines (Readership 10,979,200).

RADIO COVERAGE!

The "Blair" Bulk plan 3 weeks in advance in 41 markets with 12 one-minute spots weekly. Total 1,476 spots.

TV CAMPAIGN!

Spectacular TV footage radiating from 32 cities with 12 one-minute daytime spots weekly for 3 weeks. Total 1,152 spots per week.

GET PRESS-BOOK!

Order free from National Screen Service the big "PRODIGAL" press-book. This is the biggest picture ever produced in Hollywood and the press-book reveals most extensive campaign since "Quo Vadis."

A BLAZE OF EXCITEMENT THAT NEVER LETS UP

THE WHI

IN AUSTIN APRIL 1

DALLAS

THE B

"St

PRODUCED AND
DIRECTED BY
MERVYN
LEROY
FOR
WARNER BROS.

STARRING

GREER GARSON ·

WARNERCOLOR CINEM

CO-STARRING

CAMERON MITCHELL LOIS SMITH WITH WALTER HAMP

With the voice of FRANKIE LAINE singing "STRANGE LADY IN TOWN"! The recor

WHEN THAT LOVELY LADY LETS HER RED HAIR DOWN!

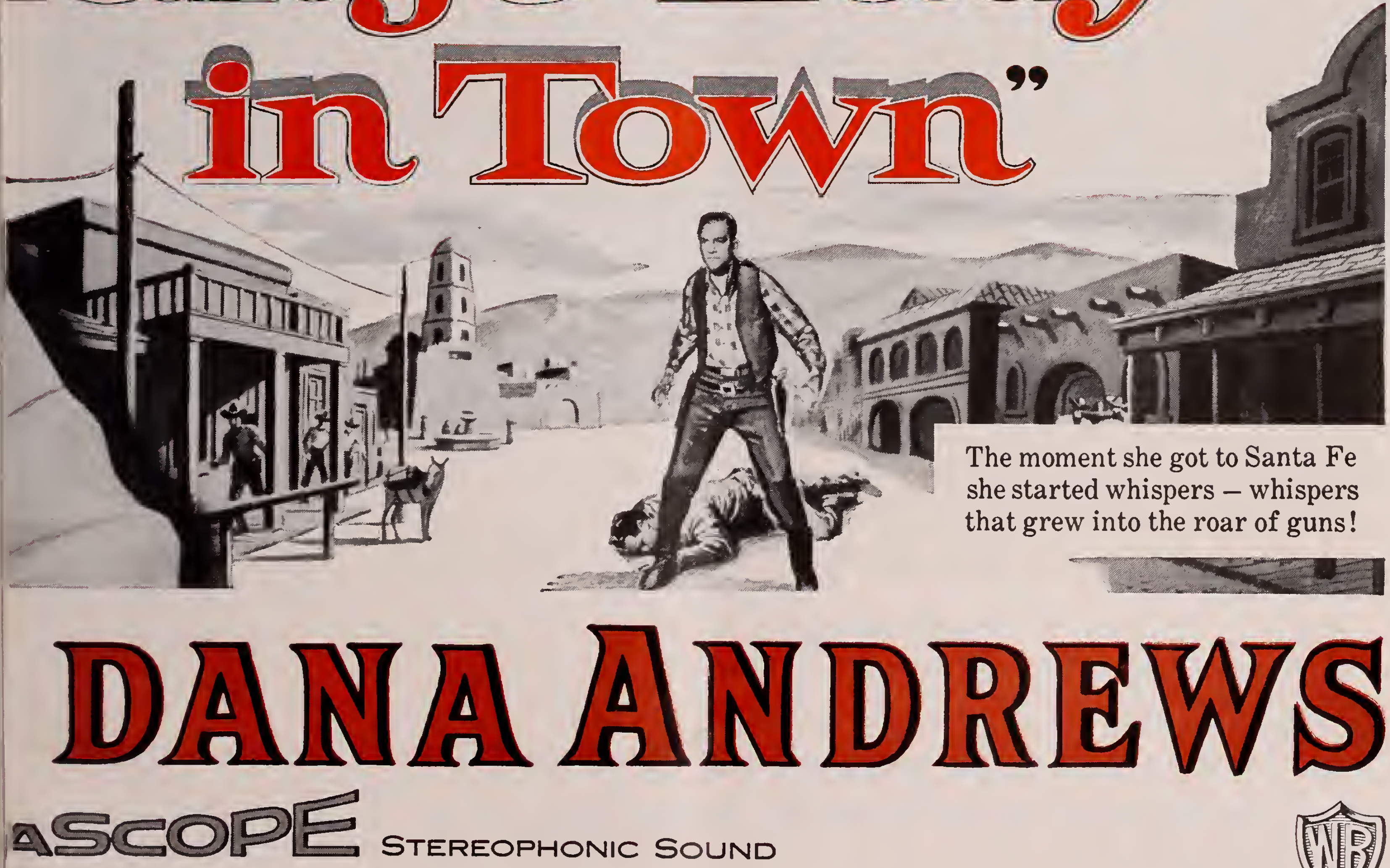
HEADLINES IN THE MAKING!

The whole press corps of Texas is set to turn out for Greer Garson, Dana Andrews, Mervyn LeRoy and Gonzalez Gonzalez, guests of honor at the inauguration of the new Press Club in Austin. Dozens of big showmanship ideas lined up for big national coverage!

RLWIND PRE-RELEASE PREMIERES BEGIN
2, SAN ANTONIO APRIL 13, HOUSTON APRIL 14,
APRIL 15, FORT WORTH APRIL 16!

IG ATTRACTION IN EVERY TOWN
WILL SOON BE

range Lady in Town”



The moment she got to Santa Fe she started whispers — whispers that grew into the roar of guns!

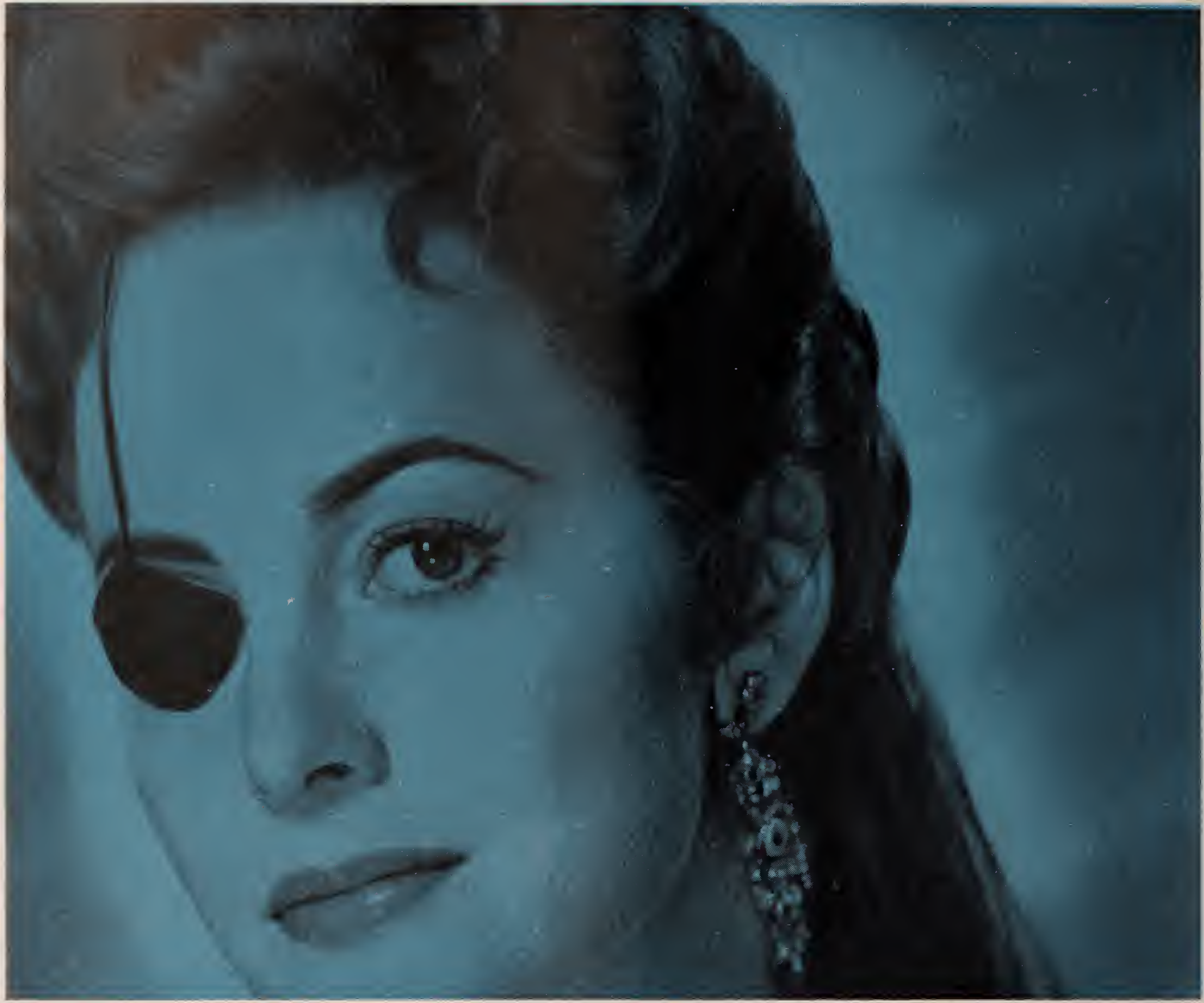
DANA ANDREWS

ASCOPE STEREOPHONIC SOUND

DEN · GONZALEZ GONZALEZ STORY AND SCREEN PLAY BY FRANK BUTLER

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

I's a sensation already! See your disc jockeys now and put it to work for you!



Man-to-man talk about *"That LADY"*

SOON you will share the intimate, scandalous details of history's most notorious mistress of palaces, whose boudoir was a salon, whose secret love affairs were the target of mobs. The most provocative story in years... the picture that shocked a nation. No wonder it was acclaimed as an international best-seller and then as a tremendous Broadway success in which Katharine Cornell chose to star. Now it comes to you in all its grandeur and passion. Photographed on location amidst the breath-taking vistas of Spain in the full majesty of CinemaScope and Color by DE LUXE.

OLIVIA de HAVILLAND
GILBERT ROLAND
in *"That LADY"*
CINEMASCOPE
introducing PAUL SCOFIELD
co-starring
FRANCOISE ROSAY
DENNIS PRICE
Produced by SY BARTLETT • Directed by TERENCE YOUNG
Screenplay by
ANTHONY VEILLER and SY BARTLETT
From the Novel by KATE O'BRIEN
Color by DE LUXE
An Atalanta Production
Released by 20th Century-Fox

"SOON IT WILL BE A PLEASURE TO DO BUSINESS WITH *'That LADY'* FROM 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* MARTIN QUIGLEY, JR., *Editor*

Vol. 199, No. 1 April 2, 1955

Operation Defense

THE motion picture industry is justly proud of its record in support of the military services—and all other branches of the Government—during World War II. It is entitled also to take some satisfaction from what it is doing during present day conditions of "cold war". However, this is a good time to take stock and determine whether everything properly possible is being done now, especially to help the armed forces. There is no better way to build the standing of the theatre and its owner in the community than by cooperating in this regard.

Negotiations have been going on for some time in Washington between representatives of the Department of Defense on the one hand and exhibitor spokesmen and a committee of the Motion Picture Association of America on the other. The purpose of these discussions is to work out a pact aimed at cutting down or eliminating competition between theatres on military establishments and civilian theatres and drive-ins. At issue are matters of priority of release, clearance, admission policies and other operating details.

It is certainly true that no military theatre should engage in "unfair" competition. However, individual theatres alleging such competition and spokesmen for the industry as a whole should be careful that military officials, personnel and the public at large understand the issues.

The industry and all responsible individuals in it are not interested in seeking to take away from the military motion pictures which are so important for morale. Quite the contrary, the industry in peace, cold war, or shooting war is anxious that its pictures do all they can to help entertain those persons on whom the physical survival of the country and the free world depends.

Military topics, now as in the past, frequently make excellent screen material. Both nationally and on the local level motion picture distributors and exhibitors are quick to take advantage of assistance from the Armed Services in promoting public interest in such films. It is possible that a rekindling of some of the industry war-time enthusiasm for making the cooperation in the individual communities more of a two-way street would be constructive both for the Army, Navy and Air Force and for the theatres concerned.

President Eisenhower and other qualified officials have stated that the United States faces a period of world tension that may last fifty years. This means that for the first time in the history of the United States we are faced with the prospect of maintaining indefinitely a standing military establishment of huge proportions. In contrast, for example, only twenty years ago the entire U. S. Army included fewer men than comprised the police forces in our ten largest cities.

The military need the help of the industry, and especially of the local theatre everywhere, in attracting good men and having them adopt one of the Armed Services as a career. From different points of view "The Long Gray Line", and "Bridges at Toko-Ri", now in release, and "Strategic Air Command", to open next month, illustrate aspects of the problems of career military service. Today the need is not so much for "recruits" as for young career professionals. The motion picture industry can contribute much to the dual job of attracting the right kind of people to the armed services and keeping them entertained.

■ ■ ■

A Man at Work

THE tremendous advance campaign for 20th-Fox's film based on the life of Rev. Peter Marshall, "A Man Called Peter", is a striking example of the initiative and resourcefulness of Charles Einfeld, vice-president in charge of advertising and publicity. Mr. Einfeld directed his staff to proceed along two parallel lines which should result in the film being brought to the favorable attention of the maximum number of persons possible. While advance screenings for so-called "opinion makers" have been general in the industry whenever the subject matter or scope of a feature indicated, it is to be doubted that they have ever been conducted on such an extensive and intensive scale as for "A Man Called Peter". It is estimated that the audiences of clergymen at the screenings now number over 100,000. These men will certainly be volunteer 20th-Fox press agents for this film, bringing it to the notice of millions of infrequent movie-goers on account of its religious values. The other line of attack worked out by Mr. Einfeld and his associates is a big pre-opening newspaper advertising campaign which does not neglect the spiritual elements in the story but emphasizes the fact that it is a human, moving love story of broad appeal.

■ ■ ■

Food for Thought Dept.—Herbert J. Yates, president of Republic, warned producers, distributors and exhibitors March 26 that business conditions in the next six months are likely to determine the future course of the industry for the next two years. "Producers and exhibitors must join hands now in a common cause to increase theatre attendance or both face an economic readjustment," he said.

—*Martin Quigley, Jr.*

Letters to the Herald

Teen-Age Scale

To the Editor:

The portion of your editorial of March 19 regarding "the need for a teen-age scale in many theatres" should receive the study you suggest by exhibitors. The subject deserves it.

Just to add a bit of factual experience to the view you set forth—ever since we went to an adult admission price of 50 cents in early 1953 we have had three price brackets. Children—10 cents, and young people from 12 through senior class—35 cents, for the very reasons you state. Youngsters of 12, 13 and 14 years old are far from being adults and are pretty much wholly dependent on mother or dad for show money.

I know of no other theatre in the smaller towns in Texas doing this, but the response is so good, and the good feeling it maintains all along the line is so often voiced that we continue the policy and consider it good business for our theatre operation from every point of view.

It's amazing how many "teen-agers" repeat on a show they like at 35 cents—and the other 15 cents? You and I both know that most of its from most of the young folks goes right to the candy bar or concession stand, as a matter of course.

I'm sometimes surprised that this simple policy and breeder of goodwill is not a common theatre practice, simply because it works.—*HENRY REEVE, Mission Theatre & Drive-In, Menard, Texas.*

"Mail Order Path"

To the Editor:

May I propose what I think is a simple, workable idea for settling disputes in small situations such as you have in mind ("Mail Order Path to Peace"? Why not return autonomy to the local branch manager? Have you any idea of what has happened out in the field with regard to the present position of the man who operates a film exchange. Today he is nothing more than a glorified office boy with supervision of personnel, bookings, shippings and collections as his principal duties. He has practically no authority to approve deals his salesmen make, and in more and more instances buyers, especially those with a group of theatres, are bypassing him entirely and are dealing directly with district managers, division managers and even New York heads themselves.

This branch manager knows better than anyone else the true conditions of the exhibitors in his territory. He knows their towns, their grossing potentials and what they can safely pay for film. He knows something about their overhead and their integrity as individuals. Today, the most important problem facing these small exhibitors is the confiscatory cost of film. The branch manager knows that when he sends out a salesman to demand insane and immoral terms from an exhibitor, he is committing a crime.

However, he has instructions from self-seeking higherups, who are more interested in furthering their own selfish careers than in the health of the industry that nurtures them. But, reacting to the merciless bludgeoning he gets from above, the branch manager must continue to commit these crimes, fearful lest his own job be lost.—*ROY L. KALVER, Kalver Theatres, Decatur, Indiana.*

To the Editor:

In your editorial, "Mail Order Path to Peace" [The HERALD, February 26, 1955] you have struck at the very heart of the problem. Arbitration is fine if both parties agree to arbitrate those things that are causing the friction. If you can convince the film companies to go along with your idea to install a fact-finding system on film disputes for the exclusive use of theatres grossing less than $500 per week, I am sure it would be most helpful in saving theatres in this category as well as being a big step toward establishing an over-all arbitration system to handle film disputes of all classes of theatres.—*TRUEMAN T. REMBUSCH, Franklin, Ind.*

Thanks for Assistance

To the Editor:

We thank you very much for having so kindly printed our letter in Motion Picture Herald of February 26, as a result of which we received letters from several firms who endeavored to assist us in the matter. Although we have not yet overcome all the obstacles, we are very grateful to all those who tried to advise us in this connection. —A. L. Chissick, *Haifa Theatres, Ltd., Haifa, Israel.*

TV Quicksands

To the Editor:

For some time the pattern has been very clear. Beneath the glittering structure of the TV industry are the quicksands of financial insolvency and guesswork. So the TV industry is running a gigantic bluff and doing it so well that the FCC is acting as its official wet nurse, and the movie industry ready to give up without fighting for its own rights.

To cover up its blunders the FCC is searching for the sacrificial goat, and you know who that will be.—Wilbur Flaherty, *Strand Theatre, Fort Dodge, Iowa.*

MOTION PICTURE HERALD

April 2, 1955

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On the Horizon

HUGHES-ODLUM

That report is here again: RKO Pictures Corp. is being sold, or is not being sold. Toolmaker Howard Hughes, principal stockholder in the company from which he bought the production-distribution facilities and financier Floyd Odlum are said to have met again. This time in Miami. A spokesman for RKO, reliable but unnamable, said he understood negotiations are on again. The company has certain advantages in that its only assets are a capital loss carry-forward of $30,000,000 or so; cash in hand of $17,796,958, and interest.

REGULATION

A bill to prohibit Philadelphia motion picture houses from exhibiting first run films for longer than six weeks was introduced in the Pennsylvania state legislature last week. Other cities or areas were not mentioned. The measure was introduced by Representative Vincent Scarcelli and Louis J. Amarando, Philadelphia Democrats.

PATTERN

"Patterns", the television drama about big business which made such a hit when it was first shown January 12 that it was repeated February 9, will be produced as a motion picture by Jed Harris and Michael Meyerberg for United Artists release. Rod Sterling, writer of the original play, and Fielder Cook, who directed, will repeat for the screen version.

LAUNCHING

Cecil B. DeMille, who is renowned for a certain type of showmanship which has overtones of dignity, erudition, and, optimistically, historic significance, on Monday made certain Hollywood and the world knew of a special event. That was the day he began shooting "the biggest film in the history of the screen". It is "The Ten Commandments". Fittingly, Paramount announces, into it went the planning of ten years, five years of pre-production research, three years of writing, and three months of advance location filming in Egypt. The shooting will take 104 days, a very long schedule indeed. Another quote: "This may be the first motion picture to come close to a gross of $100,000,000."

DRESSED UP

Awaited each year not only by 86,000 stockholders but by the financial world and its journalists, is the Eastman Kodak annual report. It always is laid out efficiently and modernly, printed beautifully on heavy coated paper, and naturally illustrated superbly, in black and white and in color. This one, this week, for 1954, is no exception. Last year the report won the "Oscar" of "Financial World" as the best financial report from among some 5,000. By the way, 1954 earnings were $69,800,000, Eastman's highest so far.

CROWNING

Twentieth Century-Fox's unusually able and versatile advertising, publicity and exploitation staffs seem on their latest assignment "A Man Called Peter" to have pulled out every piece of promotion in the huge library of ballyhoo. It all is crowned, as the picture bowed into history Thursday evening in New York, by a new song which may or may not reach your ears on radio, TV, records, jukebox and whatever. The song is "A Man Called Peter", published by Ross and Jungnichol of New York, and written by Charles Tobias, Ken Sloan, and Max Stein. Mr. Stein is 20th-Fox's advertising copy chief.

LINDY

Here is a bit of casting probably everyone will find apt. Warners has chosen James Stewart to portray the diffident shy Charles Lindbergh, in "The Spirit of St. Louis". Mr. Stewart, incidentally, also during the War was a colonel in the Air Force.

Floyd Stone-James D. Ivers
J. A. Otten-Vincent Canby

WHEN AND WHERE

April 4-5: Annual convention of Theatre Owners Association of North and South Carolina, Charlotte Hotel, Charlotte, North Carolina.

April 5: MGM Ticket Selling Workshop, Charlotte Hotel, Charlotte, N. C.

April 12: MGM Ticket Selling Workshop, Atlanta, Ga.

April 18: MGM Ticket Selling Workshop, Statler Hotel, Buffalo, N. Y.

April 18-22: Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

April 20-22: Union Internationale de l'Exploitation Cinematographique, Paris, France.

April 26: MGM Ticket Selling Workshop, Orlando, Fla.

April 26-May 10: International Film Festival, Cannes, France.

May 2-3: North Central Allied, annual convention, Minneapolis.

May 4: MGM Ticket Selling Workshop, Nicolett Hotel, Minneapolis.

May 4-5: Annual convention of Variety Clubs International, Ambassador Hotel, Los Angeles.

May 4-6: Annual convention, Allied Independent Theatre Owners of Iowa-Nebraska, Hotel Savery, Des Moines, Iowa.

May 6: MGM Ticket Selling Workshop, Des Moines, Iowa.

May 10: MGM Ticket Selling Workshop, Billings, Mont.

May 10-12: Third annual joint meeting of the Missouri-Illinois Theatre Owners and the Kansas-Missouri Theatre Association, Arrowhead Lodge, Lake of The Ozarks.

May 15-17: Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Association, Biltmore Hotel, Atlanta.

June 6: MGM Ticket Selling Workshop, St. Louis, Mo.

June 13: MGM Ticket Selling Workshop, Santa Fe, New Mexico.

June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

June 20: MGM Ticket Selling Worshop, San Francisco.

June 26-28: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

This week in pictures

by the Herald

ALLIED ARTISTS DAYS, recently, in key cities, as the talent-refreshed company tells showmen of plans to spend $25,000,000 on the product they need. At the left, in New York, Steve Broidy, president, is the keynoter. On the dais with him are executives Al Crown, Lloyd Lind, Norton Ritchey; and guest speaker Leonard Goldenson, president of AB-Paramount Theatres. Below, the dais in Boston: New Haven manager John Pavone, Boston attorney Herman Mintz, New England franchise holder Herman Rifkin, Mr. Broidy, circuit owner and luncheon toastmaster Martin Mullin, general sales manager Morey Goldstein, exhibitor Julian Rifkin, district manager Ben Abrams; and advertising director John Flinn.

TECHNICOLOR

KIRK DOUGLAS DAYS, in Albany, as the star of Universal's "Man Without a Star" returned to his native territory for the film's opening at the Troy, Troy. Above, circuit owner Louis Schine, Mr. Douglas, Donald Schine, and branch manager Norman Weitman.

by the Herald

VARIETY CLUB DAY, New York. Monthly luncheon this time introduced two personalities, model and actress Anita Ekberg and comedian Buddy Hackett. Miss Ekberg acknowledges an introduction and tribute. With her, chief barker William J. German, luncheon toastmaster Harold Klein, Mr. Hackett, and Martin Levine.

M'S TICKET-SELLING
-M'S 33 E IBITOR
ENTRY

by the Herald

MGM'S DAY, in New York, at a luncheon of the Associated Motion Picture Advertisers, the dining room dressed as an MGM Ticket Selling Workshop. Left, the chief MGM spokesman, Mike Simons, its director of exhibitor relations, tells what the Workshop is, and how it works.

by the Herald

ROBERT BASSLER, producer of UA's "Gentlemen Marry Brunettes," said in New York last week so much production in Europe, where he made the picture, has made technicians and equipment scarce. He is all for authenticity—location shooting.

STANLEY KRAMER came to New York this week and at the United Artists office spoke about "Not as a Stranger" and his future plans. The picture will be advertised $1,200,000 worth and definitely will bring 10 to 15 million dollars, putting the company and himself in an historic position, he predicted. His next will be "The Pride and the Passion," in Spain. He is a one-picture-at-a-time man and likes to have for himself and preferably one backer the risks, creative pleasures, and profits.

by the Herald

ON THE SET of Paramount's "The Court Jester": star Danny Kaye, production chief Don Hartman, visitor John J. Fitzgibbons, Famous Players Canadian circuit president; and Paramount board chairman Adolph Zukor.

by the Herald

W. R. FRANK, left, producer of "Sitting Bull" and a Minneapolis exhibitor, said in New York the other day he will help the picture's openings in Europe by appearances, interviews and lectures. Mr. Frank sees the need in pictures, however well made, of drawing stars.

Creative experiences
help to
develop children

AT THE MUSEUM OF MODERN ART Italian Cinema program, in New York: Goffredo Lombardo, Jr., head of the Italian producers, and Alberto Lattuada, director, with IFE vice-president E. R. Zorgniotti, left.

ESCAPE, from his crashed bomber, for Gregory Peck. The scene is in United Artists' "The Purple Plain" which opens in New York shortly, at the Capitol Theatre.

ACADEMY NAMES WINNERS

by WILLIAM R. WEAVER
Hollywood Editor

ONCE again Lady Hollywood slipped into her best party dress for a special Wednesday night social, and limousined to the RKO Pantages theatre, for accolade-time had rolled around once more. It was the twenty-seventh annual awarding, this March 30, of the Oscars for achievement in film-making, by the Academy of Motion Picture Arts and Sciences. Nominations came from 13,438 members of the Academy in all its production branches, and the final voting from some 1,700 members, who received their ballots March 1 and cast them by March 15. The inevitable and reputable Price, Waterhouse & Company did the tabulating with all its accounting skill, Bob Hope master-of-ceremonied the affair with all his unaccountable skill, and the 1954 results, heard and seen nationwide via TV and radio, in the divers categories:

Best Motion Picture:
"On the Waterfront," Columbia, Sam Spiegel, prod.

Best Performance by an Actor:
Marlon Brando, "On the Waterfront," Columbia.

Best Performance by an Actress:
Grace Kelly, "The Country Girl," Paramount.

Best Performance by a Supporting Actor:
Edmond O'Brien, "Barefoot Contessa," U.A.

Best Performance by a Supporting Actress:
Eva Marie Saint, "On the Waterfront," Columbia.

Best Achievement in Directing:
Elia Kazan, "On the Waterfront," Columbia.

Best Achievement in Writing
Motion Picture Story:
"Broken Lance," 20th-Fox, Philip Yordan.

Screenplay:
"The Country Girl," Paramount, George Seaton.

Story and Screenplay:
"On the Waterfront," Columbia, Budd Schulberg.

Best Cinematography, Black-and-White Film:
"On the Waterfront," Columbia, Boris Kaufman.

Best Cinematography, Color Film:
"Three Coins in the Fountain," 20th-Fox, Milton Krasner.

Best Art Direction, Black-and-White Film:
"On The Waterfront," Columbia, Richard Day.

Best Art Direction, Color Film:
"20,000 Leagues Under The Sea," Disney, Buena Vista; John Meehan; set decoration, Emile Kuri.

Outstanding Music in Motion Pictures.
Best Scoring of a Musical:
"Seven Brides for Seven Brothers," MGM, Adolph Deutsch and Saul Chaplin.

Best Music Score, Drama or Comedy:
"The High and the Mighty," Warners, Dimitri Tiomkin.

Best Song First Used in Eligible Picture:
"Three Coins in the Fountain," from "Three Coins in the Fountain," 20th-Fox; music, Jule Styne; lyrics, Sammy Cahn.

Best Costume Design, Black-and-White Film:
"Sabrina," Paramount, Edith Head.

Best Costume Design, Color Film:
"Gate Of Hell," Daiei-Harrison, Sanzo Wada.

Achievement in Documentary Production
Short Subjects (Documentary):
"Thursday's Children," British Information Services, Morse Films, prod.

Features (Documentary):
"The Vanishing Prairie," Walt Disney, Buena Vista.

Best Film Editing:
"On The Waterfront," Columbia, Gene Milford.

Best Sound Recording:
"The Glenn Miller Story," Universal-International.

Best Special Effects:
"20,000 Leagues Under The Sea," Walt Disney.

Best Short Subjects
Cartoons (1,000 feet or less):
"When Magoo Flew," UPA, Columbia.

One-Reel:
"This Mechanical Age," Warner Brothers.

Two-Reel:
"A Time Out of War," Carnival Productions.

Scientific and Technical Award (*Class 1*)
Paramount Pictures, Loren L. Ryder, John R. Bishop, all staff members for developing VistaVision.

HERALD INSTITUTE FINDS:

STUDIOS, DISTRIBUTION DISAGREE ON SHORTAGE

by JAMES D. IVERS

PRODUCTION agrees with exhibition that there is currently a serious shortage of product, although they do not ascribe the same reasons or the same gravity to that conclusion. On the other hand distribution, in a ratio of about three to one, scoffs at the term "shortage," admitting that there is a problem only to a certain extent in specialized situations. Production overwhelmingly is of the opinion that Hollywood's production is not being operated to its fullest capacity and assigns, as the principal reason, a shortage of good stories.

Exhibition Had Insisted A Shortage Exists

Those are the major conclusions of Part II of this sixteenth study by the Herald Institute of Industry Opinion. Part I, published last week, detailed exhibition's almost unanimous agreement on the fact of the product shortage, the opinions on its causes ranging from the flat charge that it was deliberately contrived to the self-condemning opinion that more could be done with what is currently available.

That an area of serious friction exists between distribution and exhibition over the basic questions of how much product is needed and how much and what kind is being supplied is an inevitable conclusion of study of the replies from members of the panels in these two branches.

A total of 82.5 per cent of exhibition says positively there is a product shortage, only 10 per cent holding the present number of Hollywood features is about right for exhibition's needs. The more extreme charge that the resulting seller's market is a deliberate contriving of the producers and distributors and even the more moderate hold that if not deliberate, at least the distributors are exploiting the situation to its fullest advantage.

On the distribution side only 17 per cent flatly admit there is a product shortage. Thirty-nine per cent declare there is no shortage and another 44 per cent admit in varying degree that there may be an effective shortage of product in some situations.

Also, however, only 25 per cent of the distribution panelists say they think more features are needed and when asked the optimum number of feature release for 1955 the answers averaged out to 308. There were dissenters in both directions from this figure, the more extreme estimating that the exhibition plant should get along with as few as 175 and one or two saying that as many as 500 might be needed.

Question: In your opinion is there a product shortage?

	Production	Distribution
Yes	53%	17%
No	31%	39%
Depends	16%	44%

Question: Taking all factors into consideration how do you rate the current feature production schedule numerically?

	Production	Distribution
About right	44.3%	75%
More needed	55.7%	25%

N.B.—No one said fewer features are indicated.

Question: How many features, exclusive of series Westerns, foreign pictures, etc., should be in distribution in 1955 to fulfill requirements of exhibition? (Asked of distribution.)

Average: 308 Range: 175-500

Question: Do the features so far scheduled for 1955 fully utilize Hollywood production capacity? (Asked of production only.)

Yes 11% No 89%

Question: What are the chief factors in short supply which make an increase in production difficult? (Asked of production only.)

Stories	77%
Producers	72%
Money	31%
Stars	15%
Physical facilities	12%
Other*	26%

---

*These included: Lack of courage; lack of a profitable market; demand by financiers for big names.

N.B.—Reasons total more than 100% because panelists voted for more than one.

Returning exhibition's charge of mis- or mal-management, the distribution panelists were not slow to criticize exhibition. One reply sums up the position of those who held there is no shortage: "Too many good to excellent pictures are being passed up by small town exhibitors to support the charge that there is a shortage."

This theme was elaborated on in answers to a question on what steps should be taken to lessen the effects of the shortage. It appeared in statements like: "More quality films would be released if the producers could be assured of a profit," and "Exhibitors should sell and promote existing pictures to encourage the production of more."

Along more thoughtful lines, some distributors answered the question on what might be done with the same thought which appeared in some exhibition answers. This is a proposal for a plan to regulate the release of top quality pictures so as to eliminate the cycles of famine and plenty. One said, "The present supply of top product is adequate but the releases should be more evenly distributed to avoid the peaks and valleys."

Other answers ranged along more established lines such as encouraging more independent production, extending the single feature policy into all territories, and encouraging producers to experiment with unusual stories and new star names.

Asked what they thought of present exhibition efforts to sponsor independent production, the distributors were more vehement. A small minority approved on the ground that the industry can always use good pictures no matter who puts up the money. The majority ranged from very dubious to outright jeering, from "Impractical" to "They know not what they do."

Production panel members of the Institute took a more balanced view of the problem, 53 per cent of them agreeing that there is definitely a shortage of product and another 16 per cent agreeing that there may be. In their case the "Depends" was interpreted as meaning that there is a shortage of top quality product. The charges and

(*Continued on following page*)

The HERALD INSTITUTE of Industry Opinion

FILM SHORTAGE

(Continued from preceding page)

counter-charges of the exhibition and distribution branches were notably absent in the production group, but a number of them found fault with present studio policies and practices, apart from the bearing of the problem on the other branches.

Production Plant Not Utilized to Capacity

In this category an amazing 89 per cent of them said that the feature product currently scheduled for 1955 does not fully utilize the capacity of the Hollywood production plant. And asked what single factor was most lacking at the present time in this respect, the majority thought it would be the lack of good or suitable stories. The other factors in order were good producers, money, stars, directors and physical facilities. A few cited lack of courage and one attacked "Studio domination by individuals" who by their policies or lack of them give the product a deadly quality of sameness.

There was, of course, some criticism of exhibition policies. One panel member said, "Unfortunately the theatres will not support a picture without name value. They'd pass up a fairly good picture to buy a bad one with name value." Another suggested, "Why don't exhibitors use more good short subjects and advertise them. . . . People love to laugh. . . . But sell them."

There was some sentiment, too, for a greater understanding by all branches of each other's part in the over-all industry.

On the question of what can or should be done, a majority indicated the encouraging of competent independent production, most of them, however, insisting that pains should be taken to keep the level of the product high. One or two repeated distribution's injunction that theatre owners should put more effort into selling attractions to the public, another suggested the speeding up of releases by supplying more prints, and still another doubted that any increase of quality pictures could be forced.

Production doubts the efficiency of production sponsorship by exhibition. Questioned on this point a majority disapproved, mostly on the ground that exhibitors should tend to their theatres, each group "should do the job they know how to do." Another segment was dubious, one saying "Let them try—then they'll know the producers' woes better." And the smallest group of all was in favor as "A step in the right direction."

Parts I and II of this Institute study covered the reactions of exhibition and production-distribution to the product shortage and their suggestions on a remedy. Part III, covering the measures exhibition has already taken and the changes in operating policy made necessary by the slower flow of product, will be published in an early issue of The HERALD.

HIT "SCRAMBLED" FILM OPPOSING TOLL TV

Exhibition's National Committee Against Pay-As-You-See TV has lodged a "strong protest" against the way the anti-toll TV arguments came across on last Sunday's CBS-TV show, "Omnibus," one of the sponsors of which is Eugene McDonald's Zenith Radio Corporation. The committee wired Robert Saudek, producer of the show, and Frank Stanton, CBS president, that the film sequence devoted to George B. Storer, TV and radio station owner who spoke against toll TV, was poor in quality and the voice seemed to be "scrambled." This did not happen with the pro-toll TV arguments aired on the show. The committee, noting that it was "incomprehensible" that such scrambling should happen on a filmed sequence, declared that "Omnibus" was "definitely obligated" to make further time available to Mr. Storer and his views on the subject.

Starr Addresses Quebec Theatre Owners Meeting

MONTREAL: Alfred Starr, board chairman of Theatre Owners of America, was the main speaker last week at the first annual meeting of the recently formed Theatre Owners Association of Quebec. Close collaboration between the two organizations was decided at the meeting but formal amalgamation will follow later as officers of both groups go into respective bylaws. Mr. Starr said that it has been his desire for a number of years to develop an international organization and that the affiliation of the Quebec group would be of tremendous importance to all. Officers elected at the meeting were E. N. Tabah, president; Ed Gauthier, first vice-president; Albert Berthiaume, second vice-president, and Joseph H. Strauss, president of the executive committee.

Editor, Censor on Forum

Martin Quigley, Jr., editor of The HERALD; Dr. Hugh M. Flick, New York State film censor; and Professor James M. O'Neill, educator and author, were to participate in a forum Thursday evening, March 31, at Wesleyan University, Middletown, Conn. This discussion of motion picture censorship and self-regulation is sponsored by the Student Parley Committee. Professor F. B. Millett, director of Wesleyan's Honors College and past president of the American Association of University Professors, was to be the moderator.

New Fabian Drive-In

ALBANY: Construction of a 1,200-car drive-in by Fabian Theatres on the Albany-Syracuse Road, will be started in the spring and ready for operation in the fall, it has been announced.

"War Chest" For Toll TV Fight Swells

Exhibition's campaign against pay-as-you-see TV thus far has drawn monetary contributions from more than 2,000 theatre owners, with contributions ranging from $7.50 to $75, depending upon the number of seats in each theatre. Phil Harling, treasurer of the Committee Against Pay-As-You-See TV, has not yet revealed the total amount of money contributed to the "war chest" but it is understood to be considerable.

The committee this week was reported hard at work on its brief in opposition to the medium, due to be submitted May 9 to the Federal Communications Commission.

Unexpected support for the committee came last week from Orlando, Florida, where the Florida State Retailers Association was meeting. The association became the first such group to go on record against toll TV by passing a resolution calling upon the FCC and Congress to "keep the air free, in line with the philosophy on which American broadcasting has been established."

The resolution warned that toll TV would add to a "stay-at-home trend of present consumers and further result in the lessening of the large listening audience offered by free radio and television." The action by the Florida group is expected to be followed by similar resolutions of various business organizations in the U. S. which have been investigating the economic implications of the medium.

In the wake of the action by the Florida group, the committee's public relations consultant, Robert S. Taplinger, announced the formation in New York of the Organizations for Free TV, designed "to cordinate nationwide activities of citizen groups actively opposing toll television." An information center has been established in New York City at 608 Fifth Avenue to assist interested parties who wish to make their views known to the FCC before May 9.

Meanwhile, in Washington, the television board of the National Association of Radio and Television Broadcasters has announced it will hold a special meeting April 12 to consider the position the association should submit to the FCC on subscription television.

MGM Branch and District Managers Hold Meeting

Eastern district and branch managers of MGM met in New York Monday under supervision of John P. Byrne, and discussed the company's plans, including recent deals such as the one with Samuel Goldwyn for release of "Guys and Dolls," another with Sol C. Siegel, and another one for a projected series of Desilu pictures. The men also discussed release of "The Prodigal," "Blackboard Jungle," "Interrupted Melody," "Love Me or Leave Me," "The Glass Slipper" and "The Cobweb."

NEW
BOXOFFICE
POWER

ALLIED ARTISTS

...the new major company explodes into ACTION...not plans or promises...but a powerhouse line-up of COMPLETED top "A" pictures packed with CINEMASCOPE, TECHNICOLOR and BIG STAR CASTS! Our answer to your product shortage is on the following pages. Allied Artists is on the move, in the news, ready for boxoffice action!

"THE BIG COMBO can tap the big money that rewarded such smash films as ON THE WATERFRONT and DRAGNET. It has sock and shock!"

—HOLLYWOOD REPORTER

CORNEL
WILDE

RICHARD
CONTE

BRIAN
DONLEVY

JEAN
WALLACE

THE BIG COMBO

Written by PHILIP YORDAN
Produced by SIDNEY HARMON
Directed by JOSEPH LEWIS

"You've got to go back to 'Scarface', 'Public Enemy' and the early Bogart pictures for a melodrama comparable to this. It's sexy, candid, convincing. Promises big returns."

—MOTION PICTURE HERALD

ALLIED ARTISTS...*THE*

CINEMASCOPE

brings terrifying power to the high tension and blazing excitement of this blood-stained saga of an infamous sin town!

EVERY HOUR
WAS
HIGH NOON
FOR
WYATT EARP!

WICHITA

STARRING **JOEL McCREA**

ALSO STARRING **VERA MILES · LLOYD BRIDGES**

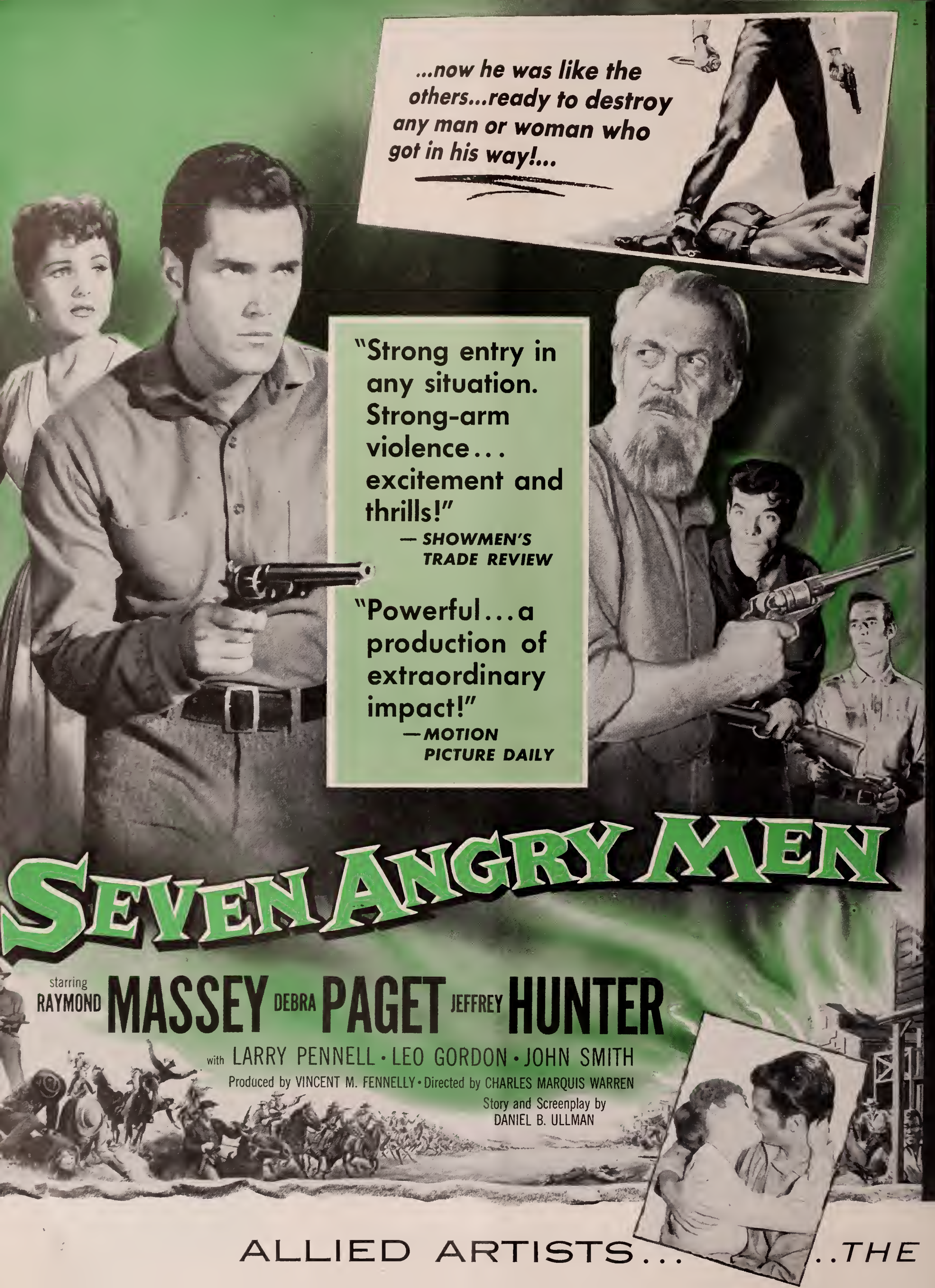
WALLACE FORD · EDGAR BUCHANAN · PETER GRAVES

with KEITH LARSEN • CARL BENTON REID • JOHN SMITH

A WALTER MIRISCH Production • Directed by JACQUES TOURNEUR
Story and Screenplay by DANIEL B. ULLMAN

PRINT BY TECHNICOLOR

NEW BOXOFFICE POWER



...now he was like the others...ready to destroy any man or woman who got in his way!...

"Strong entry in any situation. Strong-arm violence... excitement and thrills!"
— *SHOWMEN'S TRADE REVIEW*

"Powerful... a production of extraordinary impact!"
— *MOTION PICTURE DAILY*

SEVEN ANGRY MEN

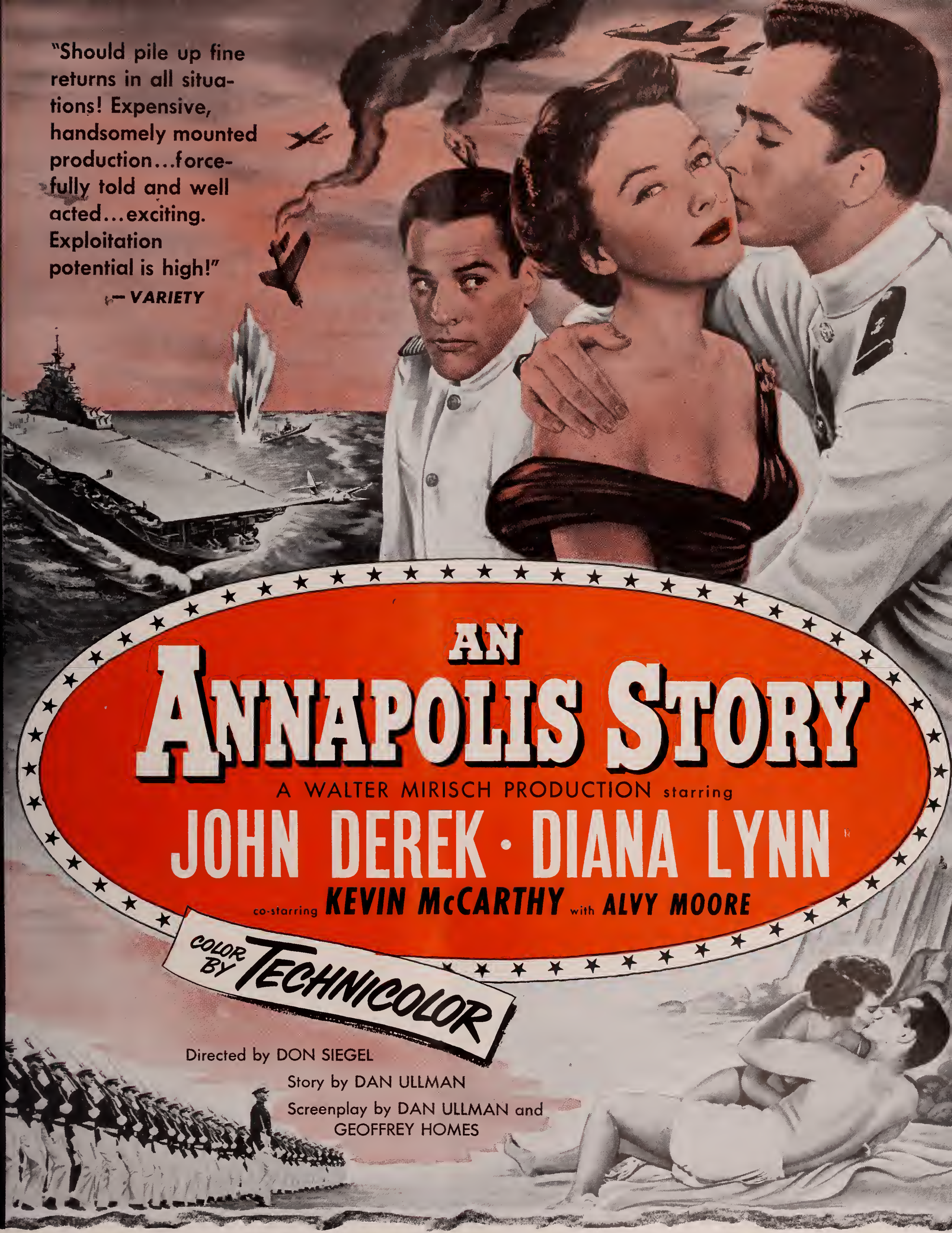
starring RAYMOND **MASSEY** DEBRA **PAGET** JEFFREY **HUNTER**

with LARRY PENNELL · LEO GORDON · JOHN SMITH

Produced by VINCENT M. FENNELLY · Directed by CHARLES MARQUIS WARREN

Story and Screenplay by
DANIEL B. ULLMAN

ALLIED ARTISTS... ..*THE*



"Should pile up fine returns in all situations! Expensive, handsomely mounted production...forcefully told and well acted...exciting. Exploitation potential is high!"

— ***VARIETY***

AN ANNAPOLIS STORY

A WALTER MIRISCH PRODUCTION starring

JOHN DEREK · DIANA LYNN

co-starring **KEVIN McCARTHY** with **ALVY MOORE**

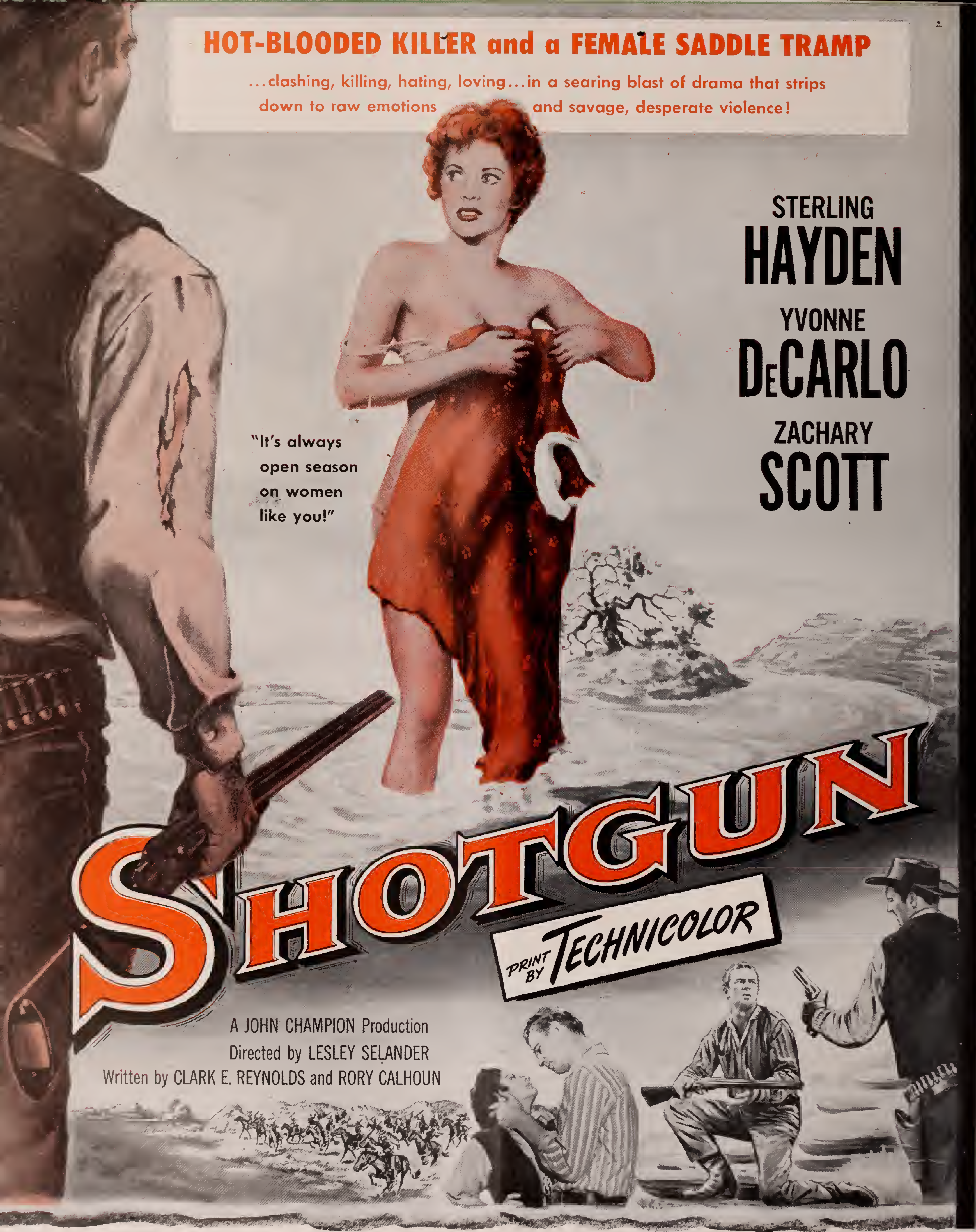
COLOR BY TECHNICOLOR

Directed by DON SIEGEL

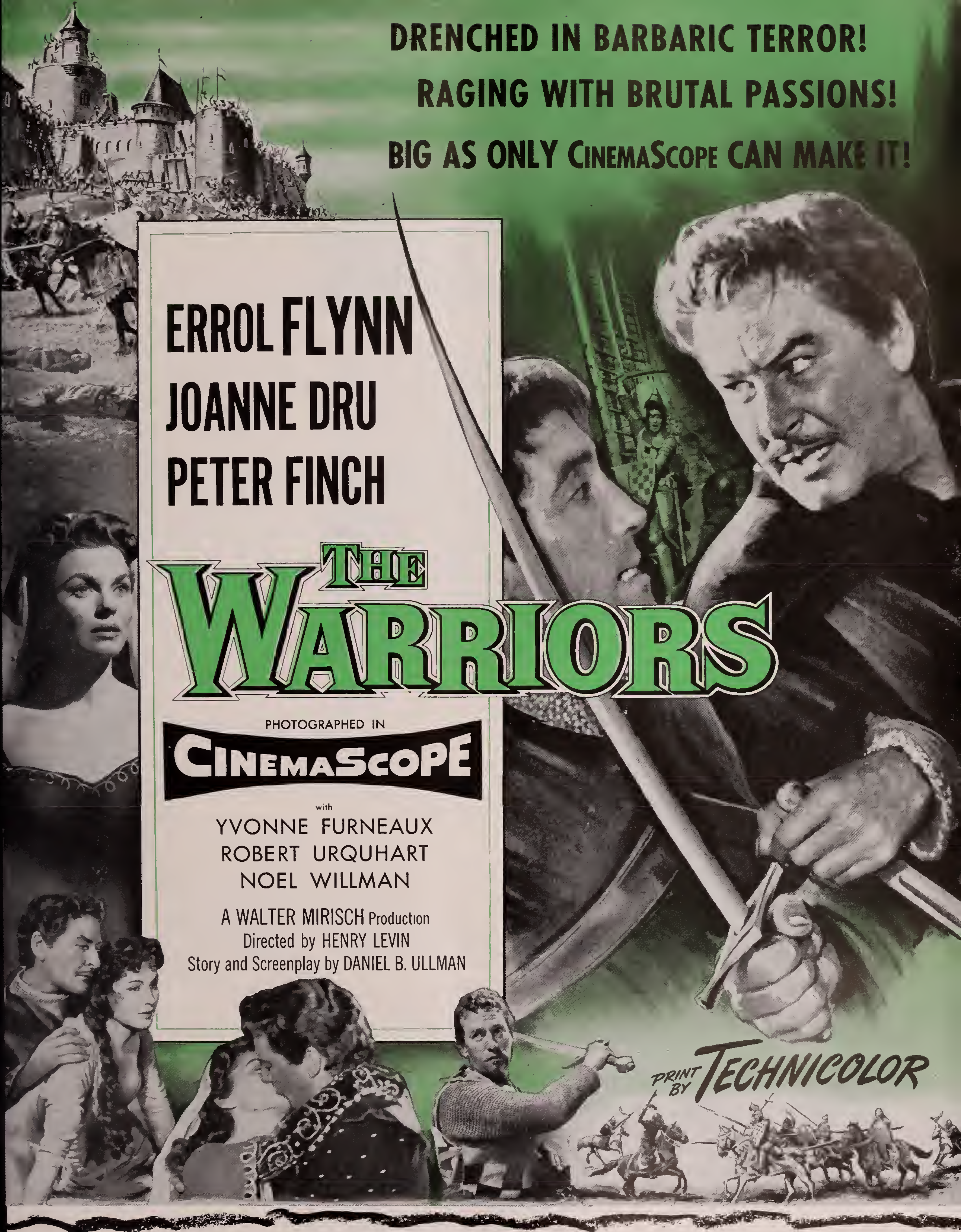
Story by DAN ULLMAN

Screenplay by DAN ULLMAN and
GEOFFREY HOMES

NEW BOXOFFICE POWER


HOT-BLOODED KILLER and a FEMALE SADDLE TRAMP
...clashing, killing, hating, loving...in a searing blast of drama that strips down to raw emotions and savage, desperate violence!
STERLING HAYDEN
YVONNE DeCARLO
ZACHARY SCOTT
"It's always open season on women like you!"
SHOTGUN
PRINT BY TECHNICOLOR
A JOHN CHAMPION Production
Directed by LESLEY SELANDER
Written by CLARK E. REYNOLDS and RORY CALHOUN

ALLIED ARTISTS...*THE*



DRENCHED IN BARBARIC TERROR!

RAGING WITH BRUTAL PASSIONS!

BIG AS ONLY CinemaScope CAN MAKE IT!

ERROL FLYNN
JOANNE DRU
PETER FINCH

THE WARRIORS

PHOTOGRAPHED IN
CINEMASCOPE

with
YVONNE FURNEAUX
ROBERT URQUHART
NOEL WILLMAN

A WALTER MIRISCH Production
Directed by HENRY LEVIN
Story and Screenplay by DANIEL B. ULLMAN

PRINT BY TECHNICOLOR

NEW BOXOFFICE POWER

STRATEGIC AIR COMMAND
COPYRIGHT MCMLIV BY PARAMOUNT ... TION

by MARTIN QUIGLEY, JR.
in Omaha

FIRST SHOWING of Paramount's "Strategic Air Command" in the new VistaVision was presented at the Orpheum theatre here March 25 in conjunction with the celebration of the ninth anniversary of the establishment of the Air Force's Strategic Air Command. Host was General Curtis LeMay, commanding general.

[A review of the picture is in the Product Digest section, page 385.]

The film was shown with the double frame horizontal VistaVision projector. For the first time the system included sound on the same film as the picture. A new screen measuring approximately 50 by 27 feet was installed for the occasion. In contrast with the setup at the Paramount studio in Hollywood, the greater curved aperture masking was at the bottom rather than at the top. In some scenes the method of presentation contributed to the illusion of depth.

Before the screening there were brief ceremonies on the stage. James Stewart, June Allyson and Frank Lovejoy, featured in the film and Tony Marvin of the Arthur Godfrey show participated. Samuel J. Briskin, producer, received a plaque. General LeMay watched the cutting of a birthday cake commemorating the anniversary of the Strategic Air Command.

On the day after the premiere about a hundred magazine, news and trade paper writers and editors were guests of General LeMay and the Air Force Association for briefings and an inspection of the Offutt Air Force Base and planes used by the Strategic Air Command.

Briefing Was Comprehensive

The comprehensive briefing on the SAC mission was given by Brigadier General William H. Blanchard, deputy director of operations. Brigadier General Richard H. Carmichael, deputy director of personnel processing and training, headquarters USAF, spoke on the problems of keeping the air force manned by qualified, experienced men. Other speakers were Brigadier General Arno H. Luehman, on recruiting, and John R. Alison, president of the Air Force Association.

Paramount was represented by Barney Balaban, president; Jerome Pickman, director of advertising and publicity; Sid Blumenstock, advertising manager; E. K. O'Shea, Sidney Deneau, Loren Ryder, Burt Champion and others from the studio and home office. Bob Montgomery, Paramount field exploitation man, was coordinator. Liaison officer for the Air Corps was Lt. Col. Hugh Day.

Photos by the Herald

Shown at top is the main title of "Strategic Air Command," as seen by the audience at the Orpheum, Omaha, during the first presentation of the new, modified VistaVision system. Above is General Curtis LeMay, head of the Strategic Air Command, who is played in the film by Frank Lovejoy. The occasion was used by General LeMay and his staff to inform members of the press about the mission and problems of the Strategic Air Command, some of which are shown in the Paramount picture.

Schaefer Acquires Area Rights to "Gang Busters"

George J. Schaefer has announced that his company, Selected Pictures Corp., has acquired distribution rights to "Gang Busters" for the territories served by Atlanta, Jacksonville, Charlotte, New Orleans, Memphis, Dallas and Oklahoma City. Jack Schlaifer, who recently resigned from United Artists, will supervise the saturation bookings of the film in Florida. The exploitation and advertising of all saturation bookings is handled by Terry Turner for the producer, Visual Drama, Inc.

Snaper Cites Toll TV as Big Problem

MILWAUKEE: Wilbur Snaper, president of Allied of New Jersey, told delegates to the Allied Independent Theatre Owners of Wisconsin here this week that "now we have another competitor, pay-as-you-see TV, using the free air for collecting on entertainment." He said it was an exhibitor, not distributor, problem.

He added, "We have a lot of allies in this. The candy companies alone stand to lose a lot. The unions are behind us." Mr. Snaper said he knew of no one who has applied for a franchise on toll television. All the delegates voted unanimously by hand to fight the medium.

Sig Goldberg, president of Wisconsin Allied, talked of the legislative accomplishments of the organization and the plight of the small town exhibitor. He commented on their fight against Daylight Saving Time and said, "The theatres in Wisconsin got a break when our association and other associations prevented the passing of this bill."

New officers of the group, elected Wednesday, are: president, Angelo Provinzano; vice-president, William Charboneay; secretary, Edward Johnson; treasurer, Oliver Trampe; executive secretary, Harold Pearson; national delegate, S. J. Goldberg.

The MGM Ticket Selling Workshop opened the convention at the Schroeder Hotel here Monday.

AB-PT Net $4,722,000

Operating income in 1954 increased 10 per cent and net operating earnings were up slightly over 1953, Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., reported this week in the annual report to stockholders.

Net operating earnings last year, after taxes, were $4,722,000 or $1.06 per share of common stock, after preferred dividends of $534,000. This compares with $4,480.000 or $1 per share of common stock in 1953 after preferred dividends of $488,000.

Total income was $188,796,000 in 1954, compared with $172,196,000 in 1953. Theatre income was $115,916,000 in 1954, compared with $114,926,000 in 1953. However, income for comparable theatres after adjusting for theatre disposal increased $3,276,000 over 1953.

Mountain Film Acquired

"Nanga Parbat, the Killer Mountain," based upon the German-Austrian Himalaya expedition of 1953, will be distributed in the United States and Canada by Grand Prize Films, it has been announced.

ALLIED ABANDONS HOPE OF ROUND TABLE TALKS

Myers Bulletin Says Case of Exhibitors Carried to "Other Forums"

by J. A. OTTEN

WASHINGTON: All hope has been abandoned by Allied States Association for holding a top level industry round table conference to discuss exhibitor complaints of allegedly harsh film terms, according to a bulletin released here Monday from the desk of Abram F. Myers, Allied general counsel.

Released on the eve of Mr. Myers' departure for the annual convention of Allied Theatre Owners of Oklahoma, the bulletin bore the head "The Round Table Blinks Out" and promised that Allied will now prepare the exhibitors' case "for presentation in other forums."

> **"Chief among the grounds which will be relied upon in seeking outside help," said Mr. Myers, "is the charge that the film companies have drained off all or nearly all of the tax relief granted by Congress to the theatres."**

The abandonment of hope for an industry round table conference, he said, followed several protracted delays since such a forum was first proposed last fall. He also reported that an interview between "an Allied leader" and Al Lichtman, 20th Century-Fox director of distribution who first proposed the round table, "developed nothing new beyond the now familiar alibi that the round table cannot be held until the arbitration issue is settled."

"Arbitration," Mr. Myers wrote, "has been kicked around for four years, and since the film companies will not agree to arbitrate film rentals or selling policies, it is impossible to see how this issue can have any bearing on the round table proposal.

"All the exhibitors have sought is an opportunity to place their case before the responsible heads of the film companies, in hopes that each such official, with respect to his own company, would voluntarily abate or abandon policies which threaten the whole industry."

Rejects Idea of Trust Law Violations Possibility

The bulletin rejects in those terms suggestions "that for the film company presidents to hear from prominent leaders the exhibitors' views concerning current pricing policies and practices might expose them to prosecution under the anti-trust laws."

"Allied," said Mr. Myers, "proposes to tell all who will listen just what the film companies have done" and "will harp on a few incontrovertible facts:

"That following April 1, 1954, (the effective date of the tax bill), film prices increased;

"That, in consequence, the film companies' net earnings have increased by leaps and bounds; while

"The exhibitors continue to be no better off than they were before the bill was passed."

The purpose of the bulletin, the general counsel continued, "is to call attention to the net earnings of the film companies since April Fool's Day last year." The bulletin then presented quarterly financial reports of Paramount, Warners, Universal, Columbia, 20th Century-Fox and Loew's, from "April Fool's Day last year" to the latest available quarterly report, purporting to show that in each case company earnings began to rise with the repeal or reduction of the Federal admission tax, and continued on the upgrade thereafter.

Says Number of Factors Contributed to Gross

"It would, of course, be inaccurate to attribute all increases in net earnings to confiscation of tax benefits," the bulletin stated. "In some cases the film companies have more than absorbed the tax. A number of factors have contributed to the companies' present prosperity such as improved films and the revival of the foreign market; but the big item is exploitation of the starved domestic market.

"The bare fact that the companies' profits are soaring while the exhibitors are barely holding their own and in many cases are losing ground, tells us all we need to know about what happens to the tax benefits," Mr. Myers said.

Allied's board of directors at its meeting in St. Louis in February authorized the Emergency Defense Committee to proceed with earlier prepared plans to seek introduction in Congress of a bill to regulate film prices and terms. The new bulletin said nothing further about E.D.C. activity, but it might be surmised that a meeting of the committee will be held in the very near future.

'MYERS' MESSAGE SEMANTIC SYMPHONY

The official pronouncements of Abram F. Myers can always be read for the pure joy of semantics, as well as for the information contained therein. The latest word from the Allied States Association general counsel contains the following, which not only neatly sums up the current Allied attitude, but also Mr. Myers' way around a phrase: "Cynicism begets cynicism, and the manner in which exhibitor overtures looking to a peaceful settlement of this controversy (film rentals and selling policies) have been rejected, engenders the thought that this idea of a top level conference may have been advanced merely to induce exhibitors to postpone their plans for remedial action, while the film companies continue to wax fat on their present destructive policies."

Myers Warns of Toll TV At Oklahoma Meeting

OKLAHOMA CITY: Abram F. Myers, Allied States Association general counsel, speaking before the annual convention of Allied Theatre Owners of Oklahoma at the Skirvin Tower Hotel here this week, described toll television as a vital threat to the "entire motion picture industry." The burden, he said, currently is on the theatres "but other businesses have a stake in the matter and will eventually join exhibition in the fight."

In the course of the three-day meeting Mr. Myers was to talk over general Allied policy with National Allied president Reuben Shor and president of Allied of New Jersey Wilbur Snaper, both of whom were to be in Oklahoma City.

Bernard McKenna, Jr. of Norman, Oklahoma, was elected president of Oklahoma Allied. Other officers elected include Eddie Jones, Tulsa, vice-president; Dick Thompson, Oklahoma City, secretary; C. F. Motley, Oklahoma City, treasurer, and Earl Snyder, Jr., Tulsa, board chairman.

Directors elected include Glen Thompson, Athel Boyeter, Bob Busch, Henry Simpson, J. S. Worley, Don Cole, Lloyd Elliott, Harold Bowers, Gene McKenna, Jess Jones and Max Feinsilber.

Says New Camera Shoots TV and Film Together

HOLLYWOOD: A new dual-purpose motion picture camera which reportedly will simultaneously photograph a show for live television and record it on 35mm. film has been announced here by Al Simon, the inventor, who is production supervisor of Burns and Allen's McCadden's Productions. Developed with the cooperation of RCA, the new camera transmits a live image via TV and simultaneously photographs the image on film, said Mr. Simon. In its present stage, he added, the camera transmits only black and white images, but with some slight modifications, the camera may be employed to transmit a live television show in color, at the same time recording it on film in full color.

THE WORLD'S MOST DANGEROUS GAME BECOMES

A TOP BOXOFFICE EVENT FOR YOU!....

Live **with the Toreador!** ***Fight*** **the Brave**

Edward L. Alperson presents

The Magnificen

Lightning thrills...
Thunder— filmed in MEXICO
...land of a thousand moods
and a thousand changing
colors...from sunrise to sunset!

...A MAGNIFICENT ATTRACTION FROM

Bulls! *Make* the Pass of Death! *Love* as if there is no tomorrow!

"Do you have to drink to face the Bulls, too?"
"No, I respect the Bulls!"

Matador

Starring

MAUREEN O'HARA · ANTHONY QUINN

in GLORIOUS COLOR in

CINEMASCOPE

In the wonder of STEREOPHONIC SOUND

with THOMAS GOMEZ and Mexico's Top Matadors
Jesus (Chucho) Solorzano • Jeaquin Rodriguez (Cagancho) • Rafael Rodriguez • Antonio Velasquez • Jorge (Ranchero) Aguilar • Felix Briones • Nacho Trevino

Directed and Story by BUDD BOETTICHER · Screenplay by CHARLES LANG · Co-Producer CARROLL CASE

20TH IN MAY!

ALLIED ARTISTS SETS 37 FILMS

Broidy Announces Budget of $25,000,000 on High Quality Productions

Allied Artists is preparing to invest $25,000,000 in the production of 37 or 38 pictures within an approximate 17-month period, it was announced last week in New York by Steve Broidy, A.A. president, on the second week of his 14-city tour. He said "exhibition will dictate the number of films to be produced" within a specific period by giving the product ready for distribution "the proper playing time."

May Speed Up Program

The company may squeeze its production schedule into 12 months, he continued, "if we get the play which has been indicated to us by exhibitors with whom I've talked." The $25,000,000 roster of films does not include the previously announced 34 films scheduled for release this year, he said.

Mr. Broidy added that unless Allied Artists can secure better playing time in certain theatres in certain situations, "we may sue for divorce." A company spokesman said that this can be assumed to mean that AA will ask the Government to look into the distribution of product in these situations unless AA gets better bookings in these theatres.

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, introducing Mr. Broidy at a luncheon meeting with exhibitors and the press, said, "Allied Artists has a tough job in breaking through the 'magic circle' in the industry," referring to the major distributors dealings with exhibition for playing time.

He added, "Unless exhibitors encourage AA or other independent producing organizations to attain the same opportunities given to the major companies, we as exhibitors are doing a great injustice to ourselves. We need competition and not limited sources of product." Mr. Goldenson said all exhibition welcomes the opportunity to help AA attain its proper stature in the industry as it is trying to do an outstanding job.

Tried Ten Years Ago

Mr. Broidy said that they tried to break the "magic circle" 10 years ago "and we took a beating of a lifetime then. . . . It took a tragedy and holocaust in the industry to give AA an opportunity to get better playing time when the 'fewer but better films' policy began. We are now prepared to give exhibition top pictures. I am pulling no punches nor mincing words in saying so."

Other cities Mr. Broidy visited last week, along with Morey R. Goldstein, vice-president and general manager, and John C. Flinn, director of advertising and publicity, were Pittsburgh, Boston, Detroit and Chicago. In Boston, the company president defended the decision of major producers to seek greater profits for their stockholders after theatre divorcement by concentrating on fewer and better pictures. He said this offered an opportunity for independents to compete with pictures of the same high quality themselves.

All he asked, he said, was that exhibitors encourage AA and others in their efforts to end the product shortage by booking these pictures on as good dates and in as good situations as those given to the majors.

Mr. Goldstein told exhibitors in Detroit that a healthy change is coming into the buying of films. "Bookers and buyers are not concerned with company labels in taking on product," he said. "They are letting the pictures speak for themselves," because "they have found that, to a large extent, company trademarks do not sell tickets."

The first week of the tour the Allied Artists executives visited Dallas, Atlanta, Charlotte and Philadelphia, while this final week they were scheduled to be in Minneapolis, Kansas City, San Francisco and Los Angeles.

RCA Defends License Policies In Government Trust Suit

The Radio Corporation of America, in an answer filed this week in the U.S. District Court in New York to a Government civil anti-trust suit complaint, said that RCA's patent licensing policies have been "a major factor in the spectacular growth of the electronics industry, including the radio-television industry, and the pre-eminence of the United States in that industry." The company denied all allegations in the complaint charging violations of the Sherman Act. RCA, said the brief, has had "leadership by example, not by control," and denied "package licensing" or compelling any prospective licensee to accept a license under more patents than he wants.

Says Newspaper Should Lure Readers Out of the Home

Newspapers should print more news to get people out of their homes, according to the 40th of the series of Council of Motion Picture Organizations ads which appeared in *Editor & Publisher* March 26. Referring to a retail drygoods merchant who said that a film theatre near his store had been of enormous help to his business, because the theatre had attracted people to the neighborhood, the ad states: "That's what the papers should be doing. They should be influencing people to get out of their homes. . . . They would help themselves by creating a better selling mood for their advertising. And they would help their retail advertisers."

Fox Year Net Goes Up to $8,044,524

Consolidated net earnings of 20th Century-Fox Film Corporation, and wholly owned subsidiaries, rose to $8,044,524 for the year ended December 25, 1954, from $4,560,887 for 1953, it was reported last week by the company.

The 1954 earnings were equal to $3.04 a share on the 2,644,486 shares of common stock outstanding, compared to the $1.65 a share on the 2,769,486 shares outstanding in 1953. According to the company statement, the substantial increase in earnings "reflects the world-wide acceptance of CinemaScope and the revival of the motion picture as the most popular form of public entertainment."

The net earnings for the fourth quarter, ended December 25, 1954, amounted to $2,312,461, compared with net earnings of $3,127,850 for the fourth quarter of 1953. The net earnings for the third quarter of 1954 were $2,635,518.

Five-City Texas Premiere Set for Warners "Lady"

HOLLYWOOD: A five-city premiere of "Strange Lady in Town" will be staged by Warners in April, Jack L. Warner, executive producer, announced last week. The world premiere will be in Austin at the Paramount theatre, April 12, followed by openings in San Antonio, April 13; Houston, April 14; Dallas, April 15, and Fort Worth, April 16. Greer Garson and Dana Andrews, stars of the picture, and Mervyn LeRoy, producer-director, will appear at all the openings, it was announced. Miss Garson is also scheduled to address both houses of the Texas legislature in Austin, April 12, following a special screening of the picture for the legislators and Governor Allen Shivers.

"Dynamo" Honored

Twentieth Century-Fox's house organ, *The Dynamo*, edited by Roger Ferri, has been named "the outstanding company publication" for 1954 by the Company Publication Editors of North America, representing house organs of 332 leading industrial and business corporations in the Northern Hemisphere. This is the sixth time *The Dynamo* has been singled out.

Reade Asks TV Suspension

Walter Reade, Jr., president of Atlantic Video Corp., has requested permission from the FCC to suspend telecasting of WRTV, Eatontown, N. J., as of April 1. Mr. Reade said, "To continue a service in ultra high frequency which could not come up to a maximum potential for our area pending a favorable decision from the FCC on Channel 8, would not be to the best interests of our listeners or advertisers."

Decide Trust Damages are Liable to Tax

WASHINGTON: The Supreme Court Monday ruled that exhibitors who win punitive damages in private anti-trust suits must pay Federal income tax on those damages.

The high Court reversed a ruling of the Third Circuit Court of Appeals. That court had held that exhibitors and others who win treble damage suits need pay tax only on the money received to recompense them for the damages actually suffered and that the extra money received to punish the guilty party was tax-free.

Act on Goldman Case

Some years ago, William Goldman Theatres, Inc., won a damage suit against the distributors, and was awarded $125,000 in actual damages, trebled to $375,000. Mr. Goldman reported $125,000 as taxable income, and claimed the other $250,000 was punitive damages and not taxable. The Internal Revenue Service challenged this, and the Third Circuit Court of Appeals agreed with Mr. Goldman. Internal Revenue then appealed to the high Court.

The high Court's decision today, which applies not only to Goldman Theatres but to all similar cases, was by a 7 to 1 vote, with Justice Douglas dissenting and Justice Harlan taking no part. Delivering the Court's opinion, Chief Justice Warren said the court has always taken the view that Congress intended "to tax all gains except those specifically exempted," and that punitive damages were not specifically exempted.

Turn Down Request

The Supreme Court Monday also refused to review lower court decisions in three cases of interest to the film industry.

In one case, the Justices turned down the request of Warner Brothers Pictures Co. that the Court block the use of Sam Spade and other Maltese Falcon characters in radio and television.

Warners argued that when it bought the copyright to the book, "The Maltese Falcon," it had also bought control over any future use in any other entertainment media of the characters in the book. Author Dashiell Hammett, however, later sold the characters to CBS for a radio and TV series, and Warner sued CBS, and others involved in the series, charging copyright infringement.

In a second action, the Court denied RCA's request that its patent anti-trust suit against Zenith Radio Corp. in Chicago be postponed.

In the third action, the Court refused to overturn a ruling of two Florida courts that S. E. Britton could go ahead and build a drive-in theatre just outside of Tampa. The drive-in was fought by a group of neighborhood property owners.

FOX TO EXTEND PREVIEWS OF "MAN CALLED PETER"

LAST WEEK'S series of previews in 60 cities of 20th Century-Fox's "A Man Called Peter" was reported so successful by the company that it has scheduled similar showings this week and next in smaller cities and towns. The film was seen in the first group of screenings by 112,000 ministers, lay church figures, Sunday school teachers and superintendents, United Church Women's groups and civic leaders, according to the company.

This public relations campaign, sponsored with the cooperation of the National Council of Churches, local councils of churches and leading exhibitors, is expected to bring the national audience penetration past the 24,000,000 mark. As a result of the previews, the company says that thousands of ministers will devote portions of their sermons during the next few weeks extolling the picture, which is the biography of Dr. Peter Marshall, who was minister of the "Church of the Presidents" in Washington and later served as Chaplain of the U. S. Senate.

PLEASE REGISTER HERE!
A Man Called Peter

Typical of the mass showings by which 20th-Fox is setting up its record-making "want-to-see" campaign is the scene at top in St. Louis. The picture above, from Philadelphia, shows a typical lobby installation for one of the special showings.

Letter, Telephone Campaign

In addition, an extensive letter-writing and telephone campaign has been initiated among the United Church Women and General Federation of Women's Clubs as well as among thousands of ministers and lay church figures of the National Council of Churches of Christ in the United States and its many denominational affiliates.

The picture, which will have many playdates during the Easter holiday season, will also have the benefit of a planned word-of-mouth advertising campaign.

Many enthusiastic comments concerning the picture have been received from both church and lay figures, applauding not only its story content but also its physical production, the company reports.

Among those from the industry who addressed audiences in the 60 cities were Arthur DeBra, community relations director of the MPAA; Earl Wingart, 20th-Fox merchandising manager; Mack Eichler, who is in charge of the picture's field exploitation, and company field representatives.

"A Man Called Peter," which is based on Catherine Marshall's best seller, stars Richard Todd and Jean Peters and was produced by Samuel G. Engel. Mr. Todd was to be at the New York premiere of the picture this week at the Roxy theatre for the benefit of the Highland Fund of North America and the Caledonian Hospital of Brooklyn.

MAN WHAT RAVES!

"One of the Best" *N.Y. Herald Tribune*

"Bang-up performance! Kirk Douglas brings it vividly to life . . . as Dempsey Rae who has a way with his fists, his guns and his women!" *N.Y. Journal-American*

"Solid entertainment! Dempsey Rae . . . not only has a sense of humor but also a firm conviction that sex is here to stay!" *N.Y. Times*

"Exceptional entertainment! It may be compared for thrills and appeal with top-notchers like 'High Noon.' You'll have a fine time!" *N.Y. Post*

"Inevitable that the film will be faced with comparisons with the earlier 'Shane'. . . A forthright, hard-hitting and tightly written picture." *Motion Picture Herald*

"A taut and exciting melodrama" *Harrison's Reports*

"A vigorous and off-beat Western" *The Independent*

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- Goldman Theatre
- Capitol Theatre
- Fulton Theatre
- Southern Theatre
- Lafayette Theatre
- King Theatre
- Troy Theatre

"MAN WITHOUT A STAR!"

Universal-International *presents*

KIRK DOUGLAS
JEANNE CRAIN
CLAIRE TREVOR

MAN WITHOUT A STAR

COLOR BY *Technicolor!*

co-starring
WILLIAM CAMPBELL with RICHARD BOONE · MARA CORDAY · MYRNA HANSEN
Directed by KING VIDOR · Screenplay by BORDEN CHASE and D. D. BEAUCHAMP · Produced by AARON ROSENBERG

Another Picture with that Universal Boxoffice Appeal!

Universal International

BRITISH SEEK A TAX REDUCTION

Producers Circulate Plea to Parliament; Cite Loss from Film Earnings

by PETER BURNUP

LONDON: In anticipation of the Chancellor of the Exchequer opening his Budget April 19, the British Film Producers' Association has issued a 14-page document for circulation among Members of Parliament pressing the trade's plea for a reduction of £6 million in entertainent tax.

Claiming that without a substantial tax remission production here must inevitably remain in a precarious financial position, the Association produces figures of recorded losses over the last three years calculated to surprise authorities on both sides of the Atlantic.

Based on Investigation

The figures are said to be based on an investigation into the profit and loss accounts of 202 films made here in that period. They represent, it is stated, practically all the first and second features made in that time.

Their aggregate production cost is given at £21,864,000 against total earnings in the United Kingdom and overseas of £15,201,000, resulting in a loss of £6,663,000. That loss is admitted to have been largely offset by payments from the Eady Fund of £6,200,000, but even then there was nothing with which to remunerate the £10 million capital in the films.

Acidly, the document comments that in the same period entertainment tax took a total of £112,200,000 out of the industry and adds that even a reasonable reduction in the tax would have turned the loss on production into a fair profit, with the chance of building up a reserve against a bad spell.

Studies Box Office Gross Split

The producers' plea to Parliament analyses also the distribution of the country's over-all boxoffice take. Out of every £100 taken at the theatre, £31. 4s. goes directly in tax. From the balance of £68.16s. the distributors' share for rental is around £23.4s., of which £14.16s. goes to producers. In every £100, it is admitted, £2.10s. is also made available to producers of British films out of the Eady Fund. But, of the producers' share of £14.16s. approximately £10.10s., or 70 per cent, goes to the Americans, leaving £4.6s., or 30 per cent, for British producers, exclusive of course of the contribution from the Eady Fund.

Allowing for the up-and-down of production hazards, the producers lament that the aggregate of profit and loss must inevitably show a loss in the home market, in contrast with the good fortune of their American counterparts who, it is asserted, largely recover production cost at home, with sales in Britain and other overseas countries providing the profit.

They foresee additional difficulties with which they must contend in the rapid extension of the use of color film and new screen techniques.

Cite Previous Increases

The document points out that since 1939 entertainment tax has been successively increased in three different Finance Acts, so that, while the Exchequer took only £5,613,000 from boxoffice receipts in 1939, it took no less than £37,595,000 in the financial year 1953-54. But against that there has been little change in the net price of theatre seats over the years. The average admission price paid today (exclusive of tax) has increased only by 4d. over the 1939 average admission figure.

Producers, although they admit the Eady Plan has been their life-line in the last few years, look upon the levy as a palliative only. Film-makers should recover the bulk of their costs through the boxoffice and only when entertainment tax takes less from the boxoffice will British film production begin to earn its keep without the necessity of loans from a state-sponsored corporation, or of resorting to such artificial expedients as the Eady Fund, they say.

The document is inordinately lengthy, but it is likely to make a considerable impact on M.P.s. Legislators here notoriously are more favorably disposed toward the sustenance of the production side of the industry than to the parlous financial straits of exhibitors; no matter what CEA's officers say.

The just issued Exchequer returns for the so far completed financial year give hope to the trade's suppliants for entertainment tax remission.

In conceding his remission of £3 million in the tax last year, the Chancellor estimated that it would cost the country £3½ million. The returns show that excise receipts, including those from entertainment tax, are running well in excess of the estimate and that the fall in the cinema tax will be well below the estimated £3½ million.

Exhibitors are encouraged to believe thereby that Mr. Butler will be able to afford a further handsome concession when he comes to the final balancing of his forthcoming budget.

CINEMASCOPE POLICY

Intransigent exhibitors here, concerned at MGM's announcement that as from January next no alternative prints will be available of the company's CinemaScope films, will find little comfort in the outcome of the talks between CEA officers and representatives in turn of MGM, 20th Century-Fox and Warner Bros.

No official statement was available after any of the meetings, but it is understood, that the talks, although friendly, held little hope of a substantial revision in policy.

▽

James Carreras, chief of Exclusive Films here and chief barker of London's Variety Club, and his wife have left London for a business trip to New York. Mr. Carreras will be away for seven weeks and first business purpose of the trip will be to discuss with his American partner, Robert L. Lippert, the five co-productions in colour he proposes making with him in Britain next year. He will also go to Los Angeles to the Variety International convention May 4.

Urge Trust Damage Cut

WASHINGTON: The Attorney General's special committee to study the anti-trust laws urged that Federal judges be given discretion to award less than treble damages in private anti-trust suits.

It said, "The trial court could then penalize the purposeful violator without imposing the harsh penalty of multiple damages on innocent actors." At present, treble damages are mandatory. Film distributors have asked Congress to give courts authority to award anything from actual to treble damages.

The 60-man committee has been studying the anti-trust laws for over a year and a half, with Assistant Attorney General Stanley Barnes and Michigan Professor S. Chesterfield Oppenheim as co-chairman. Its long-awaited report runs 394 printed pages and covers every phase of anti-trust activity. Its pages are liberally sprinkled with citations from the motion picture anti-trust cases of the last 20 years.

Among other recommendations of the committee were these:

A uniform four-year Federal statute of limitations on private anti-trust suits; an increase in the Sherman Act maximum fine from $5,000 to $10,000; retention unchanged of the Webb-Pomerene export trade association act; not too much change in present standards for applying the anti-trust laws in specific monopoly and restraint of trade cases; restricted authority for the Justice Department to force corporations to produce records in connection with new anti-trust investigations; periodic checks by Justice to see whether anti-trust decrees have been effective in restoring competition.

Some of the committee recommendations cover legislation already moving through Congress: the House has passed a bill increasing the maximum Sherman Act fine to $50,000 and the House Judiciary Committee has approved a four-year uniform Federal statute of limitations. Other recommendations are likely to affect future Congressional action — for example, the House committee has deferred hearings on a discretionary damages bill awaiting this report.

Attorney General Brownell has said, however, that the Administration will have to review the report before submitting any legislative proposals to Congress.

RKO Lists Nine; Cites Steady Flow

RKO has nine films for release and because of many deals pending with independent producers, is in a position to guarantee a steady flow of pictures to the market, James R. Grainger, president, said in Hollywood Friday. Mr. Grainger said his message was for his sales staffs and for the trade. He added he had seen the nine pictures, all are in color, and that each "is box office."

The pictures are "Rage at Dawn," "Escape to Burma," "Quest for the Lost City," "Son of Sinbad," "Wakamba," "Pearl of the South Pacific," "Jet Pilot," "The Conqueror" and "The Naked Sea." In preparation are "The Boy and the Bull," "Flight from Benghazi," "The Treasure of Pancho Villa," "Glory," "Great Day in the Morning," "Texas Lady" and a James Cain story to be made by Benedict Bogeaus.

The company this week held three of four scheduled regional sales meetings for domestic sales personnel in San Francisco, Chicago and New Orleans. In attendance at the San Francisco meeting at the St. Francis Hotel Thursday and Friday was to be Mr. Grainger and J. H. MacIntyre, western division sales manager. Presiding at the Thursday-Friday meeting at the Blackstone Hotel in Chicago was to be Walter Branson, world-wide sales manager. The New Orleans meeting was to be Friday and Saturday at the Jung Hotel. Meetings in New York are to be held April 4-5 at the Warwick Hotel.

Pa. Judge Orders Censor Board to Show Drug Film

PHILADELPHIA: Common Pleas Judge Edwin O. Lewis has ordered the state board of censors to permit the showing of "She Should Have Said No," a film about drug addiction, banned in July, 1953 as "immoral and indecent." Last September Judge Lewis "most reluctantly" removed the ban holding that the 1915 state act creating the film censors was unconstitutional. The state appealed this decision to the State Supreme Court and recently agreed to continue the appeal while a new law is drafted. It also agreed to withdraw a supersedeas that kept the film from being shown.

Memphis Censors Ban "Blackboard Jungle"

MEMPHIS: "Blackboard Jungle" was banned in Memphis this week, it was announced by Lloyd T. Binford, censor board chairman. "It is the vilest picture I have ever seen in 26 years as a censor," he said. The three women censors on the board voted unanimously to ban it. The picture, which deals with juvenile delinquency in a high school, is said to be the first MGM film the board has ever banned.

Hollywood Scene

Hollywood Bureau

PRODUCTION companies started four pictures, one of them in CinemaScope and color, and finished two others to end the week with 30 facing the lenses.

Allied Artists' "The Body Snatchers" got under way here, with Kevin McCarthy, Dana Wynter, Carolyn Jones and others under the direction of Don Siegel. Walter Wanger is producing.

Jerry Wald began shooting "Queen Bee" for Columbia, with Ranald MacDougall directing. Joan Crawford, Barry Sullivan and John Ireland are top players.

Columbia's Wallace MacDonald started "Renegade Roundup" with Fred F. Sears directing Bill Williams, Adelle August, Movita and Tex Ritter.

Twentieth Century-Fox launched "Seven Cities of Gold" in CinemaScope and color, with Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno, Jeffrey Hunter, Leslie Bradley and John Doucette in the cast. Robert Webb and Barbara McLean are producing and Robert Webb is also directing.

Mayer Says Great Pictures Will Always Do Business

HOLLYWOOD: Speaking at the fifth annual American Cinema Editors Awards banquet at the Ambassador Hotel here last week, Louis B. Mayer said that great pictures will always do good business, regardless of the entertainment competition. Referring to television, he said, "Aside from big sporting events and national or international spot news coverage, I do not regard television as any greater competition to the screen than radio." The editors honored at the dinner were Ralph Dawson for "The High and the Mighty;" William A. Lyon and Henry Batista, "The Caine Mutiny;" Gene Milford, "On the Waterfront;" Elmo Williams, "20,000 Leagues under the Sea;" Ralph Winters, "Seven Brides for Seven Brothers," and Lynn Harrison and Grant Smith, "Operation Undersea."

Universal to Make First VistaVision Film

HOLLYWOOD: Universal will be the first major American company except Paramount to make a film in VistaVision, it was announced last week by Edward Muhl, Universal vice-president in charge of production. The picture, "Away All Boats," will carry the biggest budget ever allocated by the studio for any single feature, Mr. Muhl said. It will star Jeff Chandler, George Nader and Julie Adams and begin shooting next month. Meanwhile, Warner Brothers are considering using the process for its version of the Lindbergh story, following Jack L. Warner's personal inspection of Paramount's double-frame VistaVision for "Strategic Air Command" last weekend.

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS

The Body Snatchers

COLUMBIA

Queen Bee
Renegade Roundup

20TH-FOX

Seven Cities of Gold (CinemaScope; Color)

COMPLETED (2)

ALLIED ARTISTS

Timeslip (Todon Prods.)

U-I

There's Always Tomorrow

SHOOTING (26)

ALLIED ARTISTS

Women's Reformatory

COLUMBIA

Last Frontier
The Gentle Wolfhound

INDEPENDENT

Charge of the Rurales (Montezuma Prods; AnscoColor)

MGM

Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)
The Bar Sinister (CinemaScope; Eastman Color)

PARAMOUNT

Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC

Lay That Rifle Down
The Texas Legionnaires (Trucolor)

RKO RADIO

The Boy and the Bull (King Bros.; CinemaScope; Eastman Color)
Pearl of the South Pacific (Ben Bogeaus; Superscope; Technicolor)

20TH-FOX

A Many-Splendored Thing (CinemaScope; Color)
The Left Hand Of God (CinemaScope; Color)
How to Be Very, Very Popular (CinemaScope; Color)
Sir Walter Raleigh (Cinemascope; Color)
House of Bamboo (Cinemascope; Color)

UNITED ARTISTS

The Deadly Peacemaker (Goldwyn, Jr., Prod.)
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

U-I

Francis in the Navy
The Second Greatest Sex (CinemaScope; Technicolor)
The Rawhide Years (Technicolor)

WARNER BROS.

The Animal World (Technicolor)
Jagged Edge (CinemaScope; WarnerColor)

Hitchcock, Paramount Sign

Paramount and Alfred Hitchcock have signed a new contract under which the producer-director will make two more films for the studio than the number called for in the present contract. James Stewart will star in both of these pictures which will be made over the next few years. Mr. Hitchcock recently completed "To Catch a Thief" and "The Trouble with Harry" for the studio.

Drama in a diner

. . cause-and-effect in an eye-span

TODAY wide-angle, big-screen entertainment compresses whole chains of events into the sight span of the human eye . . . offers, thereby, greater scope for producer and director—better entertainment for the audience. This has meant new problems, of course . . . new problems in production, processing and projection . . . problems which the Eastman Technical Service for Motion Picture Film is daily helping the industry to solve. Branches at strategic centers. Inquiries invited.

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New York 17, N.Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending March 26 were:

Albany: Man Without a Star (U-I); Untamed (20th-Fox).

Atlanta: The Country Girl (Par.); The Long Gray Line (Col.); Man Without a Star (U-I); White Feather (20th-Fox).

Boston: Camille (Reissue) (MGM); Conquest of Space (Par.); The Country Girl (Par.) 6th week; Jupiter's Darling (MGM).

Buffalo: The Big Combo (A.A.); Camille (Reissue) (MGM) 2nd week; Conquest of Space (Par.) 2nd week; Hit the Deck (MGM); Man Without a Star (U-I).

Cleveland: Chief Crazy Horse (U-I); Conquest of Space (Par.); The Country Girl (Par.) 6th week; The Gate of Hell (Japanese); The Long Gray Line (Col.) 2nd week.

Columbus: Conquest of Space (Par.); The Far Country (U-I); The Long Gray Line (Col.) 2nd week.

Denver: Captain Lightfoot (U-I); The Country Girl (Par.) 3rd week; Doctor in the House (Rep.) 2nd week; The Gate of Hell (Japanese); Ma and Pa Kettle at Waikiki (U-I); Many Rivers to Cross (MGM); White Feather (20th-Fox).

Des Moines: Battle Cry (W.B.) 5th week; The Country Girl (Par.); Six Bridges to Cross (U-I).

Detroit: Battle Cry (W.B.) 5th week; East of Eden (W.B.) 2nd week; Untamed (20th-Fox).

Hartford: Bread, Love and Dreams (IFE) 3rd week; New York Confidential (W.B.); Underwater! (RKO); Untamed (20th-Fox) 2nd week.

Indianapolis: Chief Crazy Horse (U-I).

Jacksonville: Chief Crazy Horse (U-I); Many Rivers to Cross (MGM); Prince of Players (20th-Fox).

Kansas City: Chief Crazy Horse (U-I) 2nd week; Jupiter's Darling (MGM) 2nd week; Untamed (20th-Fox) 2nd week.

Memphis: The Country Girl (Par.); Hit the Deck (MGM) 2nd week.

Miami: East of Eden (W.B.) 2nd week; New York Confidential (W.B.).

Milwaukee: Battle Cry (W.B.) 4th week; The Country Girl (Par.) 4th week; The Long Gray Line (Col.) 2nd week; Untamed (20th-Fox).

Minneapolis: The Big Combo (A.A.); The Country Girl (Par.) 5th week; Hit the Deck (MGM); The Long Gray Line (Col.) 2nd week; The Racers (20th-Fox).

New Orleans: Captain Lightfoot (U-I); Conquest of Space (Par.); Hit the Deck (MGM); The Long Gray Line (Col.) 3rd week; Untamed (20th-Fox).

Oklahoma City: The Country Girl (Par.) 4th week; Hit the Deck (MGM); The Long Gray Line (Col.) 2nd week.

Philadelphia: Battle Cry (W.B.) 4th week; The Country Girl (Par.) 7th week; Hit the Deck (MGM) 2nd week; Man Without a Star (U-I).

Pittsburgh: Battle Cry (W.B.) 5th week; Camille (Reissue) (MGM) 3rd week; Man Without a Star (U-I).

Portland: The Country Girl (Par.) 4th week; Hit the Deck (MGM); The Long Gray Line (Col.) 2nd week; Untamed (20th-Fox).

Providence: The Long Gray Line (Col.) 2nd week; White Feather (20th-Fox).

Toronto: Bridges at Toko-Ri (Par.) 3rd week; Hit the Deck (MGM); The Long Gray Line (Col.) 2nd week; Mr. Hulot's Holiday (JARO) 4th week; The Racers (20th-Fox).

Vancouver: Battle Cry (W.B.) 3rd week; Deep in My Heart (MGM) 2nd week.

Washington: Bridges at Toko-Ri (Par.) 6th week; The Country Girl (Par.) 7th week; The Long Gray Line (Col.) 6th week; Man Without a Star (U-I); Untamed (20th-Fox).

Theatre TV "ANTA Album" Is Seen in 32 Cities

Although generally conceded as an artistic success, the theatre TV, closed circuit presentation of the "Anta Album" in 32 theatres in as many cities across the country Monday night was somewhat disappointing financially, according to reports. The presentation, sponsored by CARE and the American National Theatre and Academy, featuring top stars of Broadway in a revue-type format, originated in the Adelphi theatre and was the first live Broadway production telecast. The program sponsors hoped to reach about 80,000 persons for a gross of $400,000, but early indications were that the gross would be less than this figure. The break-even figure was set at $200,000. Most theatres reported attendance at about half of capacity.

"Animal Farm" to DCA

"Animal Farm," feature film cartoon based on George Orwell's novel, will be released nationally through DCA, it is announced by Fred Schwartz, president. It was produced by Louis de Rochemont.

Seek Check On Theatre Insurance

E. D. Martin, TOA president, currently is analyzing a final report on liability insurance gleaned from questionnaires sent to exhibitors throughout the country earlier this year seeking information regarding the entire theatre insurance structure, it was learned last weekend.

Insurance actuaries and TOA headquarters personnel have studied approximately 1,500 questionnaires returned since January and have compiled recommendations on how the organization may seek lower insurance rates. The TOA wants to form a cooperative money-saving group for insurance which will revamp the theatre insurance program now in effect.

Information which was sought from the exhibitors included facts and figures on the present liability and fire insurance, policy terms for theatres, rate per 100 admissions for bodily injury and property damage, rate on products liability and loss experience for the last three years. If the TOA can establish that theatre losses during those three years have been low, it is possible that exhibitors will seek lower insurance rates, it was reported.

Boston Exhibitors Oppose Drive-In Licensing Bill

BOSTON: A bill designed to take licensing of drive-in theatres away from local authorities and to place it under the State Department of Public Safety was opposed here by Ray Feeley, executive secretary of Independent Exhibitors, Inc., of New England, and Frank G. Lydon, executive secretary of Allied Theatres of New England, Inc., at a hearing before the legislative committee on mercantile affairs in the Massachusetts State House. Mr. Feeley said that the "home rule" of local authorities, now in effect, is entirely adequate. The two men, whose organizations represent 365 Massachusetts theatres, including 65 drive-ins, said the effect of the bill would be "devastating" and would be an imposition on the Public Safety Commissioner as well as on the many local exhibitors.

Deal on "Secret Conclave" Is Concluded by I.F.E.

I.F.E. Releasing Corporation and the Knights of Columbus have concluded arrangements for specialized theatrical and non-theatrical national distribution of "The Secret Conclave," I.F.E.'s American-language film dealing with the life of Saint Piux X. Actual distribution will be handled by the Catholic Film Distribution Plan of the Knights of Columbus, supervised by Leo J. McCarthy, executive vice-president of Eternal Film Corporation, motion picture adviser and producer for the Knights of Columbus.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Metro-Goldwyn-Mayer

DREAM WIFE: Cary Grant, Deborah Kerr—Very nice comedy. I thought at first it was above my audience, but I was wrong as business was good. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, February 13, 14, 15, 16, 17, 18, 19.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

JUPITER'S DARLING: Esther Williams, Howard Keel—Not up to Esther Williams' usual draw I think because of the period costumes. Small town and rural patronage. Played Sunday, Monday, March 13, 14.—Milo E. Pullin, Hub Theatre, Rochelle, Ill.

LAST TIME I SAW PARIS, THE: Elizabeth Taylor, Van Johnson—Well made picture about the way people live in Paris. Photography and acting excellent. The sound was recorded at a very low level, making it hard to reproduce without background noise. Business was above average. Played Sunday, Monday, Tuesday, February 27, 28, March 1.—E. C. Bettkowski, Alki Theatre, Wilbur, Wash.

MEN OF THE FIGHTING LADY: Van Johnson, Walter Pidgeon—Men like a flight picture and it was easy to advertise, but the picture was not brisk enough for the people to like it. I hope that the next flight picture from MGM will be better. Business was good the first three days, then average. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, March 6, 7, 8, 9, 10, 11, 12.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

ROGUE COP: Robert Taylor, Janet Leigh—Just a fair picture which surely should be double billed. It really takes something to get them away from their TV sets, and this isn't it. Played Thursday, Friday, Saturday, March 3, 4, 5.—L. Woody, Palace Theatre, Golden City, Mo.

Paramount

REAR WINDOW: This is a nice picture that did above average business. People in small towns like this kind of a show. It holds the interest and has a generous lot of comedy thrown in. If you haven't played it, do so.—E. C. Rettkowski, Alki Theatre, Wilbur, Wash.

WHITE CHRISTMAS: Bing Crosby, Danny Kaye, Rosemary Clooney—Very good, but not, in my opinion, worth 50%. My town has a population of 1,041; and Paramount insisted I run it four days! Played Sunday, Monday, Tuesday, Wednesday, February 27, 28, March 1, 2.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WHITE CHRISTMAS: Bing Crosby, Danny Kaye, Rosemary Clooney—Very well made picture which was enjoyed by everyone. Many people came out and asked how VistaVision was different from regular pictures. They would really have something if they would have an anamorphic print with their VistaVision process. Why not make it so CinemaScope equipped theatres could use it? Played Wednesday, Thursday, Friday, Saturday, March 9, 10, 11, 12.—E. C. Rettkowski, Alki Theatre, Wilbur, Wash.

Republic

ATOMIC KID, THE: Mickey Rooney, Robert Strauss—I've just finished drying my tears of laughter. This is the funniest thing in a long time. It's great for a good laugh session. Will be enjoyed by all—especially timely now with all the atomic tests in progress. Played Wednesday, Thursday, March 9, 10.—James Wiggs, Jr., Tar Theatre, Tarboro, North Carolina.

HELL'S OUTPOST: Rod Cameron, Joan Leslie—Nice program picture for us with plenty of excitement and action. Story deals with mining of an important ore and the trouble with those who would steal and cheat to hold up production. Played Wednesday, Thursday, March 2, 3.—James Wiggs, Jr., Tar Theatre, Tarboro, N. C.

NEW CONTRIBUTIONS

Recent and welcome new contributors to the columns of the What the Picture Did for Me department of The HERALD are as follows:

ART CAULEY, Paramount Theatre, Peterboro, Ont.
RAY E. DAVID, Pace Theatre, Chadron, Nebr.
JERRY ERBE, Gilles Theatre, Wahpeton, N. Dak.
F. P. GLORIOD, Rodgers Theatre, Poplar Bluff, Mo.
PRESTON B. HENN, Henn Theatres, Murphy, N. C.
JAMES A. HOLDEN, Ritz Theatre, Clinton, Tenn.
JUSSI KOHONEN, Kino-Halli, Kotka, Finland
RAY G. McCULLOCH, Princess Theatre, Cookeville, Tenn.
MILO E. PULLIN, Hub Theatre, Rochelle, Ill.
E. C. RETTOWSKI, Alki Theatre, Wilbur, Wash.
R. SOETAERT-GEVAERT, Cinema Majestic, Ruiselede, Belgium
WILLIAM H. WILSON, Paramount Theatre, Edmonton, Alta.

Twentieth Century-Fox

ADVENTURES OF HAJJI BABA: Elaine Stewart, John Derek—Fox had better keep on making their own pictures and not sell others' product. Frankly, I couldn't think of a situation where this so-called picture could make money for an exhibitor. All that I can say about it is that I never had so many walkouts in my seven years at the Gateway. Played Thursday, Friday, Saturday, January 13, 14, 15.—Glenn E. Jensen, Gateway Theatre, Westhope, North Dakota.

CALL OF THE WILD: Clark Gable, Loretta Young—Good story and had above average box office on this reissue.—Major I. Jay Sadow, Starlite Theatre, Rossville, Ga.

CARMEN JONES: Dorothy Dandridge, Harry Belafonte—Well made with lots of good music—some of it a little too high class for small towns such as this. Attendance average. Played Sunday, Monday, Tuesday, March 13, 14, 15.—E. C. Rettkowski, Alki Theatre, Wilbur, Wash.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter—Repeated this picture to above average business. Well satisfied.—Major I. Jay Sadow, Starlite Theatre, Rossville, Ga.

ORCHESTRA WIVES: Ann Rutherford, George Montgomery, Glenn Miller, Orchestra—After playing "The Glenn Miller Story," I ran this picture again and used advertisements with Glenn Miller's music which is very popular here. The girls and boys of the town enjoyed it. Played Sunday, Monday, Tuesday, Wednesday, February 20, 21, 22, 23.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

United Artists

SHIELD FOR MURDER: Edmond O'Brien, Marla English—This is just a routine cops and robbers picture which kept most of our customers by their TV sets. Too much like what they see on TV. 50% below normal on two very nice evenings, weatherwise. Played Tuesday, Wednesday, March 8, 9.—Milo E. Pullin, Hub Theatre, Rochelle, Ill.

Universal

LAWLESS BREED: Rock Hudson, Julia Adams—Very good. My third time to use it. John Wesley Hardin used to live about ten miles from here near Pollard, Ala. They spelled it "Polland" in the picture—wonder why? Played Saturday, March 5.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SO THIS IS PARIS: Tony Curtis, Gloria De Haven—Some cute spots in this musical, but not enough comedy to bring them in. Poorest Sunday-Monday in several months. Small town and rural patronage. Played March 6, 7.—Milo E. Pullin, Hub Theatre, Rochelle, Ill.

Warner Bros.

DRAGNET: Jack Webb, Ben Alexander—Similar to TV shows. People liked it, but to my way of thinking it is one of Warner Bros.' poorer pictures. Attendance over average. A good small-town picture. Played Thursday, Friday, Saturday, March 3, 4, 5.—E. C. Rettkowski, Alki Theatre, Wilbur, Wash.

LUCKY ME: Doris Day, Robert Cummings—The first CinemaScope musical with the magnetic stereophonic sound in our country. It was too American, the story was poor and not so well done as the other Warner 'Scopes. The people like musicals and therefore business was not so bad, although the weather was very cold. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, February 20 to 26.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

THEM: James Whitmore, Edmund Gwenn—Good science-fiction thriller which did very good business. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, February 4, 5, 6, 7, 8, 9, 10.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

Shorts

Columbia

KANGAROO COURTIN': Mr. Magoo Cartoon—This is a good Mr. Magoo.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

MOUSE IN THE HOUSE: Tom and Jerry Cartoon—These gay fellows are very popular here and it is a great pleasure to show so good a cartoon as this.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

RKO Radio

UNCLE DONALD'S ANTS: Walt Disney Technicolor Cartoon—This is the second time we played this wonderful cartoon and it was enjoyed all over again. We could do with a few sequels to this one, Walt. How about it?—Dave S. Klein, Astra Cinema, Kitwe/Nkana, Northern Rhodesia, Africa.

Collection Plan Set for Rogers Fund

Leading exhibitor organizations, including TOA, Allied, Independent Theatre Owners Association and Metropolitan Motion Picture Theatres Association as well as several leading circuits, have approved a one-day audience collection plan for the benefit of the Will Rogers Memorial Hospital at Saranac Lake, N. Y.

The date of collection will likely be in mid-August, on the opening day of a new attraction. This will be left to the discretion of the individual exhibitor. Selection of mid-August was based on that period being the peak of the drive-in season.

At a preliminary organizational meeting last week, S. H. Fabian, national chairman of the one-day drive, announced that the following had accepted posts as chairmen: Moe Silver, exhibitor committee; Eugene Picker, general fund raising; Charles J. Feldman, distributor committee; Chester Bahn, trade paper committee, and Ernest Emerling, publicity committee.

Expansion of the hospital's research activities and increased demands upon the institution's facilities have made it necessary to go outside the industry for financial aid, it was announced. A special appeal trailer is in production.

Manages Columbia Music

Howard J. Robbins has been appointed general professional manager for Columbia Pictures Music Corp. and the liaison man with Columbia Pictures and the various record companies. He was recently associated with United Artists and prior to that was general professional manager for J. J. Robbins Music and George Paxton Music.

Rose to Columbia

David E. Rose will make three pictures for Columbia, the company has announced. The first will be "Port Afrique," from the novel by Bernard Dryer.

People in The News

William Goldman, Philadelphia exhibitor and president of Gregory-Goldman Enterprises, independent film producers, was appointed a member of the Philadelphia Board of Education. He is the first film industry figure to be named in the city's history.

Eric Johnston, MPAA president, has written an article for the current issue of *Look Magazine*, entitled "Japan, Partner or Problem?"

Ray Murray has been appointed assistant exploitation manager for Columbia Pictures. He was recently trade press contact, which post will be filled by **Martin Blau**. In addition, **Ted Spiegel** is transferring from the exploitation department to publicity.

Goffredo Lombardo, Jr., president of Titanus Film in Rome, and **Alberto Lattuada**, director, left New York this week for Europe. **Mr. Lattuada** went to Madrid to discuss the forthcoming screen biography of the Spanish painter, Francisco Goya, while **Mr. Lombardo** returned to Rome.

Melvin L. Gold, president of Mel Gold Productions, was to be awarded a plaque and the title of "Honorary Lifetime President" of the National Television Film Council at a luncheon this week in New York. Mr. Gold founded the NTFC, was president for four terms and board chairman for two.

Myron Blank, S. H. Fabian, Pat McGee, Walter Reade, Jr., Elmer C. Rhoden, Morton Thalhimer and **Robert B. Wilby** have been appointed TOA representatives on COMPO's executive committee by E. D. Martin, TOA president.

Sidney Davis, member of the New York law firm of Phillips, Nizer, Benjamin and Krim, has been named to head the Senate Commerce Committee's coming investigation of television broadcasting. Committee chairman **Magnuson** of Washington said the investigation might go extensively into the subscription television fight.

Bloom New 20th-Fox New Haven Manager

Shepard Bloom has been appointed branch manager of 20th Century-Fox's New Haven exchange, succeeding Herman Hirschhorn, who died last week. Mr. Bloom was sales manager in the company's Philadelphia office. The company also announced that William Graham, formerly office manager and city salesman in Buffalo, was transferred to Boston as office manager.

Denver Exhibitors Honor General Christenberry

DENVER: Major General Charles W. Christenberry, former deputy chief of staff of the Eighth Army in Korea and president of the American-Korean Foundation, was to be honored at a luncheon meeting of exhibitors in this exchange area at the Cosmopolitan Hotel here March 31. He was to report on the activities of the Foundation which is a voluntary organization designed to help rehabilitate Koreans. Co-chairmen of the luncheon were Thomas C. Smiley, general manager of Wolfberg Theatres, Denver; Robert W. Selig, division manager of Fox Intermountain Theatres, Denver, and Jack Felix, Allied Artists branch manager.

Executive Changes Made at Associated Screen News

TORONTO: In conjunction with Associated Screen News' expanded operations program, Maxwell Cummings, president, announced several executive changes recently. Murray Briskin, executive assistant to the president, will be in complete charge of the company's operations while William J. Singleton becomes director of sales and services. Jack Chisholm, formerly Ontario manager and recently in Montreal, will return to Toronto as Ontario sales manager and production unit manager.

NBC Opens Color TV Center in Hollywood

HOLLYWOOD: Governor Goodwin J. Knight of California designated this week as "NBC Color Television Week" in honor of the opening of NBC's new color city here last Sunday. Gov. Knight said, "We in California are justifiably proud of the leadership which our state has taken in this new medium of communication." Official dedication ceremonies took place during the telecast of the NBC-TV spectacular "Entertainment 1955," Sunday, 7:30 to 9:00 P.M., EST.

Digesting the "DIGEST"

A total of 10 *new pictures are reviewed in the Product Digest Section of this week's HERALD. A sentence of significance follows from several of the reviews:*

STATEGIC AIR COMMAND (Paramount)—"an ideal film for the introduction of the new VistaVision system . . . the photography . . . in beautiful color by Technicolor, is truly magnificent."

THE PRODIGAL (MGM)—"a brilliant production, rich in detail, splendor and magnificence . . . (the) lusty tale is for mature—not family—audiences."

THIS ISLAND EARTH (U-I)—"William Alland's production (is) a money-in-the-bank booking . . . amazing special effects . . . highly impressive cast."

The National Spotlight

ALBANY

Eighty feet is the ideal width, with CinemaScope, for a drive-in screen, Harry Lamont said after a survey of outdoor theatres during a recent trip to Florida. The veteran exhibitor is widening screens in Rotterdam, Vail Mills, Kingston and Leeds, and is extending the borders in Rock Hill. . . . Jules Perlmutter, new lessee of Spa Drive-in, outside Saratoga, will widen its screen. He was one of the first to show CinemaScope last summer, at Ft. George, Lake George. Mr. and Mrs. Al Levine, of Saratoga, will manage the Spa. . . . Sid Dwore, owner of Cameo, Schenectady, is buying and booking the Dix Drive-in, Hudson Falls, the Skyline in Crown Point, the Pleasant Valley in Lowville, and the Mountain in Liberty. . . . Clayton Pantages advanced from salesman to manager for 20th Century-Fox, succeeding Nat C. Rosen, shifted to the larger Pittsburgh branch. Dick Young is a new Fox booker . . . Ted Leitch, who formerly worked for Berlo Vending Co. at area drive-ins, is its new supervisor in Cumberland, Md.

ATLANTA

Donald Howell, Capital City Supply Co., and Miss Ann Rountree were married and are spending their honeymoon in Florida. . . . Walter Powell has been appointed sales representative at the 20th Century-Fox Jacksonville, Fla., branch. . . . Sam George, manager of the Paramount theatre, checked in after visiting in Florida. . . . Gold-Dobrow, theatre owners in Florida, has taken over the Bend Drive-in, Belle Glades, Fla. . . . Alexander Films has reopened its Atlanta office at 166 Walton St., according to C. O. Jeffery, general district manager and appointed Pierce E. McCoy, former city manager of Georgia Theatres, as sales representative. . . . The Park theatre, Dickeyville, Ga., was destroyed by fire with the loss put at $50,000. It will be rebuilt. . . . Mr. and Mrs. Alpha Fowler, theatre owners in Douglassville, Ga., are parents of a new baby boy. It is their fourth.

BOSTON

Joseph E. Levine, president of Embassy Pictures, and Barnet Yanofsky have taken over the Nashoba drive-in, Boxborough, their fourth. Donald Sweenie will continue as manager. . . . Children's Safety Clubs, set up by American Theatres Company managers, have won the commendation of Massachusetts Motor Vehicle Registrar Rudolph F. King. They have definitely contributed to his statewide safety campaign, he said. . . . Art Moger, Warner publicist, accepted an invitation to address the Boston University chapter of Delta Kappa Alpha, national cinema society, on "Warner Brothers Pictures, Past, Present and Future.". . . About 40 Massachusetts vocational education experts attended a screening of "Blackboard Jungle" arranged by Karl Fasick of Loew's Boston theatres and Metro publicist Floyd Fitzsimmons. . . . Miss Viola Berlin, managing director of the Exeter Street theatre, staged a Japanese-style supper for press, critics, Japanese Embassy staff in Washington and of the Japan Society of Boston, at the Sheraton-Plaza Hotel, following a screening of the Japanese film "Gate of Hell" now at the Exeter Street.

BUFFALO

Because of inclement weather conditions, the gala re-opening of the drive-ins in the Buffalo area was postponed from March 24 to Thursday, March 31 on which date the following were to start the 1955 season: Aero, Union Road; Broadway, Broadway at Harlem; Buffalo, Harlem at Genesee; Delaware Ave., near Sheridan Drive; Skyway Lakeshore, Lakeshore Road at the Circle; Skyway Niagara, Falls Boulevard; Park, Orchard Park Road at Ridge; Sheridan, Sheridan Drive; Star, Lake Ave. at South Park and Wehrle on Wehrle Drive at Transit Road. The Wehrle is Buffalo's newest drive-in and was opening Thursday for the first time. Two drive-ins in the Niagara Falls area, the Falls and Starlite, have been opened for two weeks. . . . The date for Variety Club Dave Miller testimonial dinner, originally scheduled for Monday, April 25, has been postponed and a committee now working on details soon will announce the new date. . . . Stu, son of Ben and Helen Hample will marry Amie Block in June and Ben and Helen are receiving congratulations on their 35th wedding anniversary. . . . The advance sale of reserved seats for the Teck's Cinerama is a big one and general manager Paul Swater is greatly pleased.

CHICAGO

Frank Schmidt, assistant manager of the Newberry theatre, left for a two-weeks' rest in Hot Springs, Arkansas. Schmidt's mother passed away last week. . . . The Paradise theatre, according to manager Edgerly, is breaking boxoffice records with "Davy Crockett Indian Scout" and "Iroquois Trail.". . . Bill Methe, associated with Balaban & Katz for many years, was able to return to managing the Berwyn theatre. He has been convalescing since a serious operation some five months ago. . . . Sam Levin, manager at the Roosevelt, is currently in Alabama as a Lt. Col., taking a five-weeks' brushup training course. He expects to return in five weeks. . . . Si Shapiro is well enough to leave Weiss Memorial Hospital, where he has been confined for the past two weeks. . . . Roy Volceck has recovered from injuries suffered in an automobile accident and consequently returned to his managerial duties at the Atlantic theatre. . . . Phil Higgins is now manager of the Halfield. He was formerly at the Boulevard, which has been leased for a ballroom.

CLEVELAND

More than 3,000 people braved a 75-mile-per-hour wind storm last Tuesday to attend the invitational showing of "A Man Called Peter" at the 3,300-seat RKO Palace, where the first run engagement starts early this month. . . . In Steubenville, the Olympic theatre closed for several months, has re-opened. . . . Marvin White, contrary to rumor, continues as buyer-booker for the Constant houses in Steubenville. . . . Herb Ochs, operating a chain of Canadian drive-ins, has returned from Florida to supervise construction of the new Pearl drive-in, Cleveland, in which he has a substantial interest. . . . Dick Wright, Warner theatre division manager, and his crew of assistants have moved from mezzanine space in the SW Allen theatre to more commodious offices in the Carnegie Bldg. . . . Four area drive-ins were damaged in various amounts by Tuesday's wind storm. They are the East Side drive-in, Cleveland; Twilite drive-in, New Philadelphia and MidCity drive-in, Harrisburg, O.

COLUMBUS

Ronald Megown, manager of the McDonald, McDonald, Pennsylvania, has been named assistant manager of Loew's Ohio. He succeeds Jack Dolde, who recently was transferred to be assistant manager at Loew's Twin drive-in in Chicago. . . . Mrs. Ethel Miles has installed CinemaScope equipment in the Garden, North High street neighborhood. . . . Four drive-ins in the Central Ohio area were scheduled to open April 1 for the spring season. These include Kingman, East Main, Scioto Drive and West Broad. . . . "Battle Cry" continued into a sixth week at RKO Grand, one of the longest runs in recent years here. . . . Manager Robert Sokol of Loew's Broad received many enthusiastic comments about "A Man Called Peter" after a special screening of the feature, which is the Easter week attraction at the Broad. . . . Leo Yassenoff, executive vice-president of the Boys' Clubs of Columbus and owner of the Academy theatre circuit here, welcomed veteran screen actor Monte Blue to Columbus. Blue was honor guest at the dedication of the new Milo-Grogan Boys' Club.

DENVER

Robert Lotito has resigned as manager of the Denham to devote his full time to a publicity firm he is interested in. . . . The Uptown, neighborhood house, is cutting from a full week to Sundays only. . . . Chas. P. Weber, Paramount screening room projectionist, is father to second child, Chas. P. Jr. . . . The Wadsworth and Monaco drive-ins, owned by Lem Lee, will go on a first run basis. . . . Gene Gerbase, Republic branch manager, to Los Angeles for a sales meeting. . . . Lillian Charness, of American Theatre Advertisers, to hospital as result of broken ribs caused by fall on ice. . . . Hugh Braly, formerly district manager here for Paramount, now district manager for Distributors' Releasing Corp., and Irving Wormser, general sales manager, in completing arrangemens with Hal Fuller to handle films. . . . The Black Hills Amusement Co., Deadwood, S. D., presented coaches and players of three school basket-

(Continued on following page)

(*Continued from preceding page*)

ball teams in area with five passes each good at Homestake, Lead, S. D. . . . Joe Wills, who recently bought the Zia, Las Lunas, has closed the house.

DES MOINES

Variety Club has elected Bill Feld and Byron Shapiro delegates to the national convention. Feld is assistant chief barker; Shapiro is former chief barker. Ed Utay was named as alternate. . . . A howling windstorm tore bricks from the southwest corner of the Iowa theatre at Fort Madison. However, the bricks fell to the sidewalk without hitting anyone. The damage was promptly repaired. . . . The Marland theatre at Marcus has reopened under the management of the Greater Marcus Corp., owner of the theatre. It is the first time the owners have attempted to manage the house. Retained by the owners will be Mr. and Mrs. Fred Hoover who will work under their direction. . . . Mrs. J. E. DeFore of Cedar Rapids has been visiting her son, Don DeFore, in Hollywood, Cal. . . . The "Britt News-Tribune" made an editorial plea last week to its readers to attend the local theatres. It cited examples where theatres have closed their doors, and deplored conditions which brought about the closings. The paper lauded the "fine theatres at Britt, Garner and Kanawha."

DETROIT

A midnight preview of "Revenge of the Creature" will start the Broadway Capitol on a 24-hour world premiere. The first 12 patrons will have their pictures taken by Poloroid cameras and will shake hands with the Gill Man. . . . Lou Mitchell, long with the Kilbride Theatres, has left to form his own film buying service. . . . A mild furore was stirred up when a local columnist reported that the CARE television show would originate in the Hollywood theatre here. The Hollywood was as surprised as anyone. . . . MGM has been represented on the speaking circuit by Karl Bruss who spoke at the Optimist Club lunch and Cliff Perry at Kiwanis in Milan. . . . MGM bookkeeper, Antoinette Kowalczyk, and Richard Piasecki will marry in July. . . . Bernard Samuels, Admiral theatre manager, has been at Harper Hospital.

HARTFORD

Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mrs. Shaw are marking their 31st wedding anniversary. . . . Allen M. Widem, "Hartford Times" motion picture editor, flew to Los Angeles to cover the Academy Awards. . . . William Daugherty, Webb Playhouse, Wethersfield, Conn., has returned to Hartford from Puerto Rico. . . . Robert Smith, assistant manager at the Stanley Warner Embassy, New Britain, Conn., has been promoted to a similar post at the Strand, Hartford. Edward McClosker succeeds him in New Britain. . . . Bernard Menschell, president, Community Amusement Corp., and Manchester Drive-In Theatre Corp., Hartford, and Mrs. Menschell are parents of a baby boy, named Steven Ira, their second child. . . . Jack Sanson, manager, Stanley Warner Strand, Hartford, has resumed his duties, following extended illness and surgery. . . . George Smith has been named manager of the Colonial, Hartford, succeeding Carroll J. Lawler, who has left Hartford Theatres.

CIVIC-MINDED SELIG PROMOTED IN DENVER

Robert W. Selig, above, has just been promoted to division manager for Fox Inter-Mountain Theatres. The announcement, on Mr. Selig's 16th anniversary with the circuit, came from Frank H. Ricketson, president of the circuit and operational head of all eastern houses controlled by National Theatres. Mr. Selig has been executive assistant to Mr. Ricketson for the last 10 years. Previously Mr. Selig was western division manager in the United States for Gaumont-British Picture Corporation. The newly advanced division manager is a resident of Denver, where he has been president of the board of trustees of the University of Denver for eight years. For many years he has been extremely active in civic and community welfare activities in the city of Denver.

INDIANAPOLIS

The worst spring blizzard on record here froze traffic Saturday and put a crimp in show business. . . . Moe Esserman, Screen Classics franchise holder, has closed the office here to become manager of the East and Dixie drive-ins at Louisville. . . . The Variety Club will hold a cocktail party at the clubrooms Tuesday to discuss formation of a women's auxiliary. . . . Gustav G. Schmidt, 90 years old, pioneer Indianapolis exhibitor, died here March 24. He was a native of Penzlin, Germany. . . . The Allied Theatre Owners of Indiana will hold a board meeting at the Variety Club at noon April 5. Al Hendricks, manager of the Indiana, screened "A Man Called Peter" for representatives of church organizations Wednesday and reported an enthusiastic response. He's booked it for Easter week.

JACKSONVILLE

Exhibitors here included Roy Bang, Florida theatre, and E. J. Kaniaris, Beach drive-in, both of St. Augustine; J. G. Millirons, Florida theatre, Daytona Beach; Tommy Mullinax, Linda drive-in, Palatka; Bill Lee, Community drive-in, Keystone; Harlow Land, Land Theatres, Mayo; Ted Chapin, Daytona theatre, Daytona Beach; and Jimmy Biddle, Fay theatre, Jasper. . . . Harry Clarke was promoted to manager of Florida State Theatres' accessories department upon the resignation of Bill Douglas. . . . Thomas P. Tidwell, 20th-Fox branch manager, and Myron Eichler, 20th-Fox exploiteer from New York, staged one of the biggest screenings ever held here at the Florida theatre when about 1,000 persons turned out for an advance showing of "A Man Called Peter," March 23. . . . Al Horton has been named to manage the new Colonial Plaza drive-in at Orlando when it opens in mid-April. . . . Roy Smith announced the moving of his theatre supply business to 365 Park Street.

KANSAS CITY

The late winter storms that brought record-breaking low temperatures and snow, caused postponement of several drive-in openings. . . . The Durwood circuit had planned to open its drive-ins March 25, but actual winter weather and forecasts of more, caused deferring until April 1. . . . The Kansas and Missouri theatre associations, at St. Louis and Kansas City, are arranging for another two-state spring meeting, May 10 and 11, at Arrowhead Lodge, Lake of the Ozarks. . . . "Dick" Biechele, veteran exhibitor, and legislative representative of exhibitor associations, is recovering from an illness, and has made a visit to his office, but is not yet on a full work schedule. . . . TV and radio interests are waging a vigorous campaign for daylight saving time in the area, while motion picture theatre people are against it. . . . A bill before the Kansas legislature would permit dog races, including night races and betting.

LOS ANGELES

Jeanette Banks, 20th Century-Fox secretary, and her husband, celebrated 14 years of wedded bliss . . . Glen Berg has resigned his post as booker at the Universal-International exchange and has joined Realart in a similar capacity . . . The stewards and officers of the Film Row Club met at the Variety Club quarters to hear reports concerning the progress being made on the club's clothing drive for the Altadena Home for the Aged. Also discussed were plans for the big summer prom to be held at the Roger Young ballroom June 11. . . . Joe Strakoff, Warner maintenance man, was stricken with a heart attack and passed on before he could be moved to the hospital. . . . Jules Needleman, Columbia salesman, took off for a selling trip to the Arizona territory. . . . The Hecht-Lancaster production "Marty" was screened at the Carthay Circle theatre March 18 as part of the local showman's contribution to Brotherhood Week. . . . Alex Cooperman, IFE district manager, returned from a business trip to Denver and Portland. . . . Fred Bowers, who operates the Ojai Theatre, in Ojai, paid one of his rare visits to the Row for the purpose of buying and booking product.

MEMPHIS

"The Country Girl" came to town and is a big hit. . . . Miss Ethel Lobdell, owner, Talisman theatre, Rosedale, Miss., was recovering in Methodist Hospital at Memphis after an operation. . . . Mr. and Mrs. George

(*Continued on opposite page*)

(*Continued from opposite page*)

Davis, Shaw, Miss., exhibitors, have leased Regent theatre at Cleveland, Miss. . . . Mr. and Mrs. George Williams, Memphis, are spending the winter in Miami. Mr. Williams is projectionist at Malco theatre in Memphis. . . . Jack Katz, owner of Ritz, Memphis, discussed foreign art films before Memphis Better Films Council. . . . The possibility of an appeal to the courts from the action of Memphis censors in banning "The Bamboo Prison" appeared this week. The censors banned the film Jan. 26.

MIAMI

Earl Rowlands of the Boulevard has a new assistant, Bill Morrison, from Dover, N. H. where his dad is still associated with the Paramount Theatres. . . . The response from the Council of Churches, church ministers and laymen, to an invitational screening of "A Man Called Peter" at Wometco's Miracle theatre, brought such crowds that it was necessary to hold two showings for the group. . . . Fugitives from the cold of Winnipeg, Canada, were Dick Miles and his wife. Mr. M. is general manager of Western Theatres, a chain of about 20 drive-ins and conventional theatres. . . . John Oliver is assistant to Jimmy Barnett at the Olympia, replacing David Payne who was promoted to manager of the Dade. . . . Joe Dietch, executive with Florida State chain, was in town for several weeks before returning to Jacksonville. . . . One hundred and fifty youngsters, winners of a contest sponsored by WTVJ in cooperation with the U. S. Coast Guard, were treated to a deep-fishing session aboard the U.S.S. Androscoggin a few weeks ago.

MILWAUKEE

F. J. McWilliams, Portage, and John Adler, Marshfield, returned from their Florida vacations to attend the spring convention of Wisconsin Allied. . . . John Mednikow has returned home from the hospital and is doing nicely. . . . The downtown Fox-Strand theatre has closed. . . . The drive-in theatres here, that had opened, had to close during this past week because of the snow storm and very cold weather. They were to re-open this weekend. . . . Isabelle M. Schilling, inspectress at the RKO exchange, lost her husband a week ago in an automobile accident. . . . Morey Anderson, salesman for RKO, has been home with the flu. . . . A new birth along film row is the baby boy of Robert M. Driscoll, shipper at the RKO exchange.

MINNEAPOLIS

Fire of undetermined origin completely destroyed Nels Madsen's Palace at Hector, Minn. . . . Allied Artists has moved into its new offices at 1019 Currie Avenue on Film Row. Building formerly was occupied by Universal until it moved into its own exchange building recently. . . . Harlan Blake, manager of the neighborhood Paradise, is recuperating at Mount Sinai hospital after suffering a heart attack. . . . John Potier is the new assistant manager of the RKO Iowa at Cedar Rapids, Iowa replacing Leland Davis, who was transferred to the RKO Brandeis, Omaha, as assistant manager. . . . Work has begun on remodeling of the World theatre. . . . Four Upper Midwest theatres have closed following a business slump. They are the loop World, Duluth, Minn., the Fort, Montfort, Wis., the Manila, at Manila, Iowa, and the Roxy, Steele, N. D. . . . Theatres which have reopened include the Royal at Park Rapids, Minn., and the Marmarth at Marmarth, N. D. . . . Harry Weiss, RKO Theatres district manager, is back from a tour of his Iowa situations. . . . Lyle Carrisch of Wayzata, Minn., has bought the conventional El Lago and the 53-Auto-Vue drive-in theatres at Rice Lake, Wis., from the Miner circuit.

NEW ORLEANS

Hector Naquin, who operates the Cecilia, Cecilia, La., and the Carmen at Breau Bridge, La., has scheduled Easter Sunday for the opening of his new drive-in, which he has christened the Lane at Arnaudville, La. . . . Maurice H. Joseph reverted the management of the Lynne, Brandon, Miss., to former owner Mrs. Maureen Hobson. . . . Tony Marullo closed the Rendezvous, Grand Isle, La. . . . H. H. Morreau will open a new drive-in, trade-named The Tiger, at Marksville, La., on the eve of Easter Sunday. . . . George Pabst, southern district manager, and Alex Maillho, branch manager, U. A., were to attend the company's meeting of home office officials, division, districts and branch personnel in Chicago on April 1-2-3. . . . Valerie Benson, after a couple months absence, is back at Southern Theatre Service as secretary to Sammy Wright. . . . Sunday night's violent wind storm in northern Louisiana played havoc with many drive-ins. Among them was the Joy drive-in, Minden, La., whose screen tower was completely flattened. . . . T. M. Miller shuttered the Elizabeth, Elizabeth, La.

OKLAHOMA CITY

The Harber theatre had an all Academy Award program this week. Two pictures nominated for academy awards were being shown: "Three Coins in the Fountain" and "Seven Brides for Seven Brothers." . . . "6 Bridges to Cross" was being shown at four local suburban theaters this week. . . . A total of $4,000 was turned over to the Oklahoma County Council for Mentally Retarded Children, by members of Tent 22 of the Variety Club as the result of a benefit showing here March 14. "The Long Gray Line" was previewed at the Center theatre and all proceeds given to the group. Howard Federer, donated the use of the theatre for the event, and even concession sales went into the Variety Club fund. . . . The Harber and Plaza theatres had special matinees for children March 26 with admission price a contribution to the "Giraffe Fund." The youngsters saw a "Bomba" film.

PHILADELPHIA

The newly redecorated Bala, suburban house formerly called the Egyptian, was reopened as a first run house by the A. M. Ellis Theatres chain, which took over the operation of the house recently. . . . The former Lenore Forstadt van Berg, who was head of the MGM research department for stories in the public domain, who is now Mrs. Leonard M. Propper, gave birth to a son here last week. . . . Boyd schedules a series of early Saturday morning shows at reduced admissions for "Cinerama Holiday" for the benefit of students. . . . The Stanley Warner's Lane, following in the wake of the circuit's Commodore, has discontinued its art film policy in favor of a return to regular film fare. . . . James A. Carey announced that he will do his own buying and booking for his York and Elmwood houses in York, Pa. . . . Tom Comerford, of the Comerford Theatres, Scranton, Pa., became a grandfather again when his daughter, Mrs. Ann Comerford Roche, gave birth to a baby boy, her fourth son. . . . Theatre managers in Reading, Pa., showing concern over the fact that the Central YMCA is showing free movies on Saturday afternoons in competition with regular Saturday afternoon shows. . . . Upon the death of Howard Kay, owner, recently, the Broad, Harrisburg, Pa., has closed. . . . The Zoning Board in Wilmington, Del., gave permission to the Kerry drive-in in that city to build an eight-foot high solid fence.

PITTSBURGH

April bookings in the Penn include "Conquest of Space," "The Glass Slipper," "Run for Cover" and "Blackboard Jungle" in that order. . . . With Danny McKenna back from service and into the Stanley Warner publicity office, Larry Solomon has been dispatched to the Enright in East Liberty as assistant manager. . . . Bill Weiss, manager of the Liberty in McKeesport, back from a Florida vacation. . . . Art Manson, Cinerama publicity director, and his wife, Florence Sando, local TV commentator, were off to Miami and Havana for two weeks. . . . Harris theatre reviving "The Robe" for Holy Week. . . . Mrs. Bernice Dick, film inspector at the MGM exchange, who had undergone surgery less than a month ago, was killed in an auto accident last week. . . . The Squirrel Hill will revive "The Informer" within the next few weeks. . . . The Stanley will definitely carry the Marciano - Don Cockell prize fight from San Francisco on May 16, but whether the Penn and Harris will also carry it has not yet been decided.

PORTLAND

Russ Brown, Oregon district manager for the Evergreen chain, is back at his desk after a six weeks temporary job at National Theatres headquarters in Los Angeles. Brown did a bang-up job as temporary editor of "The Showman," National Theatres' house organ. . . . Art Adamson is converting his deluxe Parkrose theatre into a first class, full fledged house. The theatre is located just outside the city limits and will show art films exclusively. Marty Foster's Guild theatre is the big art spot in town. . . . Harold Lorrimer, manager of the Liberty theatre, had the Multnomah County Sheriff's posse out in full for the world premiere of "Stranger On Horseback." . . . Oscar Nyberg had over 1,200 ministers and personnel in the religious field to preview "A Man Called Peter."

PROVIDENCE

Albert J. Siner, Strand manager, and Mrs. Siner recently announced the engagement of their daughter, Eleanor DeLaRemee Siner, to Airman 2/c Wendall Jefferson Flanders, U.S.A.F., son of Mr. and Mrs. Melvin Hart, also of this city. Miss Siner is a graduate of North Providence High School. Her fiancee, an alumnus of La Salle Academy, attended Providence College and graduated from the Rhode Island College of Pharmacy. He is now stationed at Shreveport, La. . . .

(*Continued on following page*)

(*Continued from preceding page*)

Two more surrounding open-airers inaugurated their 1955 season. The Quonset drive-in distributed free doughnuts to all patrons in addition to offering a twin bill,, comprising "Betrayed," and "The Outcast." The Hill Top drive-in presented "Carmen Jones" as its opening attraction. . . . In the face of loud and boisterous opposition, Nathan Winer of this city, and Christopher Williams, of Hoxsie, withdrew their petition to operate an open-air theatre in Norwood, R. I. An overflow crowd, bearing petitions, shouted its hostility when the application came up for consideration by the Town Council. . . . "The Long Gray Line" held for a second week at Loew's State.

SAN FRANCISCO

San Francisco office personnel of MGM off to the film capitol include S. J. Garner, resident manager, accompanied by George Hickey, western sales manager, and Ted Galanter, press representative, accompanied by Dick Howard, Consolidated Amusement Co.'s Honolulu man. . . . Don Yarbrough, Fox West Coast Theatres, reports a preview showing of "A Man Called Peter" for 1,600 church and school leaders of the Bay Area. A double twist came in the person of the college roommate and maid of honor, of Catherine Marshall author of the life of her husband, Peter Marshall. Mrs. Ledgerwood, the former roommate, sent a letter of congratulations to Richard Todd in the title role for his authentic portrayal of Peter Marshall.

ST. LOUIS

The Starlite drive-in theatre at Potosi, Mo., opened March 22 for the current season with a dollar night. At this writing this state is covered by a heavy snow that has been falling all day and with temperatures around twenty, so that things are not favorable for the drive-in theatres. . . . Manager Don Dowdy of the Stadium drive-in theatre, Doniphan, Mo., has announced that the theatre will get a screen tower extension this spring so that CinemaScope films may be shown. . . . The Killarney Drive-In Theatre, just east of Arcadia, Mo., is another drive-in that has opened its doors for the 1955 season. . . . Merchants of Farmington, Mo., provided free films March 24 at the Ritz theatre in that city in connection with three bargain days staged by the businessmen of that city. . . . The old Avenue theatre at nearby East St. Louis, Ill., which was an entertainment center for East St. Louis for more than fifty years, will be razed to make room for $400,000-store to be leased to F. W. Woolworth Company.

TORONTO

The Ontario Board of Censors put the "Adult" label on eight films during the month of February. . . . Disappointment in the tax reduction offered by the Ontario Government has caused the executives of the Motion Picture Theatres Association of Ontario to turn the matter over to the committee to see what more might be done to give further relief to exhibitors. . . . Newest member joining the MPTAO is the Capitol, Meaford, whose pilot is Gordon Rowe. . . . Visitor to the city was Jack Barron, Odeon partner in Calgary. . . . July will see yet another rise in the cost of amusement advertising in the city with "The Telegram" upping their rates from 45 cents a line to 50 cents. . . . Alec Soloman, father of Blind River exhibitor Norman Soloman, died recently.

VANCOUVER

It's quiet along the main stem this week. The new films are not big. . . . New officers for 1955 of the Film Board of Trade are Jack Reid (JARO), president; Steve Ralston (Alliance), vice-president; and Harry Woolfe (of U-A), secretary. . . . The FPC Managers Association held a smoker at the Peter Pan Mural Room which was well attended and a good time was had by all. Proceeds went to the Vancouver Boys Club. . . . Norman Rae was appointed manager of the reconstructed Odeon-Plaza in Victoria. . . . Vern Gibson is the new assistant to manager Jack Armstrong of the Paradise. . . . Film union F-71, IATSE, is negotiating a new contract for front office employees. The local rejected an offer of distributors and is sticking for its original demand of 15 per cent increase. The problem is now in the hands of the British Columbia Labor Board. . . . Workmen have completed the razing of the old Star theatre in Vancouver. The house was built in 1900. The site will be used for the new city police building. . . . Eric Williams, projectionist who worked in local theatres for 25 years before going to Hollywood to work at Warner Brothers studio, died in California last week. He was 56 years old.

WASHINGTON

Mr. and Mrs. Bernard Lust (Sidney Lust Theatres) are the parents of a daughter, their fourth child. They have three sons. . . . Sympathy is being extended to Paul Wall, assistant branch manager at MGM, who lost his mother. . . . Dick Young, son of 20th Century-Fox booker, Sara Young, is now a booker at the 20th Century-Fox Exchange in Albany, New York. He was formerly a student booker in the Boston exchange. . . . The Variety Club's new 1955-56 roster has been distributed to all members and to other tents throughout the world. . . . Leslie G. Arries, general manager of station WTTG, and Mrs. Arries, are the parents of a daughter. . . . John E. Horton, Washington representative of Universal Pictures, returned from a trip to the coast. . . . Alan Bachrach, former Warner Theatres' manager of the Tivoli theatre, and now retired, substituted at the Avalon theatre recently during the illness of the manager Robert Campbell, now recovered.

Six Trans-Lux Theatres Installing CinemaScope

Six Trans-Lux theatres are currently being converted for CinemaScope exhibition at a cost of approximately $180,000, it has been announced. The conversion costs were high, it was said, because formerly each of the six had rear-screen projection, now necessitating the construction of booths. A spokesman for the company said the theatres in Washington and Philadelphia also will have stereophonic sound equipment. The other houses include the Trans-Lux 52nd Street, Normandie and Trans-Lux 85th Street, New York, and the theatre in Hastings, N. Y.

Bureau of Mines Says More Are Seeing Its Pictures

Some 12,000,000 persons during 1954 saw motion pictures made by industries in cooperation with the Bureau of Mines, the Bureau has reported. The increase over the previous year's viewers is 484,644. The Bureau also estimates during 1954, 42.5 millions persons saw the product over television. Some of the industrial firms using the Bureau in making pictures are Allegheny Steel, Johnson & Johnson, National Coal Association and Weirton Steel.

First Canadian Screen Advertising Firm Formed

TORONTO: Screen advertising is scheduled to be introduced in Canadian film theatres next fall, it has been announced by Leonard W. Brockington, president of the newly-formed J. Arthur Rank Screen Advertising Services of Canada, Ltd. He says the production resources of the Rank Organization in the United Kingdom and elsewhere are at the disposal of the new company. John D. Ralph will be vice-president and Robert Wallace and Neil Sneyd will be joint general managers. All films will be shot in 35mm Eastman color, it was added.

Stanley Warner Sells Santa Barbara Houses

SANTA BARBARA, CALIF.: Purchase of all theatre interests of the Stanley Warner circuit here has been negotiated by Sherrill C. Corwin, president of Metropolitan Theatres Corp., it was announced recently. Properties involved are the Granada and California theatres and the Granada theatre office and store building.

Stiefel Buys Fifth House

HOLLYWOOD: Steve Stiefel has purchased the Fair Oaks theatre and building in Arroyo Grande, Cal., making a total of five theatres under his management and ownership. Others in the California circuit now include: the Hemacino Drive-In, Hemet; Gem, Garden Grove; Sherman, Sherman Oaks, and Bay, Morro Bay. CinemaScope and stereophonic sound have been installed at the Fair Oaks.

Drive-Ins Reopening

Featuring a new CinemaScope screen and extensive remodeling, the Lawrence Drive-In, Walter Reade theatre on Brunswick Pike north of Trenton, N. J., was reopened for its sixth season March 25, the circuit has announced. Reade circuit is also scheduled to open a new Drive-In, near Atlantic City, N. J., Decoration Day.

Kill Censor Proposal

HARTFORD: The Board of Aldermen in New Haven has killed a proposed motion picture censorship ordinance by a roll call vote of 19 to 9. The ordinance would have banned showings in New Haven of those films failing to carry the Production Code seal.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"Showmanship In Business"—An Enlightening Book

PEARCE PARKHURST—well known to the Round Table as the "Gadget King"—was one of the panelists at the MGM Workshop in Kansas City. And in addition to telling the men at the tables of promotion tricks which he has tried as manager of the Lansing Drive-in theatre, Lansing, Michigan, he came up with a list of business books which he suggested for showmen. At the end of the session, more than 100 managers had asked for the list.

Recently, we encountered a business book in this category, although not originally planned for theatre managers, but packed with good ideas and promotional thinking. It is "Showmanship in Business" by Kenneth M. Goode and Zenn Kaufman, published first in 1936, and revised in 1939 and 1947. We intend to ask the publishers for permission to print some excerpts from this book, written for the advertising and merchandising trades, but applicable to our use.

In fact, "Showmanship in Business" is no more than another way of describing the business of showmanship, and we can learn as much from other lines as they have from us. J. P. Harrison, veteran showman at the Campus theatre, Denton, Texas, has always advised the showmanship slogan, "Dramatize, Mechanize, Personalize—Promotion."

The authors of this business book are two proven showmen, who take showmanship apart and show what makes it tick. They deplore "the great mass of messy showmanship" and "slapstick stuff that detracts" or "bedraggled forced-draft enthusiasm that passes for showmanship" in contrast with competent, professional effort, which they describe in a simple formula for success.

They urge, "starting in the right direction, and doing more rightly every day." They suggest, "Finding out what people like, and doing *more* of it. Finding out what people *don't* like, and doing *less* of it." They say, "Showmanship is another word for tact—active agressive *tact,* blown up to balloon size." Examples are often contradictory, but true showmen frequently reverse fixed formulas to promote their objectives. They cite a Dallas druggist who posted a sign, "Gone to the football game—back at 6 P.M."—and made enough friends among students to support him the year around.

They conclude, "Don't expect miracles. The ideas in this book won't work unless you do." And that goes for the Round Table, too, in every one of these meetings.

IMAGINATION

PREPARATION

ORGANIZATION

ASSOCIATION

DEMONSTRATION

INSPIRATION

OPERATION

PERSPIRATION

Eight headlines for this editorial paragraph? These are the by-words; the basic thinking behind aggressive, progressive showmanship, displayed by Mike Simons, across the dais, at MGM's Ticket Selling Workshops.

You can take them in any order, or in reverse, if you like. Study them as you would a formula, starting with the word, finding your own definition and the application of it to your situation. You'll never find more food for thought in any eight-word message, for the benefit of your box office.

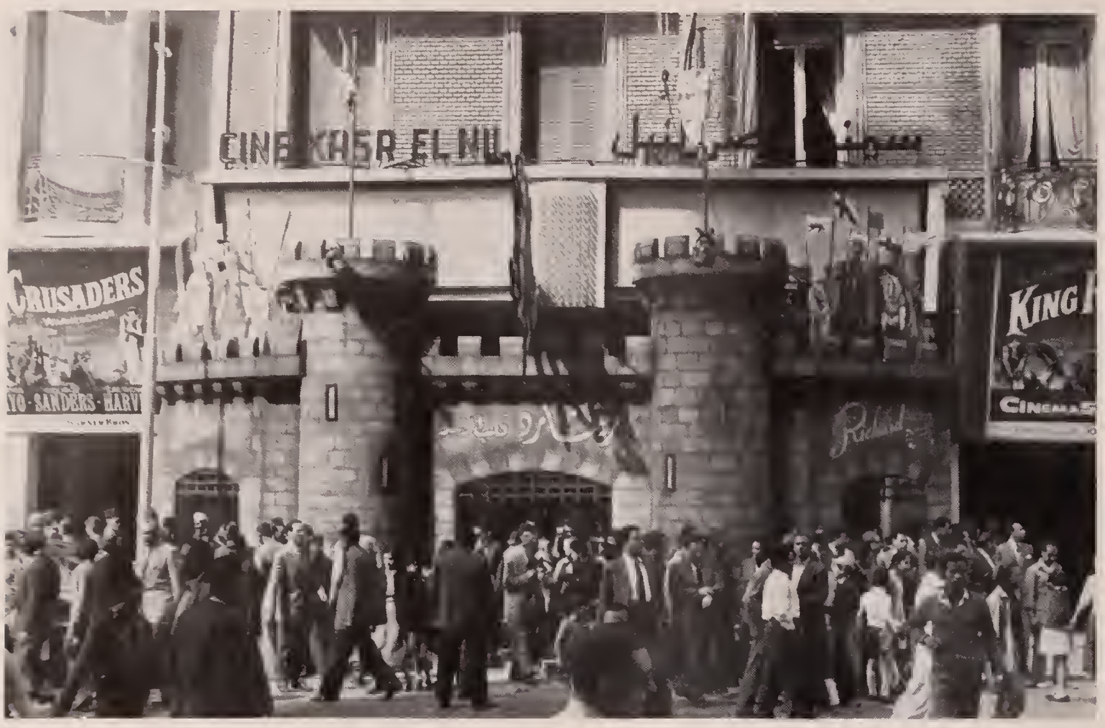
¶ FINE COLOR in daily newspapers, in both Texas and Florida. The *Dallas Morning News* and the *St. Petersburg Times* both have "Color on the press"—and what Neiman-Marcus can do, Interstate Theatres can do. We'd like to see a special movie section of eight to 16 pages, conjured up between Texas and Florida, so preparation could be shared by Interstate and Florida State Theatres, and the result extended to include more territory. Milwaukee has long been famous for color ads, sponsored by eight or ten cooperative advertisers, who underwrite the cost of color pages for both Fox Wisconsin and Standard Theatres. Ervin Clumb has color mats which he can provide at $3 per page, using designs he prepared for the Riverside theatre, Milwaukee, with space for sponsored ads, in appropriate size and style to divide costs.

* * *

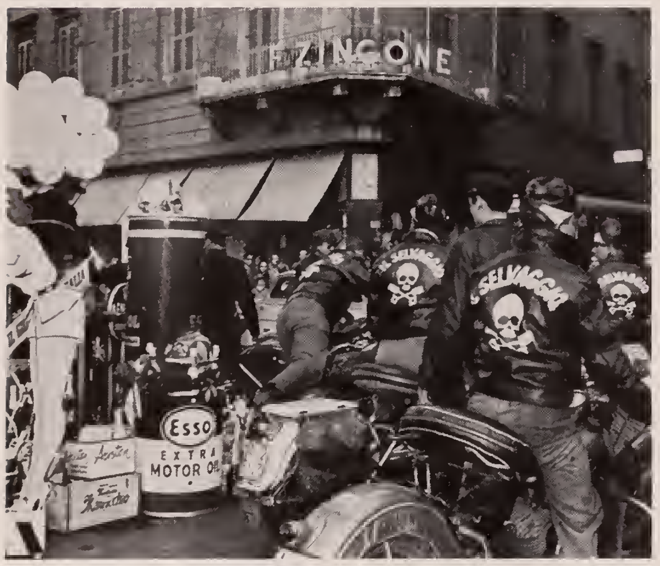
¶ THERE IS continued evidence why Ivan Ackery of the Orpheum in Vancouver is a perennial contender for high showmanship honors among the Round Table leaders. Here to hand is another exhibit in the Ackery success pattern, in the form of an Ackery newspaper ad in the local paper. In a signed statement, he tells his patrons that he is continuing a picture for a second week, and since it is a film classified as for adult audiences, he suggests that he is moving his cartoons to the neighboring Strand theatre, where "Dick Letts, manager has lined up a terrific group of your favorite cartoons to go along with his action-packed main feature." Mr. Ackery is careful to mention his own next good attraction at the Orpheum, however, and urges readers to fill out a coupon on the ad, to try for free passes to the Orpheum. That's good customer relations, and the kind of smart showmanship which means good will developed and maintained between manager and customers, manager among other managers and which has a profound and valuable effect on the theatre's place in the community. —*Walter Brooks*

Just Step Right Up, Folks . . .

ROAM THE SEVEN SEAS and all the lands, and the story is the same: interest the folks, all of them, in your wares, and they'll be your guests. For a small fee . . .

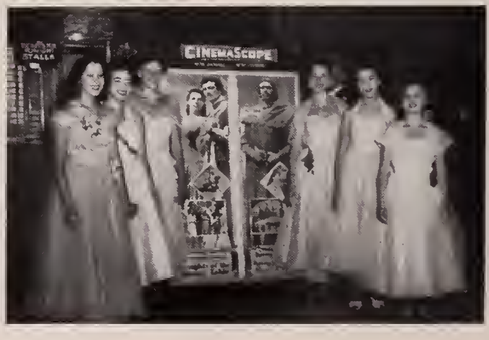

CINE KASR EL NIL
CRUSADERS
KING R
CINEMAS
Richard

THAT'S QUITE A FRONT for the Kasr-El-Nil Theatre, in Cairo, for Warners' "King Richard and the Crusaders." It's the work of manager Jacques Kroub, and we hear it was the theatre's first such effort.

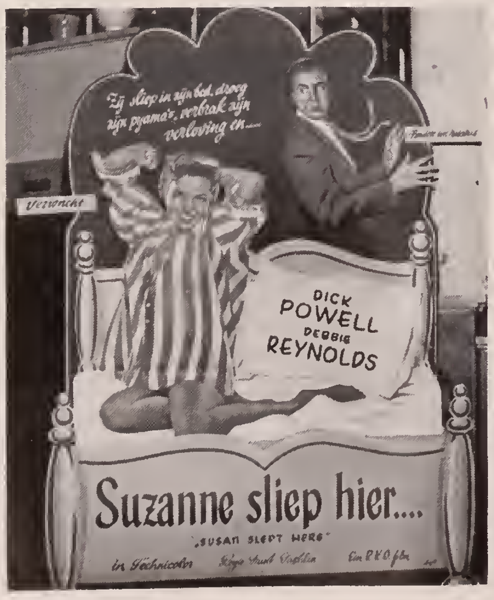

ZINCONE
SELVAGGIO
ESSO
EXTRA MOTOR OIL

"THE WILD ONES" (Il Selvaggio) rode around Rome the other day advertising Columbia's story about savage motorcyclists.

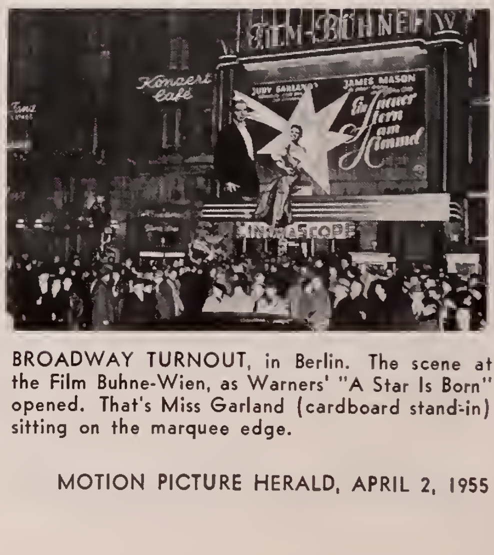
NANTING I HASTVAG, meaning "Something in the Horse Line"; and that again, means Martin and Lewis' "Money from Home" at the Stureplan, Stockholm.


CINEMASCOPE

CINEMASCOPIC. The introduction of the medium in South Africa called for something special; hence the usherettes at the Metro, Cape Town, in evening gowns.


Zij sliep in zijn bed, droeg zijn pyama's, verbrak zijn verloving en....
DICK POWELL
DEBBIE REYNOLDS
Suzanne sliep hier....
„SUSAN SLEPT HERE"
in Technicolor
Een RKO film

AND it's "Suzanne" in her bed in the lobby of the Cine du Midi, Amsterdam. An eye catcher for RKO's "Susan Slept Here."


FILM-BÜHNE W
Konzert Café
JUDY GARLAND
JAMES MASON
Ein neuer Stern am Himmel
CINEMASCOPE

BROADWAY TURNOUT, in Berlin. The scene at the Film Buhne-Wien, as Warners' "A Star Is Born" opened. That's Miss Garland (cardboard stand-in) sitting on the marquee edge.

THE ROUND TABLE IN NEW ORLEANS

Such dominantly Catholic areas as the Louisiana parishes show the decline in theatre business that comes with Lent, and it is realistic in New Orleans, with the revival of the box office beginning Easter Monday. But in spite of the observance, business was good over the weekend that we spent as a stop-over, visiting old friends and familiar haunts.

Toups and Smith Two Busy Local Managers

Rodney Toups, genial manager of Loew's State theatre, who has been a member of the Round Table for more than 20 years, and a veteran with Loew's Theatres for more than three decades, enjoyed nice business on Saturday and Sunday. The State has runs of from two to five weeks with top pictures. Holland Smith, manager of the Saenger theatre, across Canal Street, was in the second week of "Country Girl" at this big theatre, which was once the flagship of the E. V. Richard's chain, and is now Paramount's first run on the Mississippi delta. Unfortunately, we missed seeing Gaston Dureau, president, and Maurice Barr, advertising and publicity director for Paramount-Gulf Theatres, in our brief week-end visit.

Ernest A. MacKenna is manager and one of the partners in the operation of the Joy Theatre, at the same Canal Street intersection, which will become a Civic plaza in New Orleans, with the demolition of the old railroad terminal and the creation of a new cross boulevard. The Joy is a modern theatre, of smaller seating capacity, and has Universal and other product, first run. E. A. MacKenna is also a director of the local TV station, but thinks there are better ways of using television for exploitation than buying $90 spots.

Theatre Modernized, with More Improvements Due

The Panorama, which is Joy Houck's theatre and his only house in New Orleans, is managed by T. E. Willis, with Roy DiVincenti as his assistant. They share MGM and other product for first runs. The theatre has been modernized, and more improvements are to come, early in the Fall. The house seats 1,422, and has an excellent, seamless screen, 50 x 24 feet. Joy Theatres operate sixty houses, mostly in small towns, through Louisiana and Mississippi.

We had a pleasant chat with Asa Booksh, who has replaced John Dostel as manager of the RKO Orpheum theatre since our last visit here. This is a fine theatre, across the street from the Roosevelt Hotel, and one of the best in the South. They were running "Long Gray Line" in its second week to satisfactory business, although Lent has reduced potential grosses. RKO has also modernized the Orpheum in the recent past, and it is a valuable property in a fine location. That gives New Orleans five downtown first-runs, which is ample, but there isn't any Cinerama, and this convention city should offer an excellent opportunity. We nominate the Joy theatre, for the attention of Stanley Warner, as the best chance for conversion.

New Orleans has a new Variety Club—started with 203 members—now in temporary quarters at the Warwick. Page Baker is Chief Barker and E. A. MacKenna is Press Guy. One remark we liked—that Joy Houck wants his managers to join Variety, which is a good omen for the Club's future. New Orleans is a town with theatrical traditions.

We were glad to meet and know Jack Auslet, exuberant emissary of the Herald and Daily in New Orleans. He is 78 years young, this St. Patrick's Day, and is well known and well liked—an ideal news gatherer for Quigley Publications. Jack is lively and gets around the trade. He is publishing a new edition of his local Directory, which he promises to send us, as our future guide.

Seymour Weiss has provided, at the Roosevelt Hotel, the new $500,000 International Room, which we believe is the most perfect ballroom for conventions and meetings we have ever seen. It will accommodate 2,500, and surpasses anything in New York City in modern design and special facilities. The Petroleum Club in the same hotel is also something to see.

Having breakfast at the Roosevelt, the morning we left for Florida, we recalled the last time we had breakfast there, with four at the table—Henderson Richey, Dave Palfreyman, Red Kann—and of this group of good friends, the only on left is your roving correspondent. —*W. B.*

"Beautiful" Men Contest For "Six Bridges"

Mark Alling, manager of the Golden Gate theatre, San Francisco, tied in with a local department store to run a Tony Curtis type contest. Men were invited to submit their photographs, of which the six best would be sent to a casting director at Universal studios. Tieing in more directly with the picture, the first 200 purchasers of a certain line of merchandise received a free ticket to the theatre. The store took good newspaper space to publicize the contest and devoted a whole window to it with theatre credits.

Spring Style Show Time

Milo E. Pullin, manager of the Hub theatre, Rochelle, Ill., sends photos to show what can be done in a small town with a style show. All local merchants participated in his Spring Style Show, which drew a crowd of 700 people out of a population of 5500. He featured some amateur acts and a small band on stage. Milo built all of the props himself and offers the use of the plans to anyone interested. A 48-foot runway brought the models in full view of everybody.

GOBS OF PUBLIC ATTENTION

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., borrowed uniforms from ex-service men and put these pseudo gobs to work cleaning the City Hall steps on the picture's opening day. Later they walked around town, mops over their shoulders.

CONTENDERS FOR QUIGLEY AWARDS

K. W. ALLUM
New Majestic
Evansville, Ind.

A. ATKINSON
Ritz, Brighouse, Eng.

R. C. BAKER
Odeon, Sydney, Aust.

JOHN BALMER
Strand
Plainfield, N. J.

W. H. BELLE
Laurelton
Laurelton, N. Y.

H. G. BOESEL
Palace, Milwaukee, Wis.

DAVE BORLAND
Dominion
Vancouver, Can.

A. P. C. BRIDGER
Granada, Hove, Eng.

F. E. BRISSENDER
Gaumont, Dover, Eng.

C. F. BRODIE
Regal, Barrow, Eng.

JOHN E. BURDICK
Stanley
Vancouver, Can.

BILL BURKE
Capitol
Brantford, Can.

GEORGE CAMERON
Vernon, Mt. Vernon, O.

JIM CAMERON
Capitol
Ft. William, Can.

D. M. CAMPBELL
Regal, Stirling, Eng.

IRVING CANTOR
Hippodrome
Baltimore, Md.

BOB CARNEY
Poli, Waterbury, Conn.

ART CAULEY
Paramount
Peterboro, Can.

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

LOU COHEN
Poli, Hartford, Conn.

RODNEY COLLIER
Stanley, Baltimore, Md.

R. P. CORBIN
Criterion
Medford, Ore.

BOB COX
Ben Ali, Lexington, Ky.

R. J. CRABB
Lyric
Wellingborough, Eng.

A. B. CRAVER
Plaza, Charlotte, N. C.

A. CULLIMORE
Hippodrome
Blackpool, Eng.

TED DAVIDSON
Majestic
Perth Amboy, N. J.

J. DI BENEDETTO
Poli, Worcester, Mass.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

BILL EXTON
Roosevelt
Kenosha, Wis.

A. T. FOWLE
Astoria, Brighton, Eng.

L. E. FRASER
Bloomfield
Birmingham, Mich.

TED GAERTNER
Shore
Asbury Pk., N. J.

MEL GAITSKILL
Paris, Mt. Vernon, O.

J. A. GALLACHER
Regal
Kilmarnock, Scot.

BEN GEARY
Athena, Athens, O.

WILLIAM GAY
Odeon, Torquay, Eng.

PAUL E. GLASE
Embassy, Reading, Pa.

DIANE GORDON
Central
Jersey City, N. J.

LEN J. GOUIN
Capitol
Peterboro, Can.

WILL HARPER
Paramount
Kelowna, Can.

N. J. HARTLE
County, Lancaster, Eng.

A. H. HOLLOWAY
Ritz, Wokingham, Eng.

HARRY HOMENIUK
Seneca
Niagara Falls, Can.

HALL HOUPE
Rogers, Shelby, N. C.

D. HUGHES
Cabot, Bristol, Eng.

FRANK HUGHES
Roosevelt
San Francisco, Cal.

JOE JAVIS
Gilbert Stuart
Riverside, R. I.

BOB JEFFERIS
Jefferis, Piedmont, Mo.

ARTHUR W. JENKINS
Strand, Brockport, N. Y.

MEL JOLLEY
Century
Hamilton, Can.

DAVID KAPLAN
Trans-Lux, Boston

GEORGE KEMBLE
Strand
Perth Amboy, N. J.

ARNOLD KIRSCH
De Luxe, New York

SID KLEPER
College
New Haven, Conn.

SHELDON KLIMAN
Riviera
Hastings, Minn.

JACQUES KROUB
Kasr-El-Nil
Cairo, Egypt

JOHN E. LAKE
Savoy, Luton, Eng.

E. C. LAMOUREUX
Palace, Windsor, Can.

WILLIAM LANERY
Olympia
Watertown, N. Y.

RALPH LANTERMAN
Community
Morristown, N. J.

NORMAN LEE
Empire, Islington, Eng.

G. LENNOX
Regal, Stirling, Scot.

B. C. LEWIS
Regal, Dursley, Eng.

A. LOEWENTHAL
Ward, New York

J. TAPKE LOKENBERG
Asta
Hague, Holland

J. NORMAN LONGLEY
Empress
Colfield, Eng.

T. MURRAY LINCH
Paramount
Moncton, Can.

J. R. MC LEMORE
Salem, Salem, Va.

JIM MC MILLAN
Warfield, San Francisco

FRANK MANENTE
Stillman, Cleveland, O.

TONY MASELLA
Palace, Meriden, Conn.

C. A. MATTHEWS
Rialto, Amsterdam, N. Y.

DOUGLAS G. MURRAY
Kings, Montrose, Scot.

ROBERT OSBORNE
Kingston, Kingston, N. Y.

JACK PARDES
Park, Morristown, N. J.

R. W. PARKER
Regal, Torquay, Eng.

JOHN B. PATTEN
Warnor
Ft. Lauderdale, Fla.

GENE PLESHETTE
Paramount, Brooklyn

J. PLUNKETT
Paramount Films
Paris, France

LEO RAELSON
Trylon
Forest Hills, N. Y.

JOHN REIDT
State, Eureka, Cal.

DAVE ROGERS
Strand, Freehold, N. Y.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

MAX RUBIN
Paramount
Syracuse, N. Y.

SIDNEY SALE
Granada, Dover, Eng.

W. S. SAMUELS
Texas, Dallas, Texas

MATT SAUNDERS
Poli, Bridgeport, Conn.

HARRY SCHLINKER
Fresno, Fresno, Cal.

JERRY SCHUR
Uptown, Los Angeles

FRANK K. SHAFFER
Dixie, Staunton, Va.

V. SIMS
Ritz, Oxford, Eng.

JOHN L. SMITH
Ritz, Edinburgh, Scot.

JOHN P. STEARNS
Keith's, Indianapolis

JULIAN STERN
Savoy
Asbury Pk., N. J.

MIKE STRANGER
Plymouth
Worcester, Mass.

EVAN THOMPSON
Fox, Hackensack, N. J.

D. S. TOMPKINS
Odeon, Somerset, Eng.

PAUL TURNBULL
Downtown,
Hamilton, Can.

A. N. WARD
Gaiety
Birmingham, Eng.

L. WARD
Savoy, Swindon, Eng.

HARRY WIENER
Oswego, Oswego, N. Y.

G. C. WILLIAMS
Regent, Chatham, Eng.

WILLIAM WYATT
Virginian
Charleston, W. Va.

ZEVA YOVAN
Orpheum, St. Louis, Mo.

"Gray Line" Exploited To The Hilt

Many and effective were the angles of the campaign put on for "The Long Gray Line" by Bill Trambukis, manager of Loew's State Theatre in Providence. An Army tieup is a natural for this picture, although managers are urged to also stress the love angle. So Bill had a 50-piece Army band from nearby Fort Devens play in front of the theatre for an hour on opening night, during which time the Governor, the Mayor and other local dignitaries arrived. A hundred one-sheets had been posted by the U. S. Army recruiting staff throughout the State of Rhode Island with picture credits, the first time in several years that the state authorities granted permission for this sort of thing.

Green carnations were promoted from a local florist and given to the first 500 patrons on St. Patrick's Day. Scenes from the film and fashion stills of Maureen O'Hara were shown on WJAR-TV a week in advance with commentary by the fashion editor.

A cavalcade of five bannered Mercury cars was promoted to tour the city an hour before opening, with disc jockeys from four radio stations and three winners of the best essays on why they would like to have breakfast with the manager and attend the premiere performance of the picture. The Sheraton-Biltmore hotel provided the meal.

An advance private screening was held for sports writers on newspapers in the area in an effort to gain space on famous athletes to come out of West Point. And good window displays tied in with Bill's Favorite Hero contest—a 50 word essay on a favorite hero who graduated from the Point—with a promoted television set as first prize.

Pre-Easter Free Show

Jerry Schur, manager of Fox's Uptown theatre, Los Angeles, has a free Easter show set up for the morning of April 6. Children are urged to come togged out as an Easter bunny or a cartoon character and there will be prizes for the best costumes. He is playing "Bomba, the Jungle Boy," plus seven cartoons. There's still time to plan such an Easter show as school vacations follow Easter in many localities.

Booth at Exhibition Announces 'Scope

Ted Gaertner, manager of the Shore Drive-In theatre, Asbury Park, N. J., reopened for the season on March 30. Early in the month he had an opportunity to announce the theatre's newly installed CinemaScope screen when he set up a special theatre display booth at the local Chamber of Commerce's annual Calvalcade of Progress exhibition. Ted was a member of exhibition committee for the Chamber of Commerce.

Showmen in Action

Jim Bruno, manager of Loew's State theatre on Broadway drew plenty of attention for "Blackboard Jungle" with his flat-board float on which a pair of teen-age jivesters did their stuff to the tune of music from the picture. The float will be visiting junior highs, vocational and high schools all around New York.

▼

Lester Pollock, manager of Loew's, Rochester, N. Y., arranged a good prologue for the showing of "The Long Gray Line." 100 reservists in dress uniform will be guests of the theatre. They march to the theatre and down the aisle as the Star Spangled Banner is played just before the feature.

▼

Tony Masella, manager of the Poli Palace theatre, Meriden, Conn., promoted the use of a sports car and driver to tour the streets bannered with "The Racers." The auto dealer also paid the expense of cooperative ads in two papers.

▼

Leo Raelson, manager of the Trylon theatre, Forest Hills, New York, promoted Pocket Book editions of "The Silver Chalice" to be given to the first 50 women attending his three evening performances.

▼

The home-town news angle was used to good advantage when "Battle Cry" played the Palace and Rialto theatres, South Norwalk, Conn. Local Marines were spotted in the picture and local editors were contacted for appropriate news stories and art. Jack Simons is manager.

▼

Reopening for the season, Seymour Levine, manager of the Bowl Drive-In, West Haven, Conn., advertised free coffee on opening night — good idea this chilly weather.

▼

Invitations were extended via a newspaper story to all West Pointers in the New Haven territory to be guests of Morris Rosenthal, manager of Loew's Poli for "The Long Gray Line," whether active, retired or resigned.

▼

Max Vinson, manager of the Liberty theatre, Rochester, N. Y., has lined up a benefit show with a local Boy Scout Troop, with the Girl Scouts helping to sell tickets and sharing in the profits.

▼

Ben J. Dargush just appointed manager of the Center theatre, first-run in downtown Buffalo and our good wishes go with him in his new post.

▼

And a new assistant manager at the Gopher theatre, Minneapolis, where Ed Linder is manager, Sam Saposnik, whom we welcome as a new Round Table member. Membership card in the mail.

EDWIN BOOTH
ROMEO
ROMEO
JULIET!
BOSTON THEATRE
EDWIN BOOTH
STRANGER!
RICHARD III
FANCHON
EDWIN BOOTH
RICHARD III
Edwin Booth
The Prince of Players
BURTON'S
EDWIN BOOTH
RICHARD III
HAMLET
RICHELIEU

Paul E. Glase, veteran manager of Fabian's Embassy theatre, in Reading, Pa., has a valuable collection of playbills pertaining to the theatre, over a period of 150 years, and a well-deserved reputation as an historian in show business—so what would be more natural than his authentic theatre programs of Edwin Booth, as lobby display for "The Prince of Players"—an attraction in itself.

Joe Giobbi, manager of the Crown theatre, Hartford, Conn., made a gala occasion of it when his theatre reopened after eight weeks of remodeling, offering orchids to the ladies and cigars to the men. All first night proceeds, without deductions, were donated to camps connected with local newspapers.

▼

Fred Gebhardt, manager of Fox's West Coast Fine Arts theatre, Los Angeles, used an ancient model of the car in "Mr. Hulot's Holiday" to tour the streets. Photo he sends shows him cranking the car by hand.

FOR THE SPEED YOU NEED
ORDER YOUR
FOR PERFECT . . . PRODUCTION
SPECIAL TRAILERS from FILMACK
We Can Please You.
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Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Non-Carbonated Drink Units

A new line of non-carbonated beverage dispensers, equipped for counter display with both animation and illumination, has been introduced by Heat Exchangers, Inc., Chicago. It includes a model for two drink flavors, called the "Buckingham Twin." This unit has a capacity of 9 gallons in each of its two bowls. Its dimensions are 16 by 29 inches and 29 inches high. In the "Kwik-Kool" line the company has an animated model (DR-260) which has a capacity of 6 gallons. Its dimensions are 10 inches wide by 17 deep and 30 high.

•

Frankfurter Rotisseries

Frankfurter rotisseries and bun warmers constructed so they can be stacked two or three high to handle large volume business have been introduced by the Dalason Products Manufacturing Company, Chicago. The units will hold foot-long frankfurters and sausages and are adaptable for other sizes also.

•

"Instant" Hot Chocolate

An "instant" hot chocolate preparation has been introduced by C. J. Van Houten & Zoon, Inc., New York, manufacturers of chocolate candy bars. It is available in envelopes for individual service as well as bulk quantities, including 2-pound bags and drums containing 25, 50 and 100 pounds each.

"Oscar Race" Boosts Dallas Drive-In Sales

Refreshment sales at Dallas, Tex., drive-in theatres increased approximately 17% over a comparable attendance week recently when managers staged an "Oscar Race" in which patrons were asked to vote for the "bests" of the year, according to a survey made by Texas COMPO.

Entry blanks on which the voting was done were supplied at the box-office to patrons, who then filed the completed ballot at the concession stand, the report declared. It is this which brought the increase in refreshment sales, it was stated.

The voting consisted of choosing the following "bests": picture, actor, actress, supporting actor and actress and director.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

LOWER RIO GRANDE VALLEY OF TEXAS: First-run 300-seat house in town of 7,100. B & L CinemaScope refrigeration. Ideal family operation. Reasonable. BOX 1026, Donna, Tex.

FOR SALE — 450-SEATING CAPACITY. 8,000 population. No opposition, TV or drive-ins. In academy district. Millions to be spent. Equipment and lease bargain. Building and income for sale. BOX 152, Manitou, Colo.

NEW EQUIPMENT

SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated lace-grommet 15′ x 20′, $75 (frame $25); solid 6′8″ x 9′3″, $25; solid 11′ x 14′, $35. Solid spring roller 8′7″ x 11′7″, $75; solid rope-pulley 11′ x 14′, $75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

MASONITE MARQUEE LETTERS FIT WAGNER, Adler, Bevelite signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50; 17″—$1.75; 24″—$2.50. S. O. S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19.

LOWEST PRICES EVER! MIRROCLARIC METalized seamless Screens 89c sq. ft.; adjustable prismatic anamorphic lenses, $525; promptly available on time payments. Special prices projection lenses, aperture plates, etc. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y

HELP WANTED

MANAGERS. ARE YOU INTERESTED IN AFfiliating with an Eastern Circuit which is looking for aggressive managers whose past performances have established them as outstanding showmen. Write, giving full background, including possibilities for personal interviews, to C. W. HORWITZ, Schine Circuit, Inc., Gloversville, N. Y

STUDIO EQUIPMENT

BELL HOWELL 35MM SOUND PRINTERS. $2250; rolling stand multiple floodlites holding 12 bulbs, $180 value. $29.50; Eastman Airgraph 16/35mm developing machines, used, $225; motorized dolly with 2 seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on 3-wheel dolly, $295; Moviola 35mm composite sound/picture, $495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

ONLY 2 YEARS OLD. COMPLETE RCA OUTFIT w/100 amp. arcs, generator, 140w. amplifier, 500 sets RCA speakers, concession equipment, over $20,000 value, $13,500. Send for list. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

JOBIL SELF-SERVICE BABY BOTTLE WARMER. Operating in over 500 theatres, on condiment shelves. Mothers warm bottles automatically, relieve help, sanitary, trouble free, long lasting. Price $27.50. JOBIL PRODUCTS, 19 Clifford, Detroit 26, Mich.

USED EQUIPMENT

RECONDITIONED NEUMADE SEALTITE FILM cabinets 6-10-12 sections @ $2; hand rewinds, good condition, $6.95 set; rebuilt Holmes L-25-N 25 watt amplifiers $95; complete dual DeVry projections w/sound, excellent, $595. Holmes $550. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

YOU SAVE AT STAR! USED SERIES II LENSES from $37.50 pair; Altec 800 speaker system $135; pair Simplex-Acme projectors, RCA stabilizer sound, Suprex 50 amp. lamphouses, heavy pedestals, complete, excellent, $1,095; DeVry XD projectors, complete, rebuilt. $745 pair. STAR CINEMA SUPPLY, 447 W. 52nd St., New York 19.

POSITIONS WANTED

AVAILABLE IMMEDIATELY THEATRE MANager, 8 years' experience, 30 years old, exploitation minded, good ad man. Salary $100 per week. Box 2848, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

FOR SALE: CONTROLLING INTEREST IN modern internationally acclaimed film and stage theatre. Contact GOLDENBOUGH, Box X, Carmel, Calif.

FOR SALE: THEATRE EQUIPMENT AND supply company. Well established in leading film center. Exclusive distributor for many of America's leading manufacturers. Will stand most rigid investigation. Reasonable terms to right party. All records are wide open for investigation. Write Box 2849, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition, Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20. N. Y.

BEVERAGE

FREE SAMPLE—MAKE YOUR OWN FOUNtain syrup for 65c per gal. Base $1 pint makes 8 gallons. Send for free sample now. NATIONAL SYRUP CO., P. O. Box 2573, Arlington Station, Baltimore 15, Md.

Massachusetts Daylight Time Extended Through October

BOSTON: Massachusetts again will extend daylight saving time into October and most of New England will probably go along this year, it was announced by Governor Herter's office. Daylight saving will start Sunday, April 24, and continue through Saturday, October 29. Earlier this year the New England Governors' Council agreed to duplicate any action approved by the New York City Council, which did so last week.

Ready to Supply 3-D Viewers

Depth Viewers, Inc., licensee of the Polacoat process for the manufacture of polarizing viewers for 3-D films, has announced that it has moved into new factory quarters in Cincinnati and is now ready to supply viewers to theatres showing Universal's forthcoming 3-D film, "Revenge of The Creature." Depth Viewers offers five different models of viewers.

Pickford-Goldwyn Trial Opens in Hollywood

HOLLYWOOD: The Mary Pickford-Samuel Goldwyn suit, in which Miss Pickford is seeking approximately $500,000 from Mr. Goldwyn on the ground he used and rented their jointly-held studio for six years without making an accounting, and in which he seeks a like amount on the grounds she did not contribute her share in maintenance of the studio, went to trial last week in Superior Court here. The trial is expected to last 15 days.

John Davis Dies; Was Loew Anti-Trust Lawyer

CHARLESTON, S. C.: John W. Davis, 81, noted constitutional lawyer of New York, died here March 24. He represented Loew's throughout the 15 years of the Government anti-trust suit against major film companies. Mr. Davis, who was Democratic candidate for President in 1924, argued Loew's appeal in the U. S. Supreme Court from the Federal statutory court decision in New York finding Loew's, among others, guilty of anti-trust law violations.

Fred Levy, 77, Exhibitor-Distributor Pioneer

LOUISVILLE: Fred Levy, 77, local department store owner but better known as a pioneer in exhibition and distribution, died in Miami March 24. He entered exhibition with Keith here in 1927 and later was a director of Associated First National, distributors. He was also co-owner of several drive-in theatres.

Max Youngstein's Father

Elias Youngstein, 71, father of Max E. Youngstein, United Artists vice-president, died March 26 in New York. He was a retired merchant. Survivors include one brother and five children.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 117 attractions, 6,966 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	–	16	8	4
Adventures of Hajji Baba (20th-Fox)	–	15	38	19	–
Americano (RKO)	5	8	11	7	–
Athena (MGM)	9	17	40	13	1
Atomic Kid, The (Rep.)	4	13	13	2	–
Bad Day at Black Rock (MGM)	3	18	20	3	–
Bamboo Prison, The (Col.)	–	11	14	7	–
Barefoot Contessa (U.A.)	11	38	13	7	1
Battle Cry (W.B.)	15	15	12	–	–
Beau Brummell (MGM)	–	18	22	15	11
Bengal Brigade (U-I)	–	12	22	19	16
Betrayed (MGM)	2	36	44	21	9
Black Dakotas (Col.)	–	8	10	3	–
Black Knight (Col.)	3	24	23	15	2
Black Shield of Falworth, The (U-I)	–	15	67	24	9
Black Tuesday (U.A.)	–	5	2	2	–
Black Widow (20th-Fox)	3	33	37	5	5
Bounty Hunter, The (W.B.)	4	18	34	16	4
Bread, Love and Dreams (IFE)	7	4	5	–	4
Bridges at Toko-Ri (Par.)	22	26	17	–	–
Brigadoon (MGM)	6	18	31	31	7
Broken Lance (20th-Fox)	28	40	21	17	–
Bullet Is Waiting, A (Col.)	–	11	27	21	8
Caine Mutiny, The (Col.)	48	57	42	14	1
Carmen Jones (20th-Fox)	13	30	22	3	1
Cattle Queen of Montana (RKO)	–	10	13	12	3
†Chief Crazy Horse (U-I)	–	3	5	–	–
Country Girl (Par.)	23	16	3	–	–
Crest of the Wave (MGM)	3	11	9	–	1
Crossed Swords (U.A.)	1	10	10	–	3
Cry Vengeance (A.A.)	–	6	8	7	3
Dawn at Socorro (U-I)	1	25	26	22	20
Deep in My Heart (MGM)	5	10	29	17	10
Desiree (20th-Fox)	15	28	19	26	3
Destry (U-I)	3	28	25	5	2
Detective, The (Col.)	–	3	8	6	2
Dragnet (W.B.)	58	40	16	7	2
Drum Beat (W.B.)	15	31	20	24	1
Duel in the Sun (SRO) (Reissue)	–	17	19	27	7
Egyptian, The (20th-Fox)	22	47	36	17	6
Far Country (U-I)	8	14	26	15	–
Fire Over Africa (Col.)	2	17	25	15	7
Four Guns to the Border (U-I)	–	14	24	11	2
Francis Joins the Wacs (U-I)	17	51	23	–	1
Gog (U.A.)	–	5	14	6	–
Golden Mistress (U.A.)	2	6	10	9	–
Green Fire (MGM)	–	8	22	10	1
Gunfighters (Col.) (Reissue)	3	5	7	1	1
Hansel & Gretel (RKO)	15	17	12	–	–
Hell Raiders of the Deep (IFE)	–	4	2	–	1
Hell's Outpost (Rep.)	–	9	10	8	–
Her Twelve Men (MGM)	9	18	29	27	11
High and Dry (U-I) (Brit.)	–	18	16	3	5
Human Desire (Col.)	–	5	11	17	7
Human Jungle (A.A.)	10	10	24	12	3
Jesse James' Women (U.A.)	1	16	17	3	–
Johnny Guitar (Rep.)	30	56	38	6	4
Jupiter's Darling (MGM)	–	3	9	11	–
Julius Caesar (MGM)	13	22	22	10	4
Jungle Gents (A.A.)	–	3	5	5	8
Khyber Patrol (U.A.)	–	13	25	5	2
Knock on Wood (Par.)	9	11	32	34	22
Last Time I Saw Paris (MGM)	31	50	29	13	–
Living It Up (Par.)	40	49	27	12	3
Long Gray Line, The (Col.)	–	3	1	2	–
Magnificent Obsession (U-I)	–	5	1	–	–
Many Rivers to Cross (MGM)	4	20	9	1	–
Masterson of Kansas (Col.)	2	10	15	5	1
Men of the Fighting Lady (MGM)	9	27	41	19	4
Mr. Hulot's Holiday (GBD)	8	17	12	–	–
Naked Alibi (U-I)	–	12	18	17	9
On the Waterfront (Col.)	35	55	39	11	1
Outcast, The (Rep.)	5	31	23	12	5
Phffft (Col.)	11	24	30	35	1
Prince of Players (20th-Fox)	2	7	11	6	18
Private Hell 36 (Filmakers)	–	2	10	3	2
Pushover (Col.)	–	–	6	12	13
Racers, The (20th-Fox)	–	3	7	4	–
Reap the Wild Wind (Par.) (Reissue)	–	13	5	12	–
Rear Window (Par.)	32	53	30	1	–
Ricochet Romance (U-I)	–	12	12	19	8
Ring of Fear (W.B.)	2	17	29	16	18
Rogue Cop (MGM)	4	33	32	22	6
Sabrina (Par.)	24	35	35	25	2
Seven Brides for Seven Brothers (MGM)	84	55	19	3	3
Shanghai Story, The (Rep.)	–	3	17	9	5
Shield for Murder (U.A.)	3	16	10	14	3
Sign of the Pagan (U-I)	3	12	23	3	–
Silver Chalice (W.B.)	2	25	36	2	3
Sitting Bull (U.A.)	2	21	16	28	1
Six Bridges to Cross (U-I)	2	14	16	22	–
Smoke Signal (U-I)	–	2	7	4	7
So This Is Paris (U-I)	2	14	31	8	7
Star Is Born, A (W.B.)	18	30	34	13	7
Student Prince, The (MGM)	9	24	35	21	4
Suddenly (U.A.)	18	23	37	17	10
Ten Wanted Men (Col.)	2	6	7	3	–
There's No Business Like Show Business (20th-Fox)	26	36	5	9	–
They Rode West (Col.)	–	3	3	3	2
This Is My Love (RKO)	–	14	13	10	5
This Is Your Army (COMPO)	–	–	2	3	–
Three Hours to Kill (Col.)	–	19	18	6	9
Three Ring Circus (Par.)	16	41	15	9	–
Track of the Cat (W.B.)	2	20	19	3	15
Trouble in the Glen (Rep.)	–	5	–	3	3
20,000 Leagues Under the Sea (B.V.)	27	18	2	–	–
Underwater! (RKO)	4	11	18	–	–
Valley of the Kings (MGM)	–	10	41	29	10
Vanishing Prairie (B-V)	34	30	20	2	–
Vera Cruz (U.A.)	30	38	20	2	–
Violent Men (Col.)	2	21	12	16	–
West of Zanzibar (U-I)	–	–	2	1	3
White Christmas (Par.)	48	29	10	2	2
White Feather (20th-Fox)	–	9	11	1	1
Woman's World (20th-Fox)	37	37	29	6	7
Yellow Mountain (U-I)	–	10	9	4	3
Young at Heart (W.B.)	5	13	38	2	5

MARTY RANKS WITH THE BEST!

Wide mass appeal. A gem and a masterpiece of warm-hearted story-telling.

— *HOLLYWOOD REPORTER*

MARTY RATES A BIG "A"!

Another to the credit of producers Harold Hecht and Burt Lancaster.

— *FILM DAILY*

MARTY IS A SOCK PICTURE!

Like "On The Waterfront" it demonstrates that story, performance and direction always count.

— *VARIETY*

HECHT-LANCASTER present

"MARTY"

Starring

ERNEST BORGNINE and BETSY BLAIR

Story and Screenplay by PADDY CHAYEFSKY

Directed by DELBERT MANN · Produced by HAROLD HECHT

Associate Producer — PADDY CHAYEFSKY

In other words, as M. P. Daily says: "A PICTURE TO GRATIFY ALL TYPES OF PEOPLE IN ALL KINDS OF THEATRES"

thru UA

APRIL 9, 1955

MOTION PICTURE HERALD

Exhibitors Turn Fire On "Bunched Releases"

Producers Reaffirm Code; Cite Author and Sponsors

Better Theatres

How to Avoid Liability in Handling Disorderly Patrons

Calculating Depreciation of Theatres and Equipment

Maintaining Quality of Magnetic Sound Reproduction

BETTER REFRESHMENT MERCHANDISING:

Exhibitors Offer Suggestions for Improvement of Candy Sales

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THEY BROUGHT THEIR JUNGLE CODE INTO THE SCHOOLS!

Editorials in the papers! Discussions on the air! Items in the syndicated columns! The Most Talked About Picture in Years! And It All Adds Up To LINES AT THE BOX-OFFICE!

SENSATION OF THE NATION!

Great Reviews Bring Great Biz! See Next Page!

IN SAN FRANCISCO: "Packs dramatic punch...Topical and timely drama."—*Examiner*

IN BOSTON: "Powerful...Authentic...One of the most arresting films of year."—*Globe* • "Sensational... Exciting, arresting melodrama—*Evening American*

IN PHILADELPHIA: "A real shocker...Should have the whole town talking."—*Daily News* • "High excitement...Plenty of fascination."—*Bulletin* • "Hit the screen like dramatic dynamite... Stunning...Courageous."—*Inquirer*

IN CLEVELAND: "Great...You will be moved as you rarely have been moved in a theatre."—*News* • "Of such power that it will be one of the really long-remembered pictures."—*Plain Dealer*

IN NEW YORK: "Bound to be one of the most widely discussed pictures of the year! A picture you won't soon forget!"—*Journal-American* • "Powerful . . . A vivid and hair-raising film . . . Social dynamite."—*Times* • "Exciting melodrama...Taut action!"—*Herald Tribune* • "Highest rating ...Hard-hitting...A movie 'must'!"—*News* • "Explodes on the screen...Shocking... Electrifying...We endorse it heartily!"—*Mirror*

NATIONALLY: "Shocking and unforgettable."—*Walter Winchell,* (Syndicated Columnist, Radio-TV Commentator)

"BLACKBOARD" EXPLODES ACROSS AMERICA!

BOSTON BOFF! *(Held! 3rd Week!)*

STATE—BEST IN A YEAR!
ORPHEUM—TOPS EXCEPT "KNIGHTS OF ROUND TABLE" AND NEW YEARS!

CLEVELAND WOW! *(Held! 3rd Week!)*

SENSATIONAL IN SPITE OF SNOW AND RADIO "STAY HOME" WARNINGS!

FRISCO WHAM! *(Held! 3rd Week!)*

EQUALS HAPPY NEW YEAR BIZ!

PHILLY PHENOM! *(Held! 3rd Week!)*

BEATS "MOGAMBO" FOR ALL-TIME HOUSE RECORD!

NEW YORK TOPS! *(3rd Week of Extended Run!)*

BIGGEST IN 6 YEARS AT STATE, N.Y.

PRESS-TIME FLASH!

New Brunswick, Trenton Terrfic, Held Over!
Every New Opening Proves It's Sure-Fire!

M-G-M presents
"BLACKBOARD JUNGLE"
Starring
GLENN FORD
ANNE FRANCIS · LOUIS CALHERN
with MARGARET HAYES
Screen Play by RICHARD BROOKS
Based On the Novel by EVAN HUNTER
Directed by
RICHARD BROOKS
Produced by
PANDRO S. BERMAN

(Available in Perspecta Stereophonic or 1-Channel Sound)

BATTLE CRY

THE BOXOFFICE BLOCK-BUSTER OF
6th WEEKS ALL OVER THE NATION!

EAST OF EDI

NATIONAL RELEASE NOW—EVERY PR
SOUTH, WEST AND EAST — 'EAST OF

STRANGE LADY

BIG FIVE-CITY TEXAS PRE-RELEASE:
AUSTIN, SAN ANTONIO, HOUSTON, DA

THE SEA CH

NEXT MONTH! DANGER AFTER JOHN
WAVE OF EXCITEMENT! SEARCH THE

WARNER BROS!

☆

"BATTLE CRY"

Starring
VAN HEFLIN · ALDO RAY
MONA FREEMAN · NANCY OLSON
JAMES WHITMORE · RAYMOND MASSEY
TAB HUNTER · DOROTHY MALONE · ANNE FRANCIS
Screen Play by LEON M URIS • Directed by RAOUL WALSH
Original Music by Max Steiner
WARNERCOLOR · STEREOPHONIC SOUND
CINEMASCOPE

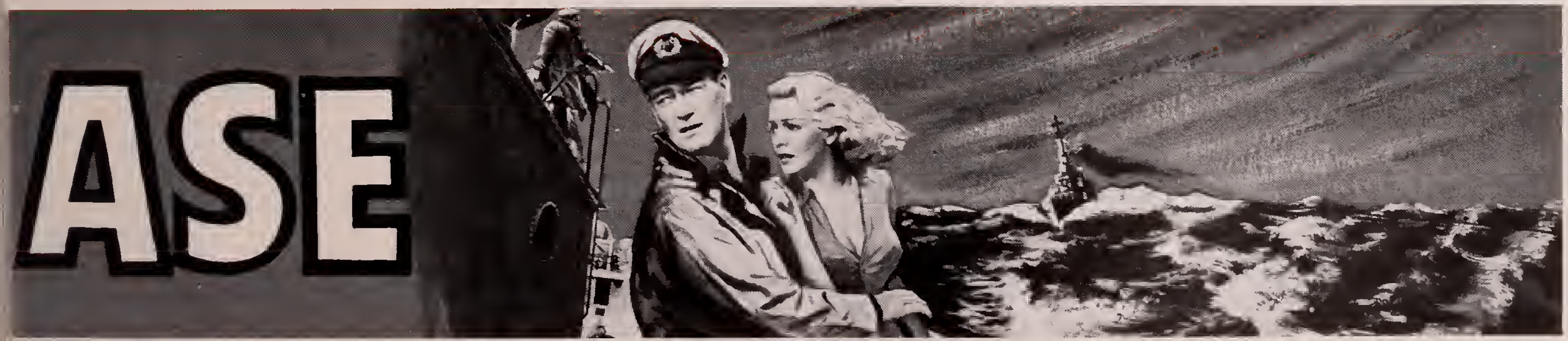
☆

JOHN STE
"EAST O
A ELIA KAZ
JULIE HARRIS · JAMES
with BURL IVES • RICHARD DAVAL
Screen Play by PAUL OSBORN
Music by [illegible]
WARNERCOLOR
CINEM

OUR DAY! 10th WEEK N. Y.! 8th WEEKS, 7th WEEKS,
A ROARING RECORD-SETTER FOR THE INDUSTRY!

E-RELEASE A SMASH! EVERY REVIEW A RAVE! NORTH,
EDEN' WILL BE THE SENSATION-PICTURE THIS YEAR!

GREAT SHOWMANSHIP MAKES A GREAT PICTURE GREATER!
LLAS, FORT WORTH, STARTING THIS WEEK!



WAYNE—WAYNE AFTER LANA TURNER—WAVE AFTER
SEVEN SEAS—YOU WON'T FIND THE LIKE OF IT!

INBECK'S
F EDEN"
AN Production
ing
DEAN · RAYMOND MASSEY
AN FLEET • ALBERT DEKKER • LOIS SMITH
Directed by ELIA KAZAN
Print by Technicolor
STEREOPHONIC SOUND
SCOPE

"STRANGE LADY IN TOWN"
Starring
GREER GARSON · DANA ANDREWS
Produced and Directed by MERVYN LeROY
Co-Starring CAMERON MITCHELL LOIS SMITH with WALTER HAMPDEN
GONZALEZ GONZALEZ • Story and Screen Play by Frank Butler
Music Composed and Conducted by Oimitri Tiomkin
WARNERCOLOR STEREOPHONIC SOUND
CINEMASCOPE

JOHN WAYNE · LANA TURNER
in "THE SEA CHASE"
Also Starring
DAVID FARRAR • LYLE BETTGER • TAB HUNTER
with James Arness • Oick Davalos
Screen Play by James Warner Bellah and John Twist
DIRECTED BY JOHN FARROW
WARNERCOLOR · STEREOPHONIC SOUND
CINEMASCOPE

We went to Spain to make *"That LADY"*

AND what a pleasure it was to make "That Lady" ....to bring you the flaming story of a woman who conquered a king...yet trembled in the arms of a commoner when he whispered, "You've been a widow too long!"...Now you know why it was such a great best-selling novel...why Katharine Cornell chose to star in it on the Broadway stage ...why we traveled to storied cities, fabulous locales, thrill-crowded bullfight arenas...with stars, director, CinemaScope cameras and technical crews. Everyone will talk about "That Lady" —the picture that shocked a nation!

OLIVIA de HAVILLAND · GILBERT ROLAND
in *"That LADY"* in CINEMASCOPE
introducing PAUL SCOFIELD co-starring FRANCOISE ROSAY · DENNIS PRICE
Produced by SY BARTLETT · Directed by TERENCE YOUNG · Screenplay by ANTHONY VEILLER and SY BARTLETT
From the Novel by Kate O'Brien · Color by DE LUXE · An Atalanta Production · Released by 20th Century-Fox

"DATE *"That LADY"* FROM 20th FOR YOUR BEST PLAYING TIME!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 199, No. 2

April 9, 1955

Code Policy Today

THE statement issued April 4 by the board of directors of the Association of Motion Picture Producers hailing the Production Code and reaffirming support of its principles is timely. Of late certain manifestations on the screen and in print have given cause for wonder whether there has been some unannounced change in Code policy.

The AMPP board said, "During the past 25 years the Motion Picture Production Code has been a major factor in accomplishing the basic purpose of making films acceptable to reasonable minds the world over. . . . It is fitting on this 25th anniversary of the Code that the industry acknowledge its debt to the Code, reaffirm its support of the same, and pay tribute to the men whose work the Code represents. . . ."

The new statement of Code policy is doubly welcome now because recently there has been a laxity in the application of the Code in comparison with practices during the past two decades. It is important to determine whether this is a new interpretation, authorized or unauthorized, or a repudiation of the basic Code idea.

Until the Hollywood resolution this week the most recent official pronouncement was the statement signed in February, 1954, by the presidents of eight of the major companies. That statement, in part, said:

> "As producers and distributors of motion pictures for a mass public, we have a continuing responsibility to the people we serve.
>
> "It is the responsibility to see that what appears in our pictures is decent and moral—fit for the families of the world."

In the April 5, 1955, issue of the pocket magazine, *People Today,* Geoffrey Shurlock, Production Code Administrator, is quoted as saying, "Television today appeals to more of the very young people who used to dedicate themselves to movies. We therefore don't have the same kind of responsibility to safeguard this very young audience. We keep the more mature audience in mind."

In the next issue of the same magazine, dated April 20 but now on sale, there is printed what is said to be an amplification of Mr. Shurlock's remarks including the following (in addition to the remarks above): "There has been one major revolution in the application of the Code to motion pictures, and that is a more adult concept of the whole program. Through all the years it has been our purpose to encourage entertainment suitable for the entire family rather than just the grown-up segment. However, since the advent of TV we have gone on to a new destination in our estimates of pictures."

It is shocking that these statements in opposition to the basic idea of the Code and to the statement a year ago of the company presidents have not been corrected or explained by the Production Code Administration. The Code was not written, nor has it been applied in the past, on a basis of age scales. It was intended to help producers make pictures morally acceptable to the great common denominator of mass audiences.

Exhibitors and distributors, striving as they are with all possible resources to increase theatre attendance by youngsters, also must be startled to learn that the administrator of the Production Code is quoted twice in a magazine of general circulation denying "responsibility to safeguard this young audience," an audience he seems to consider irrevocably and totally lost to television.

If "a major revolution in the application of the Code" has taken place, it is strange that it should be proclaimed in a publication like *People Today.* If there has been no deliberate, authorized change—as seems more likely—the record should be set straight before the public is further confused about both the purposes of the Code and the industry's attitude toward theatre attendance by youngsters.

■ ■ ■

A Rose By Any Name

THE position taken by Steve Broidy, president of Allied Artists, that a picture should be booked—and paid for—on its merits and not in relation to the trade mark under which it is distributed is entirely sound. When there was a superabundance of playable product, exhibitors could arbitrarily pass up some good films. There were even some exhibitors in the United States and abroad who had a policy of not playing some company's product each year in order to keep down terms of the other distributors' releases. Mr. Broidy in his national tour to speak to groups of exhibitors is making an honest and frank appeal for playdates and terms commensurate with the quality of his firm's pictures. If exhibitors give inferior playing time or unfairly knock down rentals on Allied Artists' (or any other distributor's) product, in the long run they are harming themselves as much or more than they are hurting the film company.

■ ■ ■

¶ Sidney L. Bernstein, chairman of the Granada Theatres Limited circuit in Britain, with expanding interests in television, in his recently issued annual report points out the *status quo* is ever changing. "Show business never stands still," he wrote. In his view the tremendously increased buying power of potential patrons has made it possible for theatres and other forms of recreation, principally television, to prosper side-by-side.

—*Martin Quigley, Jr.*

Letters to the Herald

Small Town Grosses

TO THE EDITOR:

I have hit upon one pertinent fact: the small town exhibitor has a much higher percentage of regular customers than does the first run city theatre. I can take example after example of average pictures and their outstanding grosses to prove the following:

	Town X—	Town Y—
Population	1500	500,000
Picture A		
Average gross & terms. .	$150.00	$18,000.00
Per capita gross.......	.10	.036

Above picture A, played in the small town two days, and in the large town seven days —and at a higher admission.

Picture B	X	Y
Top gross & terms......	$225.00	$57,000.00
Per capita grass........	.15	.11

Above picture B played in the small town three days at a small increase in admission, and in the large town, two weeks at a higher admission.

To the above figures can be tied overhead, gross per seat, or anything else, and you have the same resulting story. The average top in the small town is 40 per cent, while in the city it will be 25 per cent, 30 per cent or 35 per cent scale. Then, on the top pictures, the distributors may give you a bargain in the small town—say 50 per cent—while the large town paid 60 per cent.

Here is the beautiful resulting story: the small town pays 10 per cent for a 50 per cent increase in gross, while the large town pays about 25 per cent for a 218 per cent increase in gross. The film companies are unknowingly mashing the small town exhibitors and can't see it. What is even worse, the small town exhibitor feels it but doesn't know the answer, or why.

Should the small town exhibitors ever get together to work on a true, nationwide story, the film companies could be convinced. We should pay no more per capita than does the larger city. This basis alone could solve many of our problems.—*LESTER NEELY, Neely Theatres Co., Marion, Alabama.*

CinemaScope in Africa

TO THE EDITOR:

To say we are extremely proud to be first in the Federation of the Rhodesias and Nyasaland with CinemaScope would be to understate! We opened with "The Robe" to the biggest barrage of telepone calls, telegrams and queues ever witnessed in this country, so much in fact that we were told by the Postmaster-General that our theatre had completely disrupted the entire automatic phone services for two days!

Out of a population of 6,000 film-goers, we played to close on 11,000. Before you try to figure this out, let us say that we had patrons coming to us from a radius of 100 miles—all surrounding towns. As a matter of fact, it will interest your other contributors to know that we had scores of people who flew 400 miles especially to see the first presentation of CinemaScope! Even we blinked our eyes when we saw their telegrams.

Constant and widespread interest in these columns of Letters to the Herald make the department a valuable adjunct to the services offered to The HERALD readers. It is an open forum for the entire industry, and one in which the members of the industry in all its branches have an opportunity to express their views on the problems with which the trade is faced and suggestions for alleviating those problems.

Living in Africa, it was no easy job converting the theatre, having to fly the lenses out from the States, the screen by boat from England, the frame made locally, the new curtains and building materials from Johannesburg, paint from Capetown—and when we put this all together, we had CinemaScope, fitting like a glove. Nothing we can remember in cinema business received such a reception as "The Robe" did. This film would have been good in 2-D, but what with the wonderful new scope it receives at the treatment of CinemaScope, this film deserves wholeheartedly the bouquets, praises, box-office receipts already showered upon it.

It also deserves the title of "New World's Box Office Champion"! It was easy for many exhibitors to throw jibes at Spyros P. Skouras and his staff when these fine gentlemen were trying to convince them that CinemaScope was the saviour of the movies. Now let's try and give them a little praise and thanks for putting new life in the movie business that it sorely needed. As far as we are concerned, Skouras is our man of the year and for many years to come. Our collective hats come off to you, sir. More power to you.

If you exhibitors still have not converted to CinemaScope, start negotiations with the TV boys to rent your place. If you cannot afford to convert to CinemaScope, you can't afford to run a theatre.—*DAVE S. KLEIN, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.*

Most Informative

TO THE EDITOR:

I have been a subscriber to your magazine for the past 22 years and I wish you continued success with a most informative and well-constructed trade magazine.—*JOHN H. THORNLEY, Melbourne, Australia.*

MOTION PICTURE HERALD

April 9, 1955

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On the Horizon

SEEKING WIDTH

Twentieth Century-Fox is certainly keeping its hand in. That CinemaScope is not the last of its processes is confirmed again by disclosure in New York this week from Earl I. Sponable, research director, that it is accumulating wide gauge film cameras. The company will be making pictures on wide film--how wide it is not saying--and reducing them to 35mm. President Spyros Skouras said recently 55mm was the planned size, but Mr. Sponable said his staff is "looking over various sizes".

FOR WAR AND PEACE

Paramount isn't taking a chance on European publicity tactics with a picture so potentially important as "War and Peace" which the Ponti-De Laurentis organization is making in Finland, Yugoslavia, and Italy, for Paramount release. It has handpicked a man, David Hanna, to set up publicity headquarters in Rome and handle "unit publicity" in Finland and Yugoslavia. We may expect to be hearing a great deal about "War and Peace" long before it comes to our screens.

AWARD

A jury in the United States District Court in Philadelphia Tuesday awarded a damage verdict of $425,000 to the Norris Amusement Company in a settlement of an anti-trust suit against the major distributors. Under present law the damage award will be tripled. The suit involved the right of theatres in Norristown, owned by A & L Sablosky, to play features at the same time as Philadelphia first run. The court held in effect that Norristown and Philadelphia were not in substantial competition and that there should be no clearance between them.

FIRST

People have been wondering, now that David O. Selznick, has gone with MGM in a "50-50" partnership--just what opus he will produce. From his Selznick Company this week came announcement his "return to personal production" will be "The Accident", a new novel by Dexter Masters. Adapters are working and Mr. Selznick will begin filming this summer. Mr. Masters is a nephew of the late famed poet Edgar Lee Masters, and has been an editor and author. His story is about the life of a young scientist.

CINEMASCOPE

The battle between CinemaScope and VistaVision for the affection of producers sways this way and that. Last week, executive producer Jack L. Warner asserted positively its big picture, "The Spirit of St. Louis", the story of Lindbergh, will be in CinemaScope with stereophonic sound. And WarnerColor of course.

ENDORSEMENT

Twentieth Century-Fox flacks have something this week to crow about, too. The Mormons have endorsed a motion picture. This never is done; that is, until now. The picture? "A Man Called Peter". The endorsement came Monday from president David O. McKay of the Mormon Church, during the semi-annual conference this week in Salt Lake City. Dr. McKay recommended all persons possible see the film. And, in Congress, Senator Alexander A. Wiley, Wisconsin, on Monday read on the floor of the Senate a sermon from the late Peter Marshall, chaplain of that body, as a prologue to ceremonies later during which Mrs. Catherine Marshall, the chaplain's widow, presented Mr. Wiley with a print of the film for the National Archives.

DANCE OSCAR

Choreography has come forward so rapidly in the scheme of big-screen entertainment that the Academy of Motion Pictures Arts and Sciences is expected to establish a new Oscar classification (for the year's best achievement in dance direction) next year.

GODFREY PLUG

Paramount publicists have racked up a score for themselves and for the industry. And, certainly, Paramount. The famed and fabulous Arthur Godfrey on the evening of April 20 will give his one hour program to the opening of "Strategic Air Command" at the Paramount Theatre, New York. This program is coast to coast, 8 to 9 P.M., on CBS-TV.

Floyd Stone-William R. Weaver
Vincent Canby-Jay Remer

WHEN AND WHERE

April 18: MGM Ticket Selling Workshop, Statler Hotel, Buffalo, N. Y.

April 18-22: Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

April 20-22: Union Internationale de l'Exploitation Cinematographique, Paris, France.

April 26: MGM Ticket Selling Workshop, Orlando, Fla.

April 26-May 10: International Film Festival, Cannes, France.

May 2-3: North Central Allied, annual convention, Minneapolis.

May 4: MGM Ticket Selling Workshop, Nicolett Hotel, Minneapolis.

May 4-5: Annual convention of Variety Clubs International, Ambassador Hotel, Los Angeles.

May 4-6: Annual convention, Allied Independent Theatre Owners of Iowa-Nebraska, Hotel Savery, Des Moines, Iowa.

May 6: MGM Ticket Selling Workshop, Des Moines, Iowa.

May 10: MGM Ticket Selling Workshop, Billings, Mont.

May 10-12: Third annual joint meeting of The Missouri-Illinois Theatre Owners and the Kansas-Missouri Theatre Association, Arrowhead Lodge, Lake of The Ozarks.

May 15-17: Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Association, Biltmore Hotel, Atlanta.

May 16: MGM Ticket Selling Workshop, Atlanta, Ga.

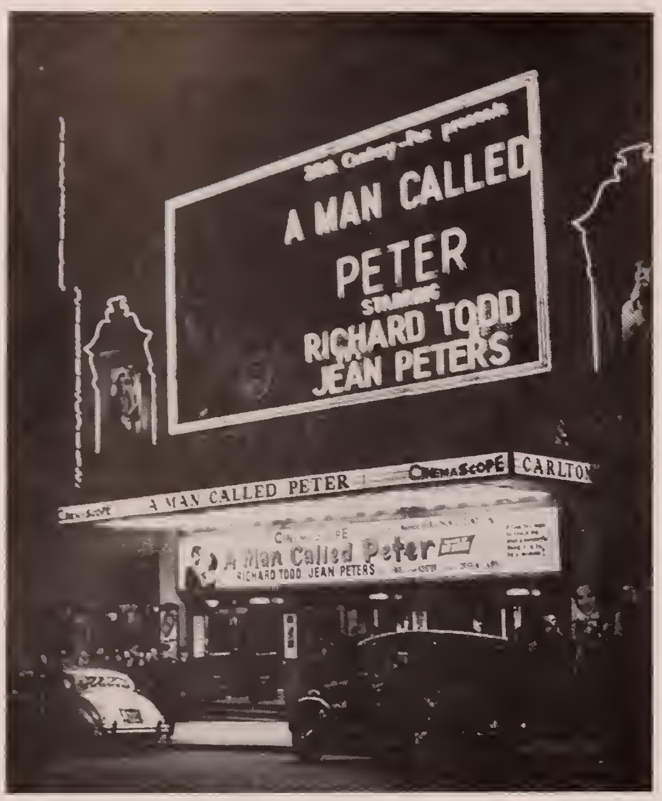
June 6: MGM Ticket Selling Workshop, St. Louis, Mo.

June 13: MGM Ticket Selling Workshop, Santa Fe, New Mexico.

June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

This week in pictures

AN INTERNATIONAL EVENT was the opening last Thursday of 20th-Fox's "A Man Called Peter." Literally millions heard, read, and saw.



IN LONDON...
the brilliant facade of the Carlton Haymarket where a Scottish band piped in the very important guests.

IN GLASGOW...
at the LaScala Theatre, Lord Provost T. M. Kerr, producer and exhibitor leader Sir Alexander King, and 20th-Fox managing director J. F. Pattinson. The city's papers next morning burst with native pride.

AND IN NEW YORK...
where of course bands, newsreels, microphones, floodlights and VIPs are the norm: at the Roxy Theatre, Mr. and Mrs. Richard Todd, Mr. and Mrs. Spyros Skouras, Mrs. Peter Marshall, and her son, Peter John Marshall. Mr. Todd is the star, Mr. Skouras company president, and Mrs. Marshall widow of the late Chaplain of the Senate.

A WARNER MEETING, in New Orleans, below, with: Edward Hinchy, playdates head; Charles Baily, assistant to short subjects sales chief Norman Moray; R. A. McGuire, exchanges auditor; W. O. Williamson, Jr., southeast district manager; Ed Williamson, southwest district manager; and J. F. Kirby, who presided, southern division sales manager.

AN RKO RADIO PICTURES MEETING of eastern sales personnel, in New York. This was the fourth, final, regional session. At the head table below are Harry Gittleson, executive administrative assistant; Walter Branson, world-wide sales manager; Nat Levy, eastern-southern division sales manager; and Frank Dervin, assistant to Edward Walton, aide to James R. Grainger, company president. The new product lineup recently disclosed by Mr. Grainger was described, and the men discussed pertinent sales policies.

ISRAEL'S FIRST feature, "Hill 24 Does Not Answer" had a glittering premiere the other day in Jerusalem. Among the notables at the Ron Theatre was Prime Minister M. Sharett, seen above.

THE EASTER SHOW at the world famed showcase of America, the Radio City Music Hall, New York, features MGM's "The Glass Slipper." Above, a typical scene from the Cinderella tale, with stars Michael Wilding and Leslie Caron.

WOMEN OF THE MOTION PICTURE INDUSTRY, Dallas, honoring picture pioneers at its first banquet, had among guests actor John Wayne and showman Robert J. O'Donnell, above. Dressed in costumes of the early silent films are Stormy Meadows and Flo Gann. At the left, WOMPI president Maxine Adams.

PLANNING an opening of "The Purple Plain" in Miami. Seated, actress Win Min Than, of Burma, featured in the picture, and currently on tour. With her, Florida State Theatres executives Howard Pettingill, Matty Tyleck, Al Weiss, Harry Botwick, and Al Glick.

JIMMY CAGNEY on a personal appearance and good will tour. The star of Paramount's "Run for Cover" poses in Boston with New Bedford exhibitor Morris Simms, manager of the Olympia Theatre. With them is Mrs. Cagney.

IN MILWAUKEE, the new officers of the Wisconsin Allied. Seated, Edward Johnson, secretary; Angelo Provinzano, president; William Charboneau, vice-president. Standing, Sig Goldberg, national delegate; and Oliver Trampe, treasurer. The unit held its meeting last week.

AMPP IN TRIBUTE TO CODE; WORK OF QUIGLEY IS CITED

by WILLIAM R. WEAVER

HOLLYWOOD: The board of directors of the Association of Motion Picture Producers, meeting at its headquarters here Monday, paid tribute to the Production Code and to Martin Quigley, "who conceived and wrote the document which is the Code."

The occasion was the 25th anniversary of the ratification of the Code, March 31, 1930, by the board of directors of the Motion Picture Producers and Distributors of America, the organization now known as the Motion Picture Association of America. The resolution cited the fact that the Code during its 25-year life "has created a discipline in the thinking of Hollywood producers which is the measure of their maturity."

Resolution Reaffirms Support of Code

After reaffirming their support of the Code as it now stands, the producers' resolution pays tribute to the men whose work the Code represents. In addition to Mr. Quigley these are the late Will H. Hays, president of the MPPDA at the time of the Code's adoption "whose support . . . brought acceptance from the industry"; and the late Rev. Daniel Lord, S. J., whose aid and advice Mr. Quigley sought in the preparation of the document.

Also cited are Joseph I. Breen, who as the first Administrator of the Code "gave the Production Code Administration the authority which made it effective"; Geoffrey Shurlock, the present head of the Code organization who was "from the beginning a prime factor in its administration", and to the industry leaders "through whose efforts the Code was made effective."

The ratification of the Code by the MPPDA board in New York that early Spring day in 1930 had been preceded by months of discussion and preparation. In the summer of 1929, in the midst of the turmoil arising from the shift to sound, Mr. Quigley and other industry leaders and observers were disturbed by the growing trend of departure from accepted moral standards.

Sought a Program To Guide Producers

Mr. Quigley approached the problem from the standpoint of drawing up a specific program designed to guide producers in the handling of the moral and social implications of screen material. At that point, he invited the help of Father Lord, a trained moralist, and late in 1929 the document now known as the Code was completed. After enlisting the interest of Mr. Hays, then head of the industry trade organization known as the Motion Picture Producers and Distributors of America, Mr. Quigley presented the idea and the document to the AMPP, west coast branch of the MPPDA early in January, 1930. The producers association formally adopted it in that month and ratification by the MPPDA board in New York followed in March.

Mr. Breen became Administrator of the Code in 1934 and with a brief interlude in 1941 remained in that post until last year. Mr. Shurlock now heads the Administration.

Since the adoption of the Code in 1930, no state has instituted a censor board. In addition, following the adoption literally hundreds of municipalities as well as state governments dropped censor boards and agitation for them in many other areas, including the Federal Government, was quieted.

Text of the Code Resolution

DURING the past twenty-five years the Motion Picture Production Code has been a major factor in accomplishing the basic purpose of making films acceptable to reasonable minds the world over, and in so doing has created a discipline in the thinking of Hollywood producers which is the measure of their maturity.

It is consequently fitting on this twenty-fifth anniversary of the Code that the industry acknowledge its debt to the Code, reaffirm its support of the same, and pay tribute to the men whose work the Code represents:

To Martin Quigley, who conceived and wrote the document which is the Code;

To Will H. Hays, whose support of Mr. Quigley's proposal brought acceptance from the industry;

To the Reverend Daniel Lord, S.J., whose aid and advice Mr. Quigley sought before presenting the Code to the industry;

To Joseph I. Breen, who for twenty years gave the Production Code Administration the authority which made it effective;

To Geoffrey Shurlock, now head of the Code organization and from the beginning a prime factor in its administration, and

To the leaders in the motion picture industry through whose efforts the Code was made effective.

Catholic Press Institute Honors Martin Quigley

The annual award of the Catholic Institute of the Press will be presented to Martin Quigley at ceremonies at the Biltmore Hotel, New York, May 1 following the organization's annual Communion Breakfast at St. Patrick's Cathedral.

Recipients of the award in other years have included Leo McCarey, Fulton Oursler, H. I. Phillips, Dr. James M. O'Neill and Neil MacNeill. The award is made to persons in the field of communications who have exemplified Christian principles in their work and daily life.

Code Seal to 2 RKO Films

Production Code seals have been granted to two RKO pictures, "Son of Sinbad" and "The French Line," both of which had been denied seals previously because the company refused to make certain revisions. Deletions in both have now been made.

"Sinbad" had been held back from release more than a year but the company announced this week it will have its world premiere at the Fox theatre, St. Louis, May 31 and will be followed by openings in 350 to 400 theatres the following day. The Technicolor film stars Dale Robertson and Sally Forrest and was produced by Robert Sparks.

"The French Line," was released last year without a seal and consequently RKO was fined $25,000 by the Motion Picture Association of America. At the annual meeting of the board of directors of the MPAA, now scheduled for April 13, it is expected the fine, which was never paid, will be rescinded.

EXHIBITION ASKS BETTER SPACING OF TOP FILMS

Feast or Famine Policy Is Attacked as a Serious Distribution Inequality

"There once was a rich kangaroo,
Who painted his children light blue.
His wife cried, 'My dear,
Don't you think they look queer!'
And he said,
'I don't care if they do'."
—*Anonymous*

by VINCENT CANBY

This week box offices at motion picture theatres from one end of the country to the other will be humming with activity as a good portion of the nation's perambulatory population pays to see a good portion of the top box office attractions of the year. Distribution will be happy, and so will exhibition—but to a degree: every silver cloud has a lining (dark).

For one of exhibition's most earnest, if comparatively unpublicized, grievances with distribution is what one prominent theatre man recently called "the serious lack of continuity in the release of big pictures." Walter Reade, Jr., head of Walter Reade Theatres and former president of Theatre Owners of America, put it more simply last month in New York when he said, "There has been no good product put into release since Washington's Birthday and there will be nothing until Easter." It is a sort of stepchild to the parent product shortage.

Because Easter as well as the Christmas-New Year's weeks and the midsummer months of July and August have become periods notable for spectacular business, distribution, according to exhibition leaders, has evolved a conscious pattern of releasing its biggest pictures in these periods.

Wired Distributors Asking "Orderly" System

The results are either feasts or famines of quality films, with those same quality films biting into one another's grosses when they are released. The public, according to one observer, is put into the position of the donkey who found himself at equal distances between two bales of hay and starved to death. At the same time, would-be patrons lose that habit of regular film-going which built the projection of flickering shadows into the billion dollar motion picture industry.

Last May Mr. Reade of TOA and Wilbur Snaper, president of Allied Theatre Owners of New Jersey, called the trade press together in New York for a joint press conference at which were distributed copies of telegrams which had gone out to distribution urging the companies to create "an orderly, systematic" schedule of releases. "The paucity of product in May and June," the wire stated, "threatens the very existence of a large segment of the market that you and other distributors need for the future distribution of product." Said Mr. Snaper, "Good pictures are always in season."

SEE ALLIED AND TOA PARALLEL ACTION

Parallel action by Allied States Association and Theatre Owners of America on mutual industry problems is in the offing, it was predicted in New York this week by a top Allied official. The official, who declined the use of his name, said that Ruben Shor, Allied president, shortly would name a new committee to meet with a like TOA committee to map strategy for a mutual program. Originally such a joint meeting was proposed to set plans before an all-industry round table conference. With that apparently out the window, the two exhibitor groups are expected to set up a new line of action.

Shortly after that conference there were forthcoming a series of statements from various distributors to the effect that they were taking exhibition's complaints under advisement and were revamping release schedules to fill out the specifically designated paucity in May and June.

Exhibition, however, would have one believe that over the long pull distribution's attitude has been as studiously unconcerned with intramural criticism—and as arbitrarily whimsical—as that of the kangaroo who painted his children light blue.

Questioned last week on whether he thought the joint Allied-TOA telegrams in 1954 had done any good, Mr. Reade, with utmost clarity, said, "No." In a slight elaboration, Mr. Snaper said flatly, "There has been no improvement in the situation at all."

Looked at With Eye of Industry Philosopher

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, told The Herald he certainly agreed that a more even supply of big product was needed, but added he thought the distributors "certainly are aware of exhibitor needs" and are making attempts to alleviate the situation.

Sol A. Schwartz, president of RKO Theatres, looked at the situation through the eye of an industry philosopher. Exhibitors, he said, "have a justified complaint," but what is, is, and "the condition is here." No, said Mr. Schwartz, he didn't think distribution was doing anything about it—man just naturally has a way of taking the short term view and that, he indicated, was what distribution's policy amounted to. He summed it up by saying that it was like over-eating. "When we go to a restaurant and eat too much, we never think that in six years it might kill us."

It is interesting to note that in the recently concluded survey on the product shortage, conducted by the Herald Institute of Industry Opinion, a good many exhibitors felt the so-called shortage would be much less acute were the good pictures released more evenly throughout the year.

Called Basic Cause of Attendance Decline

No one facet of the industry, of course, escapes the cause-and-effect pattern in relation to every other phase of the business. Nevertheless, Mr. Reade, speaking before the COMPO symposium on attendance in New York last month, succeeded in pinpointing the most immediate effects of the "cyclical" release policy.

This policy, said Mr. Reade, is one of the basic causes for the decline in attendance throughout the country. Theatres in many towns which used to change their bills "three or four times per week" are now changing their programs "once or twice each week" because of the shortage of product and a lack on the part of distribution in providing theatres with a continuity of big and good films.

"It is either feast or famine," he continued. "The distributors should arrange their releasing schedules so that top product will be available throughout the year, not in spurts or holiday periods. To boost attendance, distributors should give exhibition more films in a steady stream." It was also at the COMPO meeting that Julius Gordon, president of the Jefferson Amusement Company and East Texas Theatres, pointed up the same situation and called it "the serious lack of continuity in the release of big pictures."

Most Likely to Respond To Round Table Talks

There is general agreement in exhibition that the subject is one of the most likely for fruitful discussion at any industry round table conference. It is unfortunate that such a meeting, at this writing, seems highly unlikely. The subject, being one of policy and not of prices and one which under no circumstances can land in the courts if tempers run short, lends itself to face-to-face talk rather than to written communiques.

The revamped release schedules, which followed last May's telegrams, looked fine on paper, but obviously did not alter the paucity to any marked degree. As one theatre man remarked at that time, "How many exhibitors are able actually to show a so-called June release in June? He gets it in July, if not August."

REPUBLIC MAY FILM TV ONLY

Yates Tells Holders Firm Must Get Better Terms or Quit Theatrical Film

"Mr. Republic" himself created news Tuesday startling to the industry and vastly interesting to the financial world.

Herbert J. Yates, for long years the final, authoritative spokesman for the company, threatened the industry with abandonment. That is, he said, Republic may go to television completely.

Even though he coupled the threat with the condition that the company "must get more playing time and higher rentals," a normally routine stockholders' meeting in New York erupted with rancor and incipient rebellion. Dissident stockholders are planning an attempt to remove Mr. Yates and his management. They express "shock" and claim that "nothing could be worse" than to abandon theatres for television.

The day of incitement and rebellion began with Mr. Yates' statement to stockholders. It was colored and given force by a short address by Richard Altschuler, director and vice-president and president of Republic International. Mr. Altschuler's description of the theatrical outlook was bleak.

Mr. Yates then said Republic within 60 days would decide whether to discontinue servicing theatres.

He added his possible course was "no secret"; that he had told chiefs of four top circuits his company needed more playing time and more money. He said also he had talked with other studio heads and they all complained it now is difficult to make a profit.

Cites TV Profits

This year will be one of "reconstruction for Republic," the company president said, and drew a picture of what television has meant thus far. In two years past, Republic has in that field earned $7,000,000. He cited the recent Music Corporation of America deal: for old Autry and Rogers films, that company advanced $1,000,000; and the expectation is, MCA will pay $1,000,000 yearly for the next four years. He also lauded current production specially for the television market.

And he had praise for the company's laboratories on the Coast and in New York. Republic will expand their facilities $800,000 worth.

Republic in abandoning theatres, will do it gradually, he promised. It will in the end save 25 to 30 per cent in costs, he estimated. Its talent contracts all expire within one year, and the company is not negotiating new ones. Republic won't surrender its studio. Last year, its rentals amounted to $700,000, and this could increase to $1,000,000.

RELEASE SCHEDULE SHOWS CUTBACK

The fact that Republic has been cutting back its production for the last two years has been, as Mr. Yates said at the stockholders meeting, no secret in the trade. In the 12 month period from March 1, 1952 to February 28, 1953, the company released 41 features. In the 12 months ended February 28, 1954, the schedule showed only 20 releases and in the year ended February 28, 1955, there were 21. In the two and a half years since the new production and projection techniques excited the industry, Republic has made no picture in any of the new processes, Mr. Yates having said at the time that the company would await developments.

The hubbub which followed revealed serious stockholder dissent and rapidly organized opposition led by at least one Wall Street name. Bernard E. "Ben" Smith, whose son, Bernard E. Smith, Jr., is a Republic director, moved for a special committee to investigate and possibly remove management, and appoint an independent auditor.

This move, defeated on the floor, was followed by plans after the meeting for such a committee. Harold Weill, New York attorney and director of United Artists, said dissenting stockholders who spoke to him that day alone represented 200,000 to 300,000 shares. He added he hoped Mr. Smith would join the movement.

Mr. Smith, who at the meeting had declined Mr. Yates' invitation to "talk privately," indicated to other stockholders he intended forming a committee for investigation and audit. Mr. Weill mentioned as other possible members of a committee Hy Chalif, a former U.A. director, and William Zimmerman, fromer vice-president of RKO Radio. Both are with Mr. Weill's firm, Leon, Weill, and Mahoney.

Mr. Weill said "nothing could be worse" than for Republic to leave the theatrical field. He asked that management install "motion picture people" in key positions. Other stockholders complained that for ten years past they hadn't received dividends on common stock. Mr. Smith, Jr., joined his father in appearing to give "serious consideration" to efforts to unseat management. He commented he felt Mr. Yates himself should have allayed fears by appointing a committee as requested.

Mr. Yates denied on the floor any special considerations to Vera Ralston, a Republic star and his wife. The stockholders also were informed the company owes him about $1,062,000 in arrears and loans on his salary.

One Republic subsidiary neither in theatres, television nor processing was represented during the meeting as having lost $50,000 during last year on a volume of $4,250,000. This is Consolidated Molded Products Corp., of which John O'Connell is president.

Directors met after the stockholders, and reportedly discussed for one hour Mr. Yates' statements and their import. They are to meet again next month, presumably to review abandonment of theatre service.

Reelected directors are John Petrauskas, Jr., William M. Saal, Edwin Van Pelt, Douglas T. Yates. Reelected officers are Mr. Yates, president; Walter L. Titus, Jr., Richard Altschuler, Sidney P. Solow, Mr. O'Connell, vice-presidents; Mr. Petrauskas, treasurer; Joseph E. McMahon, secretary; Richard S. Rodgers and Harold Lang, assistant treasurers; and Albert Schiller and Ira M. Johnson, assistant secretaries.

Mr. Yates, chairman of the meeting, will be in New York a bit more than a week and during that time will speak to a regional sales meeting there and then will visit key cities for discussions with leading exhibitors, the company disclosed.

Columbia Obtains License To Use Perspecta Sound

Sixth major company to do so, Columbia Pictures this week obtained a license from Perspecta Stereophonic Sound to use the system on all its productions. The first Columbia picture so equipped will probably be its CinemaScoped "The Violent Men". The system also is expected to be used for "The Long Gray Line," "Three For the Show," "The Man From Laramie," and "My Sister Eileen".

Tiomkin and Staub Plan Short Features

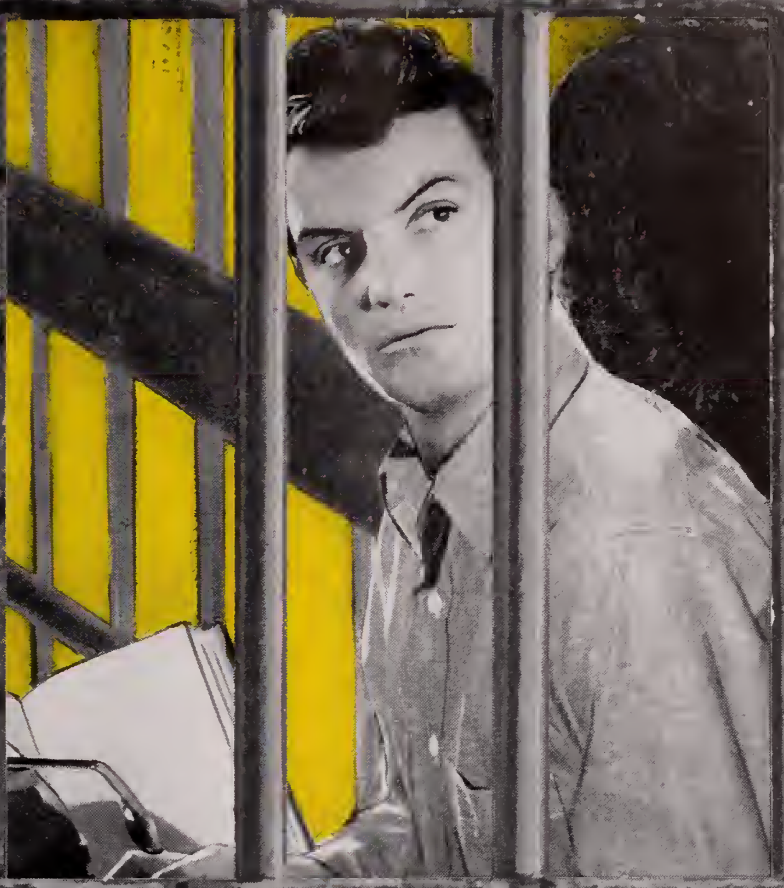
Thirty minute "short features" built around the lives of great composers are being planned by composer-conductor Dmitri Tiomkin and producer Ralph Staub. They expect to begin work on these after completing the "Show Time" series of 30-minute musical shorts. Mr. Tiomkin will write the scripts and compose and conduct the music. The kernel of each short will be the circumstances under which each great man wrote his acknowledged masterpiece.

Gobel in Paramount Film

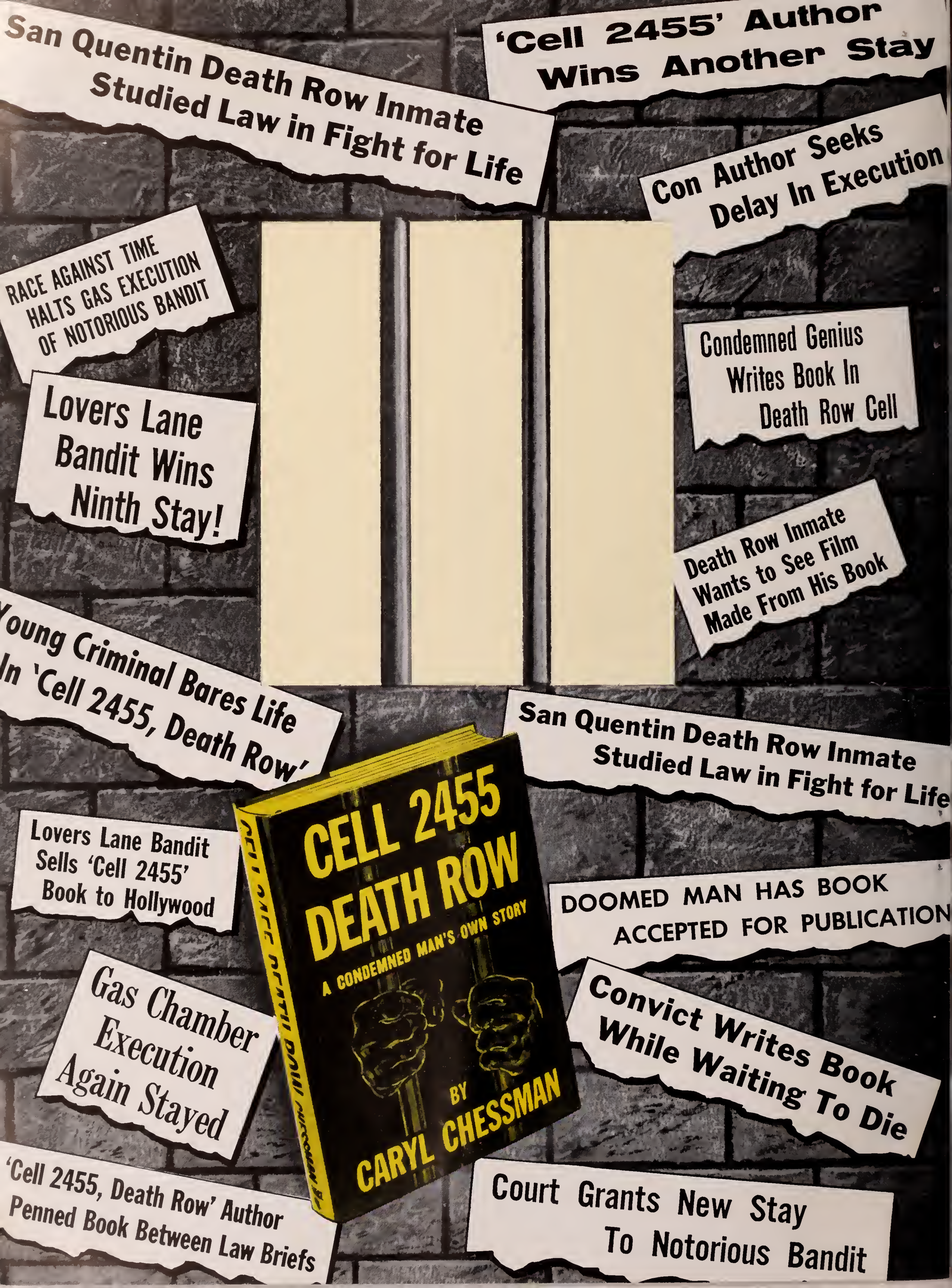
Paramount will star comedian George Gobel in "The Lady Eve" this summer, it was announced following an agreement between the company and Gomalco, Inc.

Plan Connecticut Drive-In

HARTFORD: A 900-car capacity drive-in is planned for suburban Wethersfield, Conn., by Perakos Theatre Associates, New Britain, Conn., on the Silas Dean Highway.



CELL 2455, DEATH ROW



San Quentin Death Row Inmate Studied Law in Fight for Life

'Cell 2455' Author Wins Another Stay

Con Author Seeks Delay In Execution

RACE AGAINST TIME HALTS GAS EXECUTION OF NOTORIOUS BANDIT

Condemned Genius Writes Book In Death Row Cell

Lovers Lane Bandit Wins Ninth Stay!

Death Row Inmate Wants to See Film Made From His Book

Young Criminal Bares Life In 'Cell 2455, Death Row'

San Quentin Death Row Inmate Studied Law in Fight for Life

Lovers Lane Bandit Sells 'Cell 2455' Book to Hollywood

DOOMED MAN HAS BOOK ACCEPTED FOR PUBLICATION

CELL 2455
DEATH ROW
A CONDEMNED MAN'S OWN STORY
BY
CARYL CHESSMAN
CELL 2455 DEATH ROW CHESSMAN

Gas Chamber Execution Again Stayed

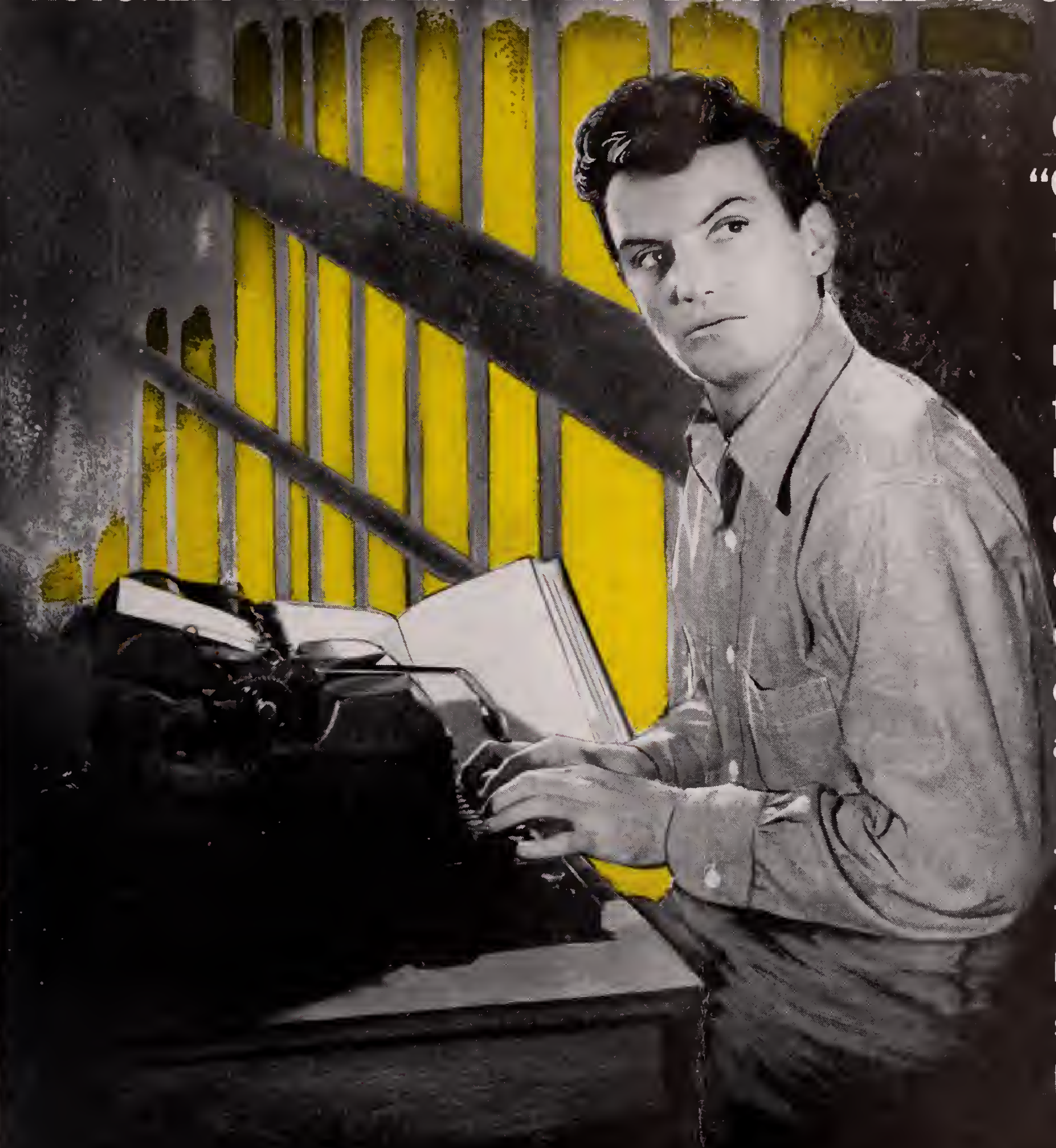
Convict Writes Book While Waiting To Die

'Cell 2455, Death Row' Author Penned Book Between Law Briefs

Court Grants New Stay To Notorious Bandit

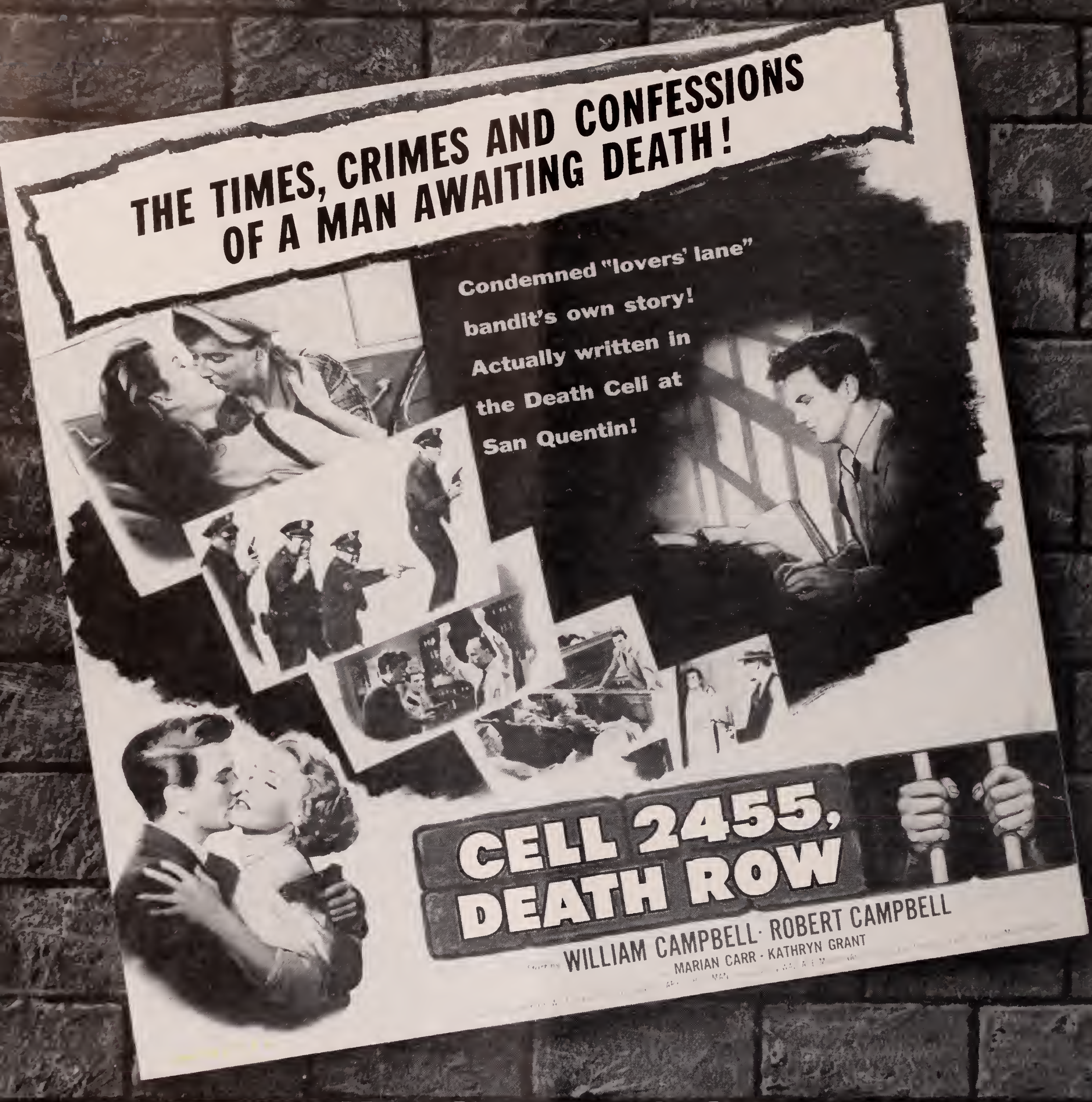
On the screen at last...

THE CONDEMNED "LOVERS' LANE BANDIT'S" OWN STORY... ...ACTUALLY WRITTEN IN HIS DEATH CELL AT SAN QUENTIN!



Caryl Chessman, "Criminal Genius", tells all! From the first misstep to the last mile, here's the story of the times, crimes and confessions of a life against the law! ...Told with all the lurid details that made this book a savage, sensational best-seller!

CELL 2455, DEATH ROW



THE TIMES, CRIMES AND CONFESSIONS OF A MAN AWAITING DEATH!

Condemned "lovers' lane" bandit's own story! Actually written in the Death Cell at San Quentin!

CELL 2455, DEATH ROW

WILLIAM CAMPBELL · ROBERT CAMPBELL

MARIAN CARR · KATHRYN GRANT

Here's one of the sensational ads for

THE *SHOCK* EVENT OF THE SCREEN YEAR

from Columbia!

MYERS ATTACKS REPORT OF TRUST STUDY GROUP

Congress Leaders, Also, See Possible Changes Weakening Statutes

by J. A. OTTEN

WASHINGTON: The report of the Attorney General's anti-trust study committee was attacked late last week by Abram F. Myers, general counsel of Allied States Association, and by key members of Congress.

They charged the report would weaken, rather than strengthen, the anti-trust laws. Chairmen of three Congressional committees promised to hold hearings and investigate the situation. Assistant Attorney General Barnes and Michigan Professor S. Chesterfield Oppenheim, co-chairmen of the study committee, reasserted, however, that most of the committee members felt the recommendations would strengthen anti-trust enforcement.

Sees General Trend to Weaken Trust Laws

Mr. Myers said he had not at that time had a chance to study the report closely, but that from what he had heard about it he was sure that "the general tenor is to weaken the anti-trust laws."

Referring to the committee's recommendation for discretionary damages and other changes, Mr. Myers said "the committee was composed almost entirely of defense lawyers, and it is not surprising they take the defense point of view. In view of the composition of the committee, I am surprised only that they didn't advocate complete repeal of the anti-trust laws."

Several of the law makers' comments on the bill indicated that the discretionary damages bill is in for rough sledding. This bill is backed by the film distributors and opposed by the exhibitors.

Cited as Deterrent to Trust Law Violations

House Judiciary Committee Chairman Celler (D., N.Y.), whose committee will handle the discretionary damages legislation, said, "One of the most effective deterrents to anti-trust violations is the provision for mandatory treble damages to the injured party in private actions. Although no finding is made that this provision has had any adverse effect on the public interest, the report urges that the provision for treble damages be made discretionary, rather than mandatory."

House Small Business Committee Chairman Patman (D., Tex.) also attacked this provision as "softening" anti-trust enforcement.

Promising that his special anti-trust subcommittee would hold early hearings on the report, Mr. Celler said the study committee's recommendations "with a few exceptions advocate a substantial weakening of the anti-trust laws." He specifically cited the study group's suggestion that divestiture be used only in very limited situations, and that the Department of Justice be given authority to use only a civil investigative demand rather than a full-fledged subpoena in connection with anti-trust investigations.

Calls Committee "High Pressure Private Lobby"

Mr. Patman said the report "proposes that there be read into our anti-trust laws concepts and policies which will not only impede but prolong the prosecution of violators." He termed the Attorney General's committee "a high-pressure private lobby to get the anti-trust laws repealed," and said that if the Judiciary Committee didn't investigate, his Small Business Committee would.

Senate Small Business Committee Chairman Sparkman (D., Ala.) said the Attorney General's committee was a "group composed in large part of corporation lawyers and big business apologists," and added that Attorney General Brownell and co-chairmen Barnes and Oppenheim would be called before his committee shortly. Sen. Kefauver (D., Tenn.) attacked the report as "a further weakening of the anti-trust laws."

ILLINOIS GROUP VOTES FOR "CONCILIATION SERVICE"

This week there were further indications that if the large national exhibitor organizations cannot come to any working systems for alleviating the burden of trade disputes, the local, regional groups will take the initiative.

Meeting at the Starved Rock State Lodge in Illinois last week, the board of directors of United Theatre Owners of Illinois, an affiliate of Theatre Owners of America, voted for a conciliation service designed somewhat along the lines of an "interim relief" plan adopted by Allied States Association at its St. Louis meeting in February.

As described by an announcement, the project would work something like this: an exhibitor who believed he had a grievance would submit the problem in writing to the president of the Illinois unit who, in turn, would appoint a committee of exhibitors, none of whom would be associated with the complainant in any business affiliation. After a preliminary investigation to see if the complaint appeared to be warranted, the committee would attempt to resolve the problem between exhibitor and distributor by conciliation.

Under the Allied proposal, as outlined at the St. Louis meeting, the plan would operate roughly as follows: if an exhibitor in a particular area has a complaint over a problem that he has not been able to resolve with a branch manager, he would call in his regional vice-president to meet with him and the branch manager involved. If the problem then cannot be worked out, a top Allied official and a top level home office sales representative would be called in for conferences in an effort to work out a solution.

At the conclusion of its Starved Rock meeting the board elected the following new officers: George Kerasotes, Springfield, president; Edward Zorn, Pontiac, chairman of the board; Ralph Lawler, Peoria, vice-president, and Joseph Sikes, Waukegan, secretary-treasurer. Others in attendance were: Jim Fenoglio, Oglesby; H. C. Rhyan, Waukegan; Charles Lamb, Oregon; Gus Marchesi, Amboy; Oscar Grandquist, Rockford, and Edward Griesheim, Illiopolis.

AB-PT Denied Application For Arizona Theatre

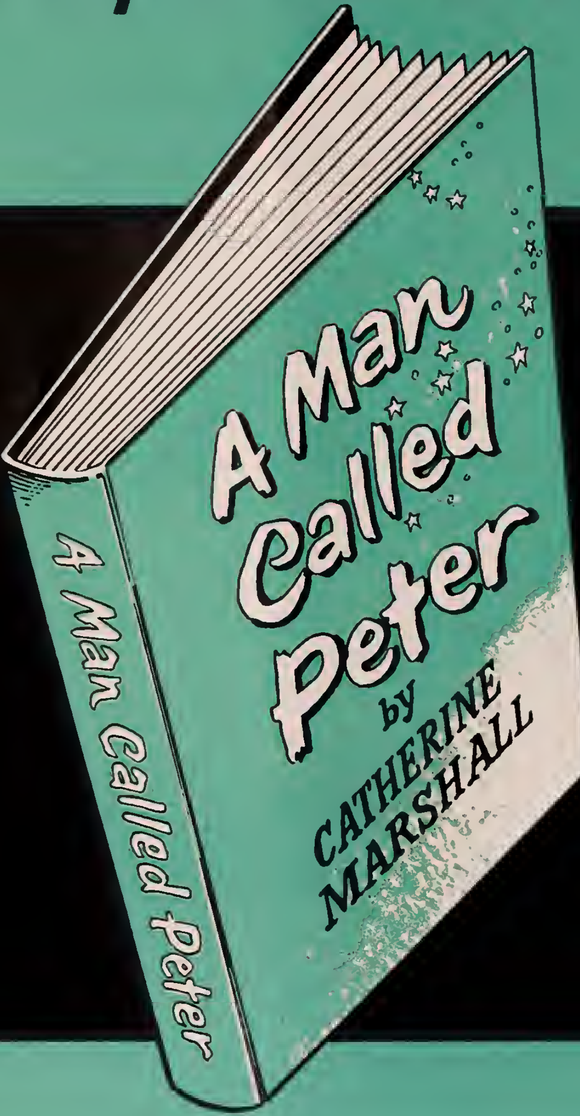
American Broadcasting-Paramount Theatres has been denied an application to acquire a theatre to replace one lost in Tucson, Ariz. The order was signed by Federal Judge Irving Kaufman. The circuit told the court that one of its subsidiaries had operated the State theatre, Tucson, until 1953 when the lease expired and the owner converted the property. Judge Kaufman ruled that AB-PT had no right to acquire an equivalent theatre for a period of five years unless the Attorney General consents.

O'Donnell Asks Aid for Allied Jewish Appeal

Support of embattled Israel was urged in strong terms Monday night, at the Philadelphia Allied Jewish Appeal dinner, by Robert J. O'Donnell, chief speaker. Mr. O'Donnell, a Variety official and renowned for philanthropic endeavors, and also general manager of the Interstate Circuit of Texas, pointed up the prodigies of development in Israel, and its democratic system in an autocratic area. He asked, "Is there so much democracy in our troubled world today that we can afford to ignore democratic Israel?"

From Coast to Coast the Happiness Hit that's Putting New Joy in the Nation's Boxoffices!

Words of admiration to...


A Man Called Peter
by
CATHERINE MARSHALL
A Man Called Peter

...from a Lady called Louella

20th Century-Fox presents

"A Man Called Peter"

starring

RICHARD TODD · JEAN PETERS

with Marjorie Rambeau

Produced by	Directed by	Screen Play by
SAMUEL G. ENGEL	HENRY KOSTER	ELEANORE GRIFFIN

From the book by CATHERINE MARSHALL

CINEMASCOPE

color by **DE LUXE**

By Louella O. Parsons

This great love story will restore your faith in human beings, because of the spiritual intensity of Peter Marshall. It took courage and artistry to bring this widely read biography to the screen.

In my opinion, producer Sam Engel, director Henry Koster, together with script writer Eleanore Griffin have met the challenge with tenderness and brilliance.

The man Peter was a Scotch immigrant to this country, and his rise to become one of our great churchmen is a wonderful tribute to the vitality and strength of American democracy.

Marshall actually did affect not only the lives and thoughts of our war time Presidents and other top legislators, but his selfless courage inspired many a boy in uniform.

One of the most unforgettable scenes I've ever watched is the reproduction of the moment of inspiration and spiritual insight which Peter Marshall attained on the Sunday of December 7, 1941. The word had not reached Washington regarding Pearl Harbor, but Marshall, preaching to the midshipmen of Annapolis, felt impelled to change his sermon to speak of death to these young men who were so alert with life. His sermon was interrupted by news of the Japanese attack on Pearl Harbor.

What's more, I was totally unprepared for the understanding and strength of Richard Todd's performance as Marshall. He played with finesse and great faith.

Jean Peters, in the role of Catherine Marshall, exceeds anything she has done on the screen before and looks lovely throughout. It is she who carries the romantic theme in the picture, creating a portrait of a devoted, adoring wife which does all wives proud.

I don't want to forget Marjorie Rambeau either as the stiff-backed Washington socialite more interested in keeping her church from being contaminated by "undesirable people" than in helping all people find their souls.

"A Man Called Peter" is an emotional, beautiful, unforgettable experience in theatre-going.

"it's a pleasure to do business with 20th!"

Starr Gives Impetus to Toll TV Fight

The Committee Against Pay-As-You-See TV was active on all fronts this week, while Commander Eugene McDonald, president of Zenith Radio Corporation, made some news with one appointment.

Alfred Starr, co-chairman of the anti-toll TV committee, continued his round of speaking activity by appearing Tuesday at a special meeting of the Theatre Owners of North and South Carolina in Charlotte. He told the delegates that subscription TV is "just a scheme to put a box office in your parlor" and said that if the FCC goes along with the requests of patent holders, "you will pay for everything you see; you will be in the slot machine business right in your own homes."

The Public Will Pay

He said he was acting in the national interest in voicing his warning, but added, "I'll admit I have a selfish interest, but I'm glad it coincides with that of my country. We are fighting those who wish to take free television and make the public pay for it." Mr. Starr also appeared Wednesday at a New Haven rally sponsored by the MPTO of Connecticut, Allied of Connecticut and other interested theatre men at the Lincoln theatre.

Mr. Starr also is slated to address an anti-toll TV rally April 19 at the Pere Marquette Hotel in Peoria, Ill. This state-wide rally of exhibitors, sponsored by the United Theatre Owners of Illinois, also will feature talks by E. D. Martin, president of Theatre Owners of America and George Kerasotes, new UTOI president.

Meanwhile, the Allied Independent Theatre Owners of Wisconsin, closing their annual convention in Milwaukee last week, passed a resolution condemning toll television and aligning itself "solidly behind the national committee."

Retain Research Company

In New York, the committee announced the retention of John V. L. Hogan and Hogan Laboratories, Inc., to conduct research and prepare studies of the technical aspect of petitions now before the Federal Communications Commission seeking adoption of toll TV. Mr. Hogan's findings will be filed with the FCC, along with the committee's findings, before May 9.

The committee also was carrying on negotiations with CBS relative to full-scale television presentation of the entire toll TV question.

In Chicago, Commander McDonald appointed Paul B. Mowrey, TV consultant and former network executive, for special activities in connection with Zenith's subscription television program. Mr. Mowrey has been connected with CBS-TV, ABC-TV and a consultant in the TV field.

SOUTHEASTERN FESTIVAL A BOX OFFICE STIMULANT

ATLANTA: A "giant" Southeastern Movie Festival, designed to stimulate box office attendance, is to be undertaken by the Alabama Theatres Association, Motion Picture Exhibitors of Florida and Motion Picture Theatre Owners and Operators of Georgia, together with all distributors operating in the Atlanta and Jacksonville exchange areas.

This promotional campaign will run from May 16 to June 16 with the "kickoff" meeting to be held here at the Biltmore Hotel, May 15-17. Plans call for a large delegation of stars to attend. In conjunction with the drive, the film companies probably will have three or more premieres of major productions in Alabama, Florida and Georgia, with members of the casts scheduled to make personal appearances in these states.

All exhibitors, members and non-members, will participate in the campaign and the MGM Ticket Selling Workshop at the Atlanta meeting. It is expected to draw the largest assembly of exhibitors and distributors ever gathered in the south. There will be no regular convention of the Alabama and Georgia organizations this year as they have had in the past.

20th-Fox Prepares 16mm CinemaScope for September

Twentieth Century-Fox will market a two-inch focal length 16mm CinemaScope anamorphic lens, through its subsidiary CinemaScope Products, Inc., possibly by early September, at a cost in the neighborhood of $100, it was reported by a company spokesman this week. The lens, which has been successfully tested by Bausch & Lomb, its manufacturers, is for projection only. It is expected to make a wide range of back CinemaScope product available to some 28,500 narrow gauge exhibitors, including theatres, schools, churches, colleges and hospitals. Twentieth-Fox also expects to have 16mm versions of its early CinemaScope product, with optical sound only, available in September to coincide with the new lenses.

Trade Show Is Building

Signing of contracts this week by Fred C. Matthews, president of the Theatre Equipment and Supply Manufacturers Association, and Bert Nathan, president of the International Popcorn Association, now brings to four the number of national organizations of theatre owners, manufacturers, dealers and concessions operators who will meet in a huge trade show at the Morrison Hotel in Chicago, November 6-9.

Contracts between Mr. Matthews and Jack Kirsch, president of Allied Theatres of Illinois and general chairman for National Allied for the forthcoming event, were signed earlier, as was an agreement with Ray G. Colvin, executive director of the Theatre Equipment Dealers Association.

More than 80 per cent of the trade shows 244 booths already have been requested, Mr. Matthews said, with none as yet allotted.

Patron Drive Inaugurated By Stanley

Consistent and imaginative application of proved showmanship ideas and methods to increase attendance was the keynote of talks delivered by Stanley Warner executives at the Newark zone meeting last week which inaugurated the circuit's three-month Spring Movie Festival.

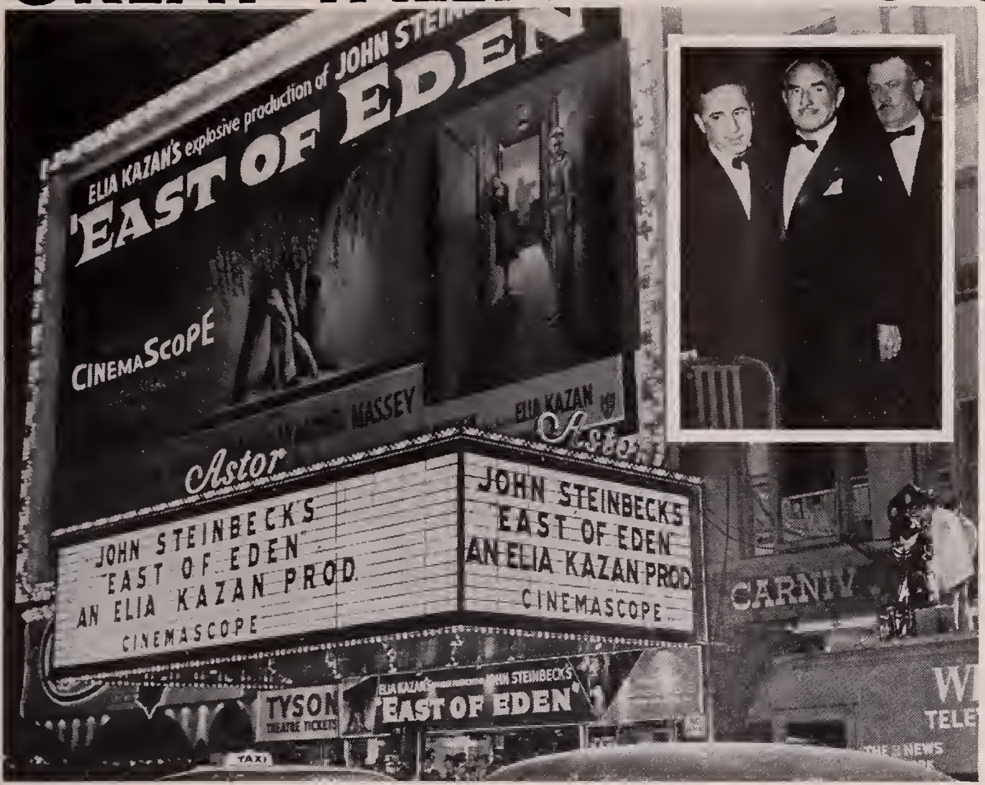
S. H. Fabian, president of the circuit, said that "Spring has supplanted the summer months as the period of the biggest slump in movie attendance. . . . For that reason, this drive is scheduled for April, May and June." He stressed aggressive selling, and said to use "the good old stunts, but do them better, and you'll solve that box office doldrum."

The executive staff of Charles A. Smakwitz, zone manager who presided at the meeting, outlined campaign plans and the prize award setup, discussed product and presented an analysis of attendance, concessions and expenses.

The first prize in the drive will be a two-week trip for two to England, it was announced by Harry Goldberg, circuit advertising-publicity director. There would also be $19,000 in bonds and prizes to be divided among the country's top-producing Stanley Warner managers, and a $200 watch to be awarded to the manager in each zone who does the best job on behalf of Cinerama ticket sales.

Local department heads who spoke were Edgar Goth, director of advertising and publicity; John McKenna, film buyer; Louis E. Dennis, contract and auditing supervisor, and Anthony Williams, Harold Widenhorn and Joseph Lefkowitz, district managers of the circuit.

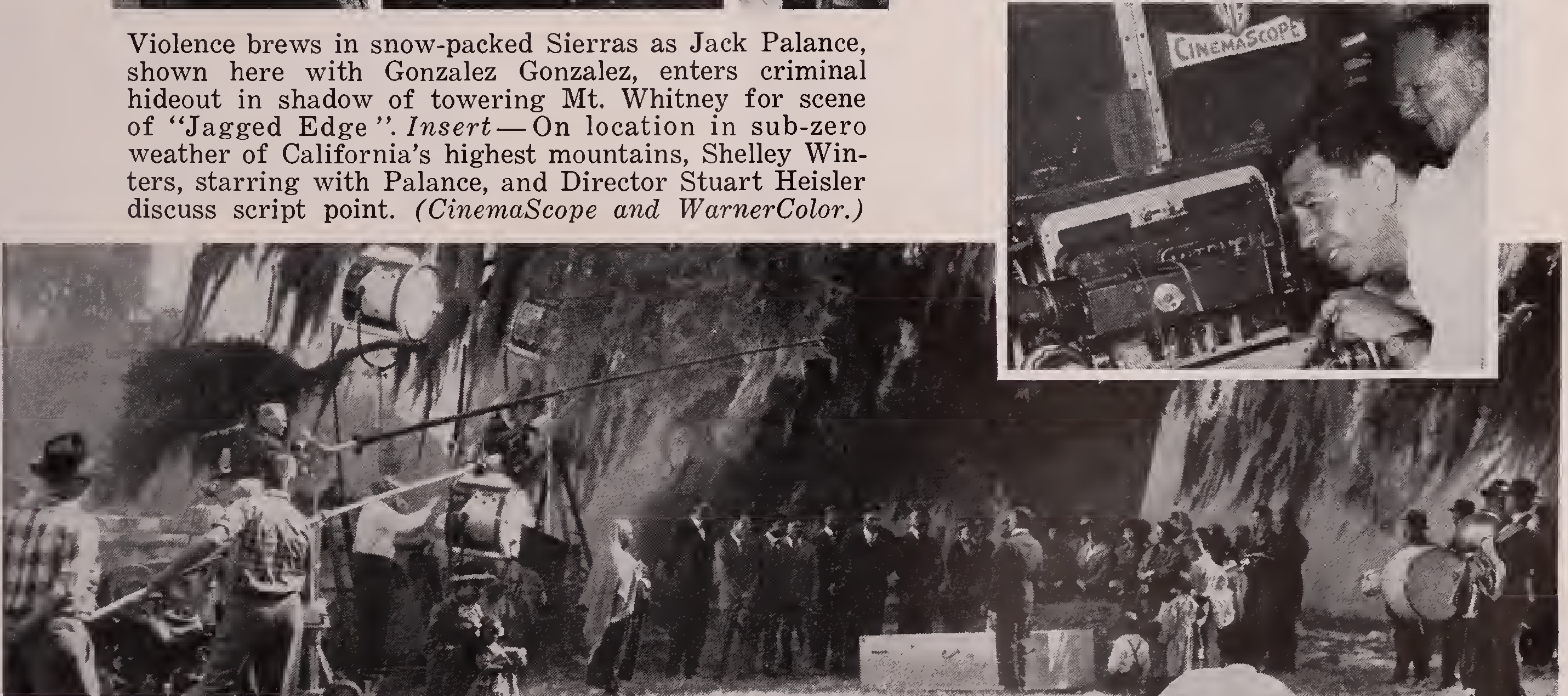
GREAT TALENT MAKES GREAT PICTURES


ELIA KAZAN'S explosive production of JOHN STEINBECK'S
'EAST OF EDEN'
CINEMASCOPE
MASSEY
ELIA KAZAN
Astor
JOHN STEINBECK'S "EAST OF EDEN" AN ELIA KAZAN PROD. CINEMASCOPE
JOHN STEINBECKS EAST OF EDEN AN ELIA KAZAN PROD. CINEMASCOPE
TYSON THEATRE TICKETS
EAST OF EDEN
CARNIV
TAXI

Spectacular "East of Eden" display continues to flash over Broadway as Astor, N. Y. goes into 5th smash week and general release gets under way. *Insert*—Jack L. Warner at premiere with Author John Steinbeck *(right)* and Director-Producer Kazan. *(CinemaScope and WarnerColor; print by Technicolor.)*

At the hallowed Alamo of Texas, George Stevens pauses with Rock Hudson, who will star as Bick Benedict in "Giant," Stevens' epic production of Edna Ferber's great novel. *Insert* — Jane Withers, returning to the screen for the role of Vashti Snythe, discusses wardrobe with Designer Marjorie Best.

Violence brews in snow-packed Sierras as Jack Palance, shown here with Gonzalez Gonzalez, enters criminal hideout in shadow of towering Mt. Whitney for scene of "Jagged Edge". *Insert* — On location in sub-zero weather of California's highest mountains, Shelley Winters, starring with Palance, and Director Stuart Heisler discuss script point. *(CinemaScope and WarnerColor.)*


CINEMASCOPE

Jack Webb, star and director of "Pete Kelly's Blues", his second picture for Warner Bros., shoots Deep South opening sequence on the banks of a Louisiana bayou as the film goes into production near city of New Orleans. *Insert* — Webb and Cameraman Harold Rosson check composition on the kind of off-beat angle shot Webb favored in "Dragnet". *(CinemaScope and WarnerColor.)*

WE'RE DOING THINGS HERE AT WARNER BROS.

The Oscar Show

RKO
PANTAGES
27TH ANNUAL
AWARDS PRESENTATIONS
OF THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES
27TH ANN
ACADE
AWARD

Bob Hope, left, was master of ceremonies through the hour and a half radio and television show. With him here are Bette Davis, who presented one of the awards, and winners Marlon Brando for "On the Waterfront," Grace Kelly for "Country Girl," and Edmond O'Brien for "The Barefoot Contessa."

HOLLYWOOD: Although the Academy Awards telecast last week caused a slight slump in the nation's box office, the general feeling in the industry was that the show created considerable good will which will be felt in future business and grosses. Most executives agreed that this year's telecast was superior to the TV production of previous years.

About the only adverse criticism of the show on television and radio was the number and length of the Oldsmobile commercials. Bob Hope, who was master-of-ceremonies, remarked that 1954 had been a prosperous year for motion pictures. "A little more of the same," he added, "and the industry will be able to afford to sponsor this program itself." However, Oldsmobile has a five-year option to sponsor the show.

On 151 TV Stations

The telecast, seen by some 45,000,000 television viewers and as many radio listeners, was carried by 151 television stations and 200 radio stations affiliated with the NBC Network.

In addition to the major awards and the Class One scientific and technical award to Paramount for Vistavision, other awards include:

Class Three, honorable mentions were given: David S. Horsley and the U-I special photographic effects department for portable remote control for process projectors; Karl Freund and Frank Crandell, Photo-Research Corp., for design and development of a brightness meter; Wesley C. Miller, J. W. Stafford, K. M. Frierson and MGM sound department for electronic sound printing comparison devices; John Livadary, Lloyd Russell and Columbia sound department for amplifier limiting device.

Also, Roland Miller and Max Goeppinger, Magnescope Corp., for cathode ray magnetic sound track viewer; Carlos Rivas, G. M. Sprague and MGM sound department for magnetic sound-editing machine; Fred Wilson, Goldwyn Studio sound department, for variable multipleband amplifier; P. C. Young, MGM projection department, for focal length attachment to projector lenses; Fred Knoth and Orien Ernest, U-I technical department, for hand portable oil-fog machine; Kemp Niver who developed the Revovair Process making possible the transference of the Library of Congress' paper prints of early pictures to film.

There were no awards made in Class Two.

Special awards:

To Danny Kaye for "Assignment Children," which he made for UNICEF.

To "Gate of Hell," as best foreign language film.

To Bausch & Lomb, for 60 years of fine optical service.

To Jon Whiteley and Vincent Winter for their performances in "The Little Kidnappers," United Artists-Rank.

To Greta Garbo.

No Irving Thalberg Memorial Award was made.

Loren L. Ryder, left, Paramount studio engineering head, and John R. Bishop, camera department head, accept the award for VistaVision as the top technical or scientific achievement of the year.

Sam Spiegel, far left, producer of "On the Waterfront," best picture of the year, and left, Eva Marie Saint, with the Oscar for best supporting actress.

THE BATTING AVERAGE

HOLLYWOOD: The man who took that flyer on the major Academy Award winners several weeks back and made his rash predictions as a Las Vegas specialist might, came through with only a .500 percentage. He won with Grace Kelly, Elia Kazan and Edmond O'Brien, but didn't even show with the others. The gentleman wanted his mail addressed to General Delivery, Las Vegas, if he guessed all six winners, but under the circumstances it will have to remain just William R. Weaver, The HERALD, Hollywood, Calif.

Columbia to Hold Meet on Exploitation

Eight key field exploitation managers of Columbia Pictures will meet with advertising and promotion executives at a one-day conference at the home office April 15 to discuss campaign plans for forthcoming releases.

Paul N. Lazarus, Jr., vice-president in charge of advertising and publicity, will keynote the meeting by emphasizing the company's desire to enlarge the scope and intensify the effort of its promotion activities at the point-of-sale, the theatre, it was announced. Howard LeSieur, director of advertising, publicity and exploitation, will outline Columbia's policy on national exploitation, and a round table workshop will be conducted by Al Rylander, exploitation manager, and Ray Murray, Mr. Rylander's assistant.

Among the films to be discussed are the current "The Long Gray Line" and "Three for the Show," as well as "End of the Affair," "Tight Spot." "Cell 2455 Death Row," "It Came from Beneath the Sea" and "Creature with the Atom Brain."

Also, future releases including "The Man from Laramie" with James Stewart; "5 Against the House;" "Prize of Gold", with Richard Widmark; "Rebound," with Stewart Granger and Jean Simmons; "Chicago Syndicate," "Bring Your Smile Along," and "My Sister Eileen."

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending April 2 were:

Atlanta: Battleground (Reissue) (MGM); The Country Girl (Par.) 2nd week; The Long Gray Line (Col.) 2nd week; Ma and Pa Kettle At Waikiki (U-I).

Baltimore: Country Girl (Par.) 3rd week; Man Without A Star (U-I).

Boston: Blackboard Jungle (MGM); Bob Mathias Story (A.A.); Camille (Reissue) (MGM) 2nd week; Gate of Hell (Harrison); Untamed (20th-Fox); Wyoming Renegades (Col.).

Columbus: The Country Girl (Par.); Man Without A Star (U-I); Untamed (20th-Fox).

Denver: Chief Crazy Horse (U-I); The Country Girl (Par.) 4th week; Doctor In the House (Rep.) 3rd week; Gate of Hell (Harrison) 2nd week; New Orleans Uncensored (Col.); New York Confidential (W.B.).

Des Moines: The Country Girl (Par.) 2nd week; Six Bridges To Cross (U-I) 2nd week.

Detroit: The Americano (RKO); Battle Cry (W.B.) 6th week; The Long Gray Line (Col.); Untamed (20th-Fox) 2nd week.

Indianapolis: The Caine Mutiny (Col.); On the Waterfront (Col.).

Jacksonville: Destry (U-I); Revenge of the Creature (U-I); Untamed (20th-Fox).

Kansas City: The Country Girl (Par.); Jupiter's Darling (MGM) 3rd week; Ma and Pa Kettle At Waikiki (U-I).

Memphis: Chief Crazy Horse (U-I); Captain Lightfoot (U-I).

Miami: The Country Girl (Par.); Purple Plain (U.A.) 2nd week; White Feather (20th-Fox).

Milwaukee: The Country Girl (Par.) 5th week; The Long Gray Line (Col.) 3rd week; Untamed (20th-Fox) 2nd week.

Minneapolis: Chief Crazy Horse (U-I); The Country Girl (Par.) 6th week; The Long Gray Line (Col.) 3rd week; Untamed (20th-Fox).

New Orleans: Camille (Reissue) (MGM); Captain Lightfoot (U-I); Hit the Deck (MGM) 2nd week; The Long Gray Line (Col.) 4th week; Timberjack (Rep.).

Oklahoma City: The Country Girl (Par.) 4th week; Hit the Deck (MGM) 2nd week; Untamed (20th-Fox).

Pittsburgh: Battle Cry (W.B.) 5th week; Man Without A Star (U-I) 2nd week.

Portland: The Long Gray Line (Col.) 3rd week; Untamed (20th-Fox) 2nd week.

Toronto: The Bridges at Toko-ri (Par.) 4th week; Captain Lightfoot (U-I) 2nd week; The Country Girl (Par.); Hit the Deck (MGM) 2nd week; The Racers (20th-Fox) 2nd week.

Vancouver: The Country Girl (Par.) Women's Prison (Col.).

Washington: The Americano (RKO); The Country Girl (Par.) 8th week; The Long Gray Line (Col.) 7th week; Man Without A Star (U-I) 2nd week; Untamed (20th-Fox).

U.A. to Release Three Features From Lopert

Three Ilya Lopert acquisitions will be distributed by United Artists, the latter company and Mr. Lopert announced this week in New York. The pictures are "Richard III" in VistaVision, and starring its producer, Laurence Olivier; "The Lucky Kid," a comedy from Sir Carol Reed; and "The Man Who Loved Redheads," a London Films production starring dancer Moira Shearer.

Cardinal Compliments Canadian Industry

TORONTO: Both the motion picture industry and one of its leaders in Canada, J. J. Fitzgibbons, president and managing director of Famous Players Canadian Corp., were honored last week at the entertainment industry's fourth annual Toronto Communion Breakfast by His Eminence James C. Cardinal McGuigan. Of Mr. Fitzgibbons, Cardinal McGuigan said: "He was the human instrument behind the success of the St. Michael's Hospital Campaign, its greatest supporter, its greatest driving-power."

He thanked the entire industry for surpassing its objective in the drive for the Toronto hospital, and urged those assembled—the largest turnout yet for an industry breakfast—"to go on firmly and strongly and try with all your souls to help young people. In your work you have untold opportunities for good . . . to teach, to entertain, to give inspiration."

Co-chairmen for the Communion Breakfast were Jack Fitzgibbons, Jr., and Clare Appel.

MGM Holds 14th Workshop For Audience of 400

More than 400 theatre owners and managers packed the Hotel Charlotte, Charlotte, N. C., ballroom Monday, for MGM's 14th Ticket Selling Workshop. Heading the affair was Mike Simons, MGM director of customer relations. Panelists were Conrad Brady, publicity director of the Interstate Circuit, Texas; Vic Sililia, city manager of Y. and W. Theatres, Muncie, Ind.; Joseph Jarvis, Gilbert Stuart Theatre, Riverside, R. I.; and David Cheatham, Moonglo Drive-

To Close 3 Ohio Houses Because of Ticket Tax

MARION, O.—Managers of three Marion theatres said the houses will be closed, following refusal of the Marion City Council to repeal the three per cent admission tax as requested by theatre men. James Rairdon, manager of the Palace and Marion, said his houses would be closed April 12 and Lee Kramer, manager of the Ohio, said the house would be dark June 1. The tax has yielded about $20,000 per year, with $6,000 coming from Marion theatres, said Don Quaintance, chairman of the Finance Committee of City Council. The tax has been in effect since 1947. Mr. Rairdon said the theatres could be considered as paying the tax, since admissions were not increased at the time the tax was imposed. Northio Theatres Corp., Detroit, operates the Palace and Marion. Selected Theatres Co., Cleveland, operates the Ohio.

The Academy Awards

THROW A HOT

GRACE KELLY...*Best Actress*
GEORGE SEATON...*Best Screenplay*

VISTAVISION
MOTION PICTURE HIGH-FIDELITY
Special Award—Top Technical Achievement

DANNY KAYE
Special Award—for
United Nations Short

ADD THIS IMPORTANT "OSCAR" ANGLE
THESE IMPORTANT

SPOTLIGHT ON... Current Paramount Hits

"THE COUNTRY GIRL"

★

"RUN FOR COVER"

in VISTAVISION and color by Technicolor

"WHITE CHRISTMAS"

in VISTAVISION and color by Technicolor

"THREE RING CIRCUS"

in VISTAVISION and color by Technicolor

★

"ASSIGNMENT CHILDREN"

color by Technicolor

WHEN YOU SELL
PARAMOUNT ATTRACTIONS TO THE PUBLIC!

Lift Memphis Censor Ban On 'Bamboo'

The lifting of the ban on "The Bamboo Prison" in Memphis this week highlighted a series of censorship events in several states.

After conferring with three women members of the Memphis board of censors, Lloyd T. Binford, chairman, said the Columbia film could be shown, reversing its original stand. William W. Goodman, attorney for Columbia, expressed disappointment over the reversal, saying he "no longer has a suit," which was to be filed against the Memphis and Shelby County Board of Censors.

Mr. Goodman said that Mr. Binford had first asked that something be deleted from the picture. "We refused to delete anything," the attorney said. "We did not ask the board to reverse itself. Frankly, I wish they hadn't. We don't like censorship per se, and not the kind used on "Bamboo Prison." Columbia was also going to seek a ruling on the constitutionality of Memphis censoring laws generally.

Court Rejects ACLU Request

Meanwhile in Washington this week, the Supreme Court rejected the American Civil Liberties Union's request for an immediate court ruling outlawing all state and local laws requiring film censorship prior to public showing. The court dismissed "for want of a final judgment" the group's appeal from an Illinois Supreme Court decision that the city of Chicago can deny a license to any picture found to be "obscene" and gave no further reason for its action.

Last week, Morton Icove, Cleveland attorney and chairman of the censorship committee of the Ohio Civil Liberties Union, spoke at a meeting of the judiciary subcommittee of the Ohio House of Representatives considering censorship. He said legislators would violate their oath to support state and Federal constitutions if they approved film censorship which they believe to be unconstitutional.

Reverend Jesse Cavileer, pastor of the First Unitarian Society, Cleveland, was in agreement with Mr. Icove, while Dr. Clyde Hissong, former chief Ohio censor, opposed them.

Finally, the New York State Senate this week defeated the industry-supported Noonan film licensing bill by a vote of 34-16. The bill, which would have decreased the state revenue from license fees, "would chiefly benefit the prosperous major producers, not the small independents," it was argued by Senator Samuel L. Greenberg.

Spiegel to Do Three

Sam Spiegel will make three more pictures for Columbia, that company announced this week. Mr. Spiegel's last for Columbia release was "On the Waterfront." His next picture will go before cameras this Fall.

Hollywood Scene

Hollywood Bureau

STARTING OF seven productions and finishing of seven others maintained the over-all shooting level at a moderate 23 at the weekend.

Possibly the most challenging of the seven new undertakings is "Pete Kelly's Blues," a Mark VII production for Warner release, in which Jack Webb swings away from his Sgt. Joe Friday role to portray a jazz musician of the 1920s. The record of "Dragnet," on both screens, television's little one and Warner Brothers' big one, argues for him to come up winner again, regardless of role. He will direct the picture, in addition to starring in it, and he'll have Janet Leigh, Peggy Lee, Edmond O'Brien, and Andy Devine, Lee Marvin and Ella Fitzgerald alongside him, in CinemaScope and WarnerColor.

Warners' "Rebel Without a Cause" is being produced by David Weisbart, one of the industry's leading younger producers, and directed by Nicholas Ray, with James Dean, Natalie Wood, Jim Backus, William Hopper, Marsha Hunt and others in the cast. It's going in CinemaScope and WarnerColor.

MGM's Charles Schnee, producer of "The Prodigal," started "Trial," directed by Mark Robson, with Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Robert Middleton, Juana Hernandez and others in the cast.

Ray Milland is setting out into new professional territory as director, in addition to being star, of Republic's "The Gunman," in Trucolor, which has Mary Murphy, Ward Bond, Raymond Burr, Arthur Space, Lee Van Cleef, Douglas Spencer and Alan Hale in supporting roles.

Mickey Rooney and Morris Duke are co-producing "Jaguar" at Republic, with George Blair directing Sabu, Barton MacLane, Touch Connors, Jonathon Hale and Fortunio Bonanova.

Sam Bischoff and David Diamond went to work on "Phenix City" in that one-time crime-ridden town for Allied Artists distribution. Phil Karlson is directing the picture, which has Biff McGuire, Kathryn Grant and others in the cast.

Frank Lovejoy, Richard Denning and Mari Blanchard are top players in "The Big Shock," produced by Sam Katzman and directed by Mari Blanchard for Columbia.

Pickford Outbids Goldwyn

HOLLYWOOD: Mary Pickford outbid Samuel Goldwyn for their jointly-owned studio here, according to referees who opened bids last week, by stipulation, preliminary to presenting them to Superior Court Judge Paul Nourse April 20. Under an agreement, the two owners may raise each other's bids by five per cent at each bid, while other bidders must raise by 10 per cent.

THIS WEEK IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS
Phenix City

COLUMBIA
The Big Shock

MGM
Trial

REPUBLIC
The Gunman (Trucolor)
Jaguar

WARNER BROS.
Rebel Without a Cause (CinemaScope)
Pete Kelly's Blues (CinemaScope; WarnerColor)

COMPLETED (7)

ALLIED ARTISTS
Women's Reformatory

REPUBLIC
Lay That Rifle Down

RKO RADIO
Pearl of the South Pacific (Ben Bogeaus; Superscope; Technicolor)

20TH-FOX
Sir Walter Raleigh (CinemaScope; Color)
House of Bamboo (CinemaScope; Color)

UNITED ARTISTS
The Deadly Peacemaker (Goldwyn, Jr., Prod.)
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

SHOOTING (23)

ALLIED ARTISTS
The Body Snatchers

COLUMBIA
Queen Bee
Renegade Roundup
Last Frontier
Sergeant O'Reilly (formerly "The Gentle Wolfhound")

INDEPENDENT
Charge of the Rurales (Montezuma Prods.; AnscoColor)

MGM
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)
The Bar Sinister (CinemaScope; Eastman Color)

PARAMOUNT
Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
The Texas Legionnaires (Trucolor)

RKO RADIO
The Boy and the Bull (King Bros.; CinemaScope; Eastman Color)

20TH-FOX
Seven Cities of Gold (CinemaScope; Color)
A Many-Splendored Thing (CinemaScope Color)
The Left Hand of God (CinemaScope; Color)
How to Be Very, Very Popular (CinemaScope; Color)

U-I
Francis in the Navy
The Second Greatest Sex (CinemaScope; Technicolor)
The Rawhide Years (Technicolor)

WARNER BROS.
The Animal World (Technicolor)
Jagged Edge (CinemaScope; WarnerColor)

CONTENTS:
The most gorgeous female ever photographed in Technicolor

CAUTION:
Explosive drama of the tropics

FOR DELIVERY IN MAY

PARAMOUNT'S

HELL'S ISLAND

IN

VISTAVISION
MOTION PICTURE HIGH FIDELITY

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

brings the boxoffice a bad, beautiful woman to whom love is a weapon!

Film Houses Fight London Paper Strike

by WILLIAM PAY

LONDON: Film companies have moved quickly to combat the effect of the national newspaper strike on the country's box offices. The strike—over a wage dispute—has deprived Londoners of newspaper cinema advertisements and film reviews since March 25.

Publicity and advertising staffs immediately evolved emergency plans. Hundreds of extra posters were used on British Railways transport system; sandwich-board men and even a Town Crier patrolled the West End; public address systems and vans were used at all the big football games; and advertisements switched from the national to the suburban and weekly newspapers. Provincial and suburban newspapers are unaffected by the strike.

Four-Page News Sheet

Paramount Pictures even produced their own four-page news sheet showing times of the company's two pictures playing in the West End. Twentieth-Century Fox called all the company's southern region exploiteers to London for the premiere of "A Man Called Peter" and an extensive throwaway campaign was put into operation.

Paramount and Columbia were also hit by the newspapers being unable to report the Academy Award results. Only short announcements were made on the radio.

At this reporting, it is still too early to assess the effect on the boxoffice of this lack of information on current showings. Many trade observers believe it will be the middle of next week before there is any indication of public reaction.

Producer Says Japan Should Unfreeze American Dollars

HOLLYWOOD: The Japanese Government should unfreeze $8,500,000 due the American film industry and start over with a "clean slate," according to Masaichi Nagata, president of Daiei Motion Picture Co., Japan, and producer of "Gate of Hell," winner of two Academy Awards. He said that Japan imports 170 pictures annually, of which 140 are American, and that foreign producers earn about $17,000,000 of which 90 per cent is due American companies. Mr. Nagata explained that only a portion of this can be transmitted in cash under present regulations and that he and his associates are continuing to urge their Government to allow the U.S. to make a total collection in cash. He also said that Japanese-produced pictures net far less proportionately here than American films do in Japan and that the Japanese industry can afford to make only two or three films on the scale of "Gate of Hell" annually, although it produces 350-375 pictures.

Box Office Champions For March, 1955

The Box Office Champions are selected on on the basis of the gross revenue at key city theatres throughout the country.

BATTLE CRY

(Warner Bros.)

(CinemaScope)

Directed by Raoul Walsh. Written by Leon M. Uris (based on his novel). WarnerColor. Cast: Van Heflin, Aldo Ray, Mona Freeman, Nancy Olson, James Whitmore, Raymond Massey, Tab Hunter, Dorothy Malone, Anne Francis, Susan Morrow, Carlton Young. ***(Champion for second month).***

THE BRIDGES AT TOKO-RI

(Paramount)

Produced by William Perlberg and George Seaton. Directed by Mark Robson. Written by Valentine Davies; from the novel by James A. Michener. Technicolor. Cast: William Holden, Grace Kelly, Fredric March, Mickey Rooney, Robert Strauss, Charles McGraw. ***(Champion for second month).***

THE COUNTRY GIRL

(Paramount)

Produced by William Perlberg. Directed and Written by George Seaton; from the play by Clifford Odets. Cast: Bing Crosby, Grace Kelly, William Holden, Anthony Ross, Gene Reynolds.

JUPITER'S DARLING

(Metro-Goldwyn-Mayer)

(CinemaScope)

Produced by George Wells. Directed by George Sidney. Wirtten by Dorothy Kingsley. Eastman Color. Cast: Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders, Richard Haydn, William Demarest, Norma Varden.

THE LONG GRAY LINE

(Columbia)

(CinemaScope)

Produced by Robert Arthur. Directed by John Ford. Written by Edward Hope. Technicolor. Cast: Tyrone Power, Maureen O'Hara, Robert Francis, Donald Crisp, Ward Bond, Betsy Palmer, Phil Carey, William Leslie, Harry Carey, Jr.

UNDERWATER!

(RKO)

Produced by Harry Tatelman. Directed by John Sturges. Written by Walter Newman. Technicolor. Cast: Jane Russell, Gilbert Roland, Richard Egan, Lori Nelson, Robert Keith, Joseph Calleia, Eugene Iglesias, Ric Roman.

Toll TV Harm Is Cited at Gulf Meeting

EDGEWATER PARK, MISS.: The grave danger presented by subscription television to the film industry was stressed here Monday by Julius Gordon, Texas exhibitor and a member of the Committee Against Toll TV, at the opening session of the convention of the Allied Theatre Owners of the Gulf States at the Edgewater Gulf Hotel.

Mr. Gordon said that if the Federal Communications Commission should approve the use of toll TV "there will be not more than 500 theatres capable of remaining in business." He urged all to contribute immediately to the toll TV "war chest."

Herbert Greenblatt, divisional sales manager of RKO Radio, gave a resume on the forthcoming RKO product and assured the meeting of a greater flow of product from the company. In the immediate future, he said, RKO will release "Jet Pilot," "Son of Sinbad" and "The Conqueror."

In attendance at the convention were Ruben Shor, National Allied president; Arthur C. Bromberg, Allied Artists; David Prince, RKO Pictures; Charles Manley, Manley, Inc., and Burton Robbins, of National Screen Service.

Tuesday morning the delegates were treated to a cruise and fishing trip on the Gulf and in the afternoon elected new officers. A banquet closed the convention.

Albany Trust Suit Asks $1,050,000 Damages

Capitol City Theatre Corp., Albany, New York, has brought an anti-trust suit for $1,050,000 against the eight major distributors and theatre companies such as Fabian, Fast, Copia Realty, Warners, Stanley Mark Strand, Albany Royal Theatre, and Patroon Theatre Corp. Capitol formerly leased and operated the Eagle, in that city. The suit alleges illegal monopoly and conspiracy and unlawful acts, between July 1, 1944 when Capitol acquired the Eagle, and April 1, 1951, when it allegedly was forced to sell.

DIVIDENDS

Technicolor, Inc., 25 cents on $1 par common and 50 cents on no par common not yet exchanged; April 25, 1955 to shareholders of record April 11.

Columbia Pictures Corp., quarterly, $1.06¼ on $4.25 cumulative preferred; May 16, 1955 to shareholders of record May 2.

The National Spotlight

ALBANY

The Strand, Albany, and Stanley, Utica, sold "New York Confidential" and "Unchained" as "Recommended Adult Entertainment." . . . Harry Lamont's prediction: "With a break in weather, this should be the biggest season for drive-ins—due to widespread installation of CinemaScope and the backlog of strong CinemaScope and other product coming into outdoor release." . . . Variety Club dinner dance for ex-chief barker Jules Perlmutter will be held in the Sheraton-Ten Eyck Hotel Apr. 30. . . . Riverview drive-in interrupted its schedule four days, due to a spring snowstorm and heavy drifts. Reopening of Sunset drive-in, Kingston, was delayed by chilly weather. . . . A soundproof nursery is a new feature at Alan V. Iselin's Auto-Vision, East Greenbush. . . . George I. Tetrault, former operator of the Grand, Watervliet, died in St. Mary's Hospital, Troy.

ATLANTA

The new Melbourne drive-in, Melbourne, Fla., has opened. . . . The Ritz theatre, Ybor City, Fla., has installed CinemaScope. . . . Robert Skaggs, Sr., former manager of the Florida, Jacksonville, Fla., has been appointed city manager for Florida State Theatres in St. Augustine. . . . Dan Sangaree, manager of the Desoto, Arcadia, Fla., moves over as manager of the Ritz, Bartow, Fla. Cliff Bailey moves from Bartow to the Desoto at Arcadia. . . . The Gulf Winds drive-in, St. Petersburg, Fla., has closed for an indefinite period for repair work. . . . The Sunset drive-in, Knoxville, Tenn., has opened for the season. . . . George J. Schaefer has leased the 1,300-seat Riviera theatre, Miami. The house will be equipped with CinemaScope, stereophonic sound, closed circuit TV and other modern improvements. It is due for opening in August. . . . David Williams, IFE sales representative, is back at his Atlanta office after a trip to Charlotte, N. C. . . . Tim Crawford, formerly with Rialto theatre, Orlando, Fla., has been appointed manager of the San Marco theatre, Jacksonville. . . . The Cherokee drive-in, Jefferson City, Tenn., destroyed by a tornado, will be rebuilt at once.

BALTIMORE

M. R. Rappaport, son of I. M. Rappaport, Town and Hippodrome theatres, has announced his engagement to Ellen Marx of Atlanta, Ga. . . . Dick Dizon, Town theatre manager, visited in Washington. . . . Stanley Stern, manager of the Governor Ritchie drive-in in Boston, visiting the E. M. Loew home office. . . . Ben Beck, Uptown theatre, was in Philadelphia for the Allied Artists luncheon and screening. . . . Chauncey Wolfe, Uptown, is vacationing in Florida. . . . Adrian Swan, 20th-Fox advance man, was in town working on "Man Called Peter" campaign. . . . Bob Gruver, New Glen, Glen Burnie, Md., in town for the Allied meeting. . . . Bill Downey, Town theatre assistant, is back at work after a siege of illness. . . . Fred Schanberger, formerly with Keith's theatre, returned in good health and getting ready to go back in action. . . . Dave Polland, U-I representative, is vacationing with his family in Wisconsin.

BOSTON

Impresario Sol Hurok was on hand for a Ritz Carlton luncheon preceding re-opening of the Kenmore theatre with "Aida," postponed since before Christmas by a fire at the screen end of the house. . . . Rear Admiral John Madison Hoskins, whose career is pictured in Republic's "The Eternal Sea," attended a screening of the picture aboard the USS Tarawa at the Boston Naval Shipyard. . . . Lloyd M. Mills, manager of the Cinema, Smith Management house at the Shoppers' World, Framingham, has been awarded a Certificate of Appreciation by the Framingham Artists Guild, for his establishment of the weekly art display plan in the theatre's lounge. . . . Helen Devau, for 15 years secretary to Charles E. Kurtzman, New England division manager for Loew's Theatres Inc., has resigned to take an extended vacation. She is replaced by Anne Ells, formerly a secretary in the Hotel Somerset's function department. . . . Bill Sullivan, buyer and booker for Maine and New Hampshire theatres, is in Saint Elizabeth's Hospital, Brighton, for three weeks, after suffering a coronary thrombosis. . . . Irving "Mac" Farber of Regal Pictures, is confined to his home for several weeks—doctor's orders.

BUFFALO

The testimonial dinner to be staged by Tent 7, Variety Club of Buffalo, has been definitely set for Monday, April 18 in Hotel Statler. . . . Mayor Steven Pankow has appointed Stanley Kozanowski, Rivoli manager, as chairman of the Motion Picture Operators Examining Board. . . . Harold Hughes, associated with several local exchanges as a salesman over the years and recently booker and buyer for the Silver Lake drive-in, Perry, N. Y., has been appointed manager of the Colonial by George J. Gammel, head of Gammel Theatres. . . . William Graham, office manager at the Fox exchange for several years, has been named office manager for the same company in Boston. Graham had been covering the Syracuse territory as a salesman in addition to his office duties and he has been succeeded in that post by Bill Gehring, Jr., son of William C. Gehring, executive assistant general sales manager in the Fox home office. . . . Arthur Buczkowski has resigned as assistant shipper at the Fox branch to join the rookies training in Hattisburg, Miss. with the N. Y. Yanks. Art, who is 18, is a catcher and may be one of our future baseball greats.

CHICAGO

Al Holec, manager at the Esquire, announced that "Doctor In The House" was held over a third week. . . . "Glass Slipper," an opener for Good Friday, at the Loop theatre, is scheduled to run for four to five weeks, according to manager Jim Gorman. . . . Albert Dezel, Inc. has taken over distribution of "Holiday for Henrietta" in the midwest territory. . . . John Kontos, exhibitor from Decatur and Sterling, Illinois, was a Film Row visitor this week. . . . Howard Lubliner is traveling in Europe with his wife and brother-in-law, Richard Himmel. . . . Edward Trinz was in from the west coast to spend a week or two here. . . . Lou Aurileo is joining Abbott Theatre Equipment Company after 25 years as a salesman with Paramount Pictures in this area. . . . Manager of B&K owned Belmont theatre said interesting plans are afoot to celebrate the theatre's 25th anniversary on May 6.

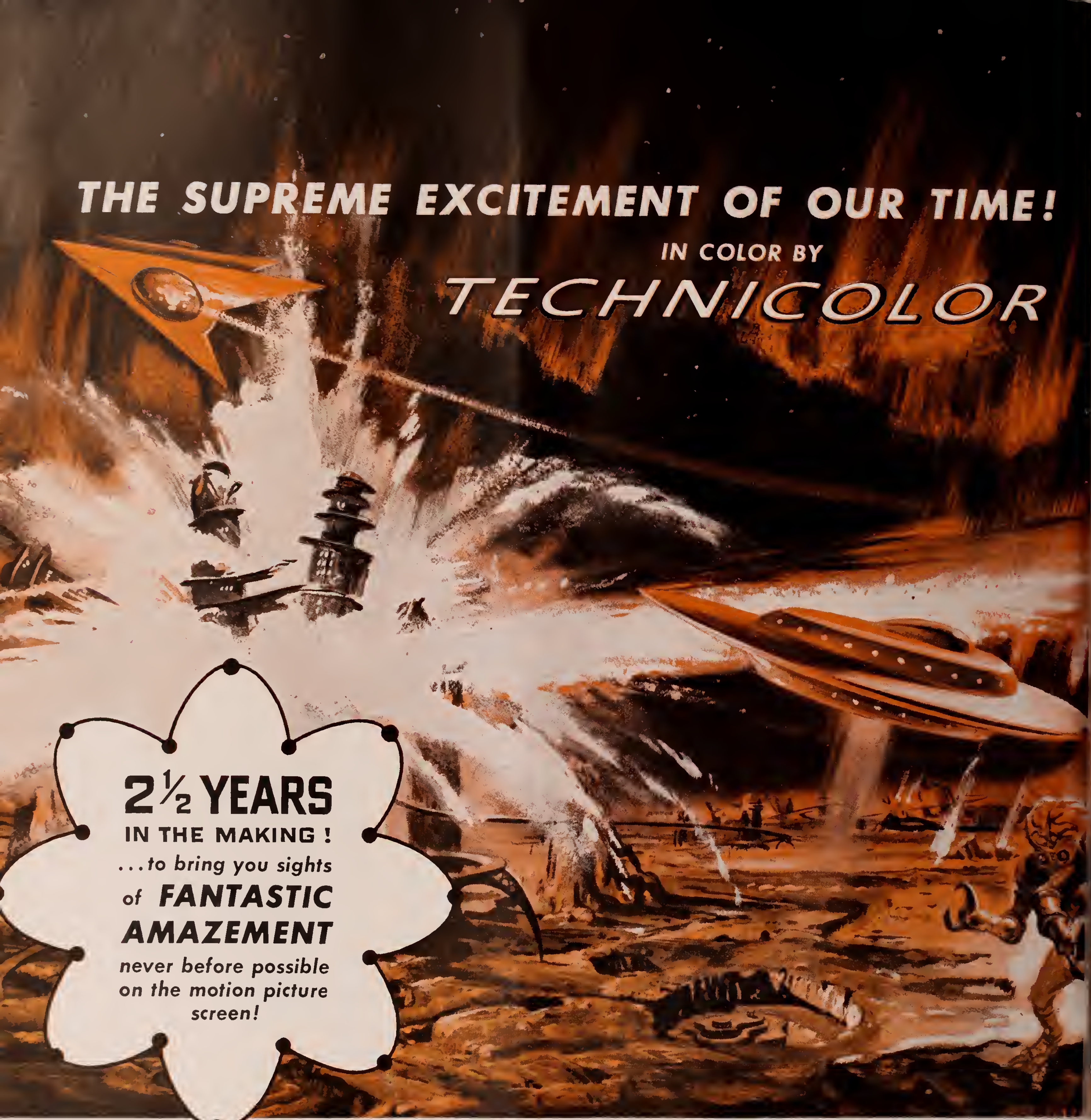
CLEVELAND

A nine-inch snowfall last March 26 that tied up all traffic on Saturday and Sunday, practically killed all downtown weekend film business, especially with radio and TV announcements urging people to stay at home. Only "Blackboard Jungle" drew the hardy ones into the area. . . . Martin G. Smith, secretary-treasurer of the Toledo Theatres Association, is asking the co-operation of all downtown Toledo theatres in the observation of Good Friday by opening them from noon to 3 o'clock for religious services only. All places of business are requested to close during these hours to permit employes to attend the services without loss of pay. Eleven theatres are involved. . . . Raymond J. Kneier is new lessee of the subsequent run Hough-79th St. theatre, which closed last week and reopened this week. . . . All time record run in Canton was established this week in Canton when "Battle Cry" was held for the 6th week at the Ohio theatre. . . . Herb Ochs was to open all of his Canadian drive-ins on April 7, except the Timmins drive-in which has a May 1 date.

COLUMBUS

A proposal to establish statewide daylight savings time was killed in the House of Representatives' committee for state government by vote of 10-2 following testimony from theatre men and others seeking defeat of the bill. . . . Rabbi Samuel Gup, 61, former rabbi at Temple Israel and onetime chaplain of the Columbus Variety Club, died in University Hospital. . . . J. J. Bailey, father of screen, stage and television personality Pearl Bailey, has been conducting services at a local church. He is national evangelist for the United House of Prayer for All People. . . . Hollywood-produced war movies can inspire young men to go to the nearest recruiting office and enlist but they can also create "distorted" impressions that are "rough to erase," said Brig. Gen. F. H. Lamson-Scribner, commander of Marine Air Reserve Training, in a speech here. He said Marine enlistments increased here when "Battle Cry" was shown. . . . Manager Robert Sokol of Loew's Broad discovered William Mar-

(Continued on page 34)



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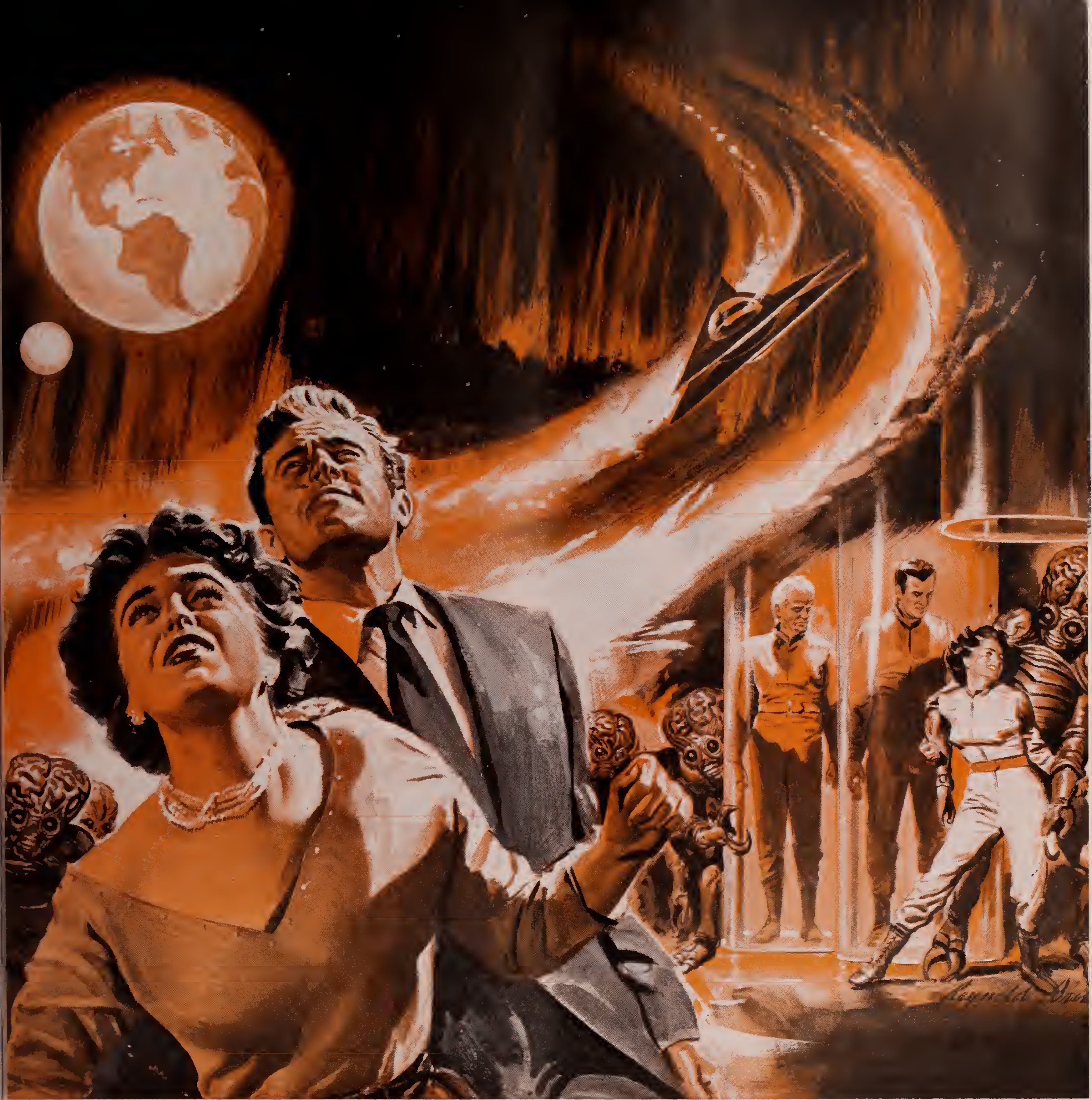


ED THE UNEARTHLY FURIES OF AN OUTLAW PLANET!

ND EARTH

Directed by JOSEPH NEWMAN • Screenplay by FRANKLIN COEN and EDWARD G. O'CALLAGHAN • Produced by WILLIAM ALLAND

FOR NATIONAL RELEASE IN LATE JUNE

(*Continued from page* 31)

shall, a local carpenter, and native of Coatbridge, Scotland, during the campaign for "A Man Called Peter." The local man has the same family name as Peter Marshall whose life story is told in the 20th Century-Fox feature.

DENVER

The Tabor is being contracted for by local impresarios for use next year while the municipal auditorium is being remodeled. . . . Al Kolitz, RKO district manager, and Lee Roy Hobson, branch manager, to San Francisco for sales meeting. . . . Variety Tent 37 canceled their scheduled dinner dance on the night of the Academy Awards. They were unable to contract for a large screen television hookup. . . . Marvin Goldfarb, district supervisor for Buena Vista, visited the Kansas City exchange. . . . Nervin Reed is building a 700-seat theatre in Brighton, Colo. . . . Joe Stone, National Theatre Supply branch manager, and family, went to Florida on vacation. . . . Dimension Pictures, Realart, and Clarence Batter, independent buyer and booker, have moved their offices to 2075 Broadway. Mayer Monsky, Universal branch manager, and Mrs. Monsky, east on vacation, going to Boston and New York. . . . Jack Snyder is the new assistant manager at the Denham. . . . M. R. Austin, United Artists branch manager, to Omaha for conferences with James Velde, western sales manager.

DES MOINES

An usher at the Des Moines theatre, Des Moines, has admitted to police that he set two fires in the theatre within a week. Little damage resulted from either blaze, however. The youth, who at first told police he was 18 then admitted he was but 15, said he started the fires because he resented being reprimanded by theatre officials for not doing his work properly. . . . Elkader theatre at Elkader has just completed extensive remodeling. New curtains were placed in the auditorium and a new wide screen installed. . . . A number of drive-ins across the state have opened for the season. Among them are the drive-in at Clinton and the Skylark at Creston. Extensive improvements have been made at both outdoor houses. . . . Mrs. Ralph Olson, wife of the Universal salesman, was named chairman of the women's committee of the Des Moines Variety club at a luncheon held recently at the Standard Club. Mrs. Olson formerly was a booker for MGM and also worked for a short time for NSS. . . . Film Row workers here have begun their new hours and now work from 8 a.m. to 4:30 p.m. The union hours are a welcome change to all. . . . Mr. and Mrs. Nathan Sandler have returned from a two-week vacation trip to Hot Springs, Ark. . . . Mr. and Mrs. Lou Levy recently observed their 13th wedding anniversary.

DETROIT

Kenneth Guibord was away from Paramount a week because of illness. . . . Excavation is underway at the new Korman Wonderland drive-in in suburban Royal Oak. . . . Variety Club members who wish to travel to Los Angeles for the May convention will find Jack Zide in charge of arrangements at this end. . . . Tony Cici, Schulte circuit supervisor, has returned from a Florida vacation. . . . Ford Motors may or may not have sold the most cars in 1954 but they did show the most films. Twenty-nine pictures were shown to 300,000 audiences totalling 18,300,000 people here and 4,330,000 in foreign countries. . . . Howard Bruce of Amusement Booking Service, is recovering from an eye operation, and may have another one soon.

HARTFORD

A half-million dollar shopping center and twin drive-in theatres will be built in the Reidville section of Waterbury, Conn., by Robert Schwartz and Mrs. Florence Musman, who operate the Ville and Lake drive-in theatres, Waterbury; Park, Thomaston; and Center drive-ins, Derby, all in Connecticut. . . . Another first-run situation operated by Jason Theatrical Enterprises, Inc., has resumed Monday-through-Friday matinees, starting at 1:30. The Bristol, Bristol, has joined the Gem, Williamantic, and Palace, Torrington, all in Connecticut, in the new policy. . . . Allen M. Widem, *Hartford Times* motion picture editor, has returned from Los Angeles. . . . Anthony Scavatta of the East Hartford Family drive-in, South Windsor, Conn., has returned there from Phoenix, Ariz. . . . Andrew Ciccalone of the Eastwood theatre, East Hartford, is recuperating from a fractured ankle and arm. . . . The $200,000, 800-car capacity Southington drive-in, Southington, Conn., being built by Ames Construction Co. of Hartford, for Perakos Theatre Associates, is being readied for an early May opening.

INDIANAPOLIS

Dudley M. Williston, 64, president of Williston Theatres in Indianapolis and Louisville, died here March 31. He opened his first theatre at Muncie in 1911, became Warner Bros. branch manager here after World War I, resigning in 1929 to become an exhibitor again. . . . John N. Allison, 61, owner of the Vivian at Carlisle, Ind., also died last week. . . . Herman Arnold has been named city manager at Terre Haute for the Fourth Avenue Amusement Co. of Louisville. Its three houses there had been operated by Alliance in a pooling arrangement. . . . The Quimby Circuit has closed the Palace at Fort Wayne and taken over the Capitol, which it will remodel and operate as an

(*Continued on page* 36)

BOSTON'S YOUNG MANAGEMENT TEAM PUT OVER ART THEATRE

BOSTON: The youngest theatre managing team in the Boston area is the Beacon Hill's Harry F. Harding, just promoted to manager after two years as assistant, and Sebastino D'Angeli, Mr. Harding's new right hand man. Both are 25. Both have new ideas of developing art house patronage.

Mr. Harding brought this art house into line with the current movement toward painting exhibits six months ago, when he arranged with the uptown Margaret Brown Galleries for the hanging of a number of canvases. The collection is changed every several weeks.

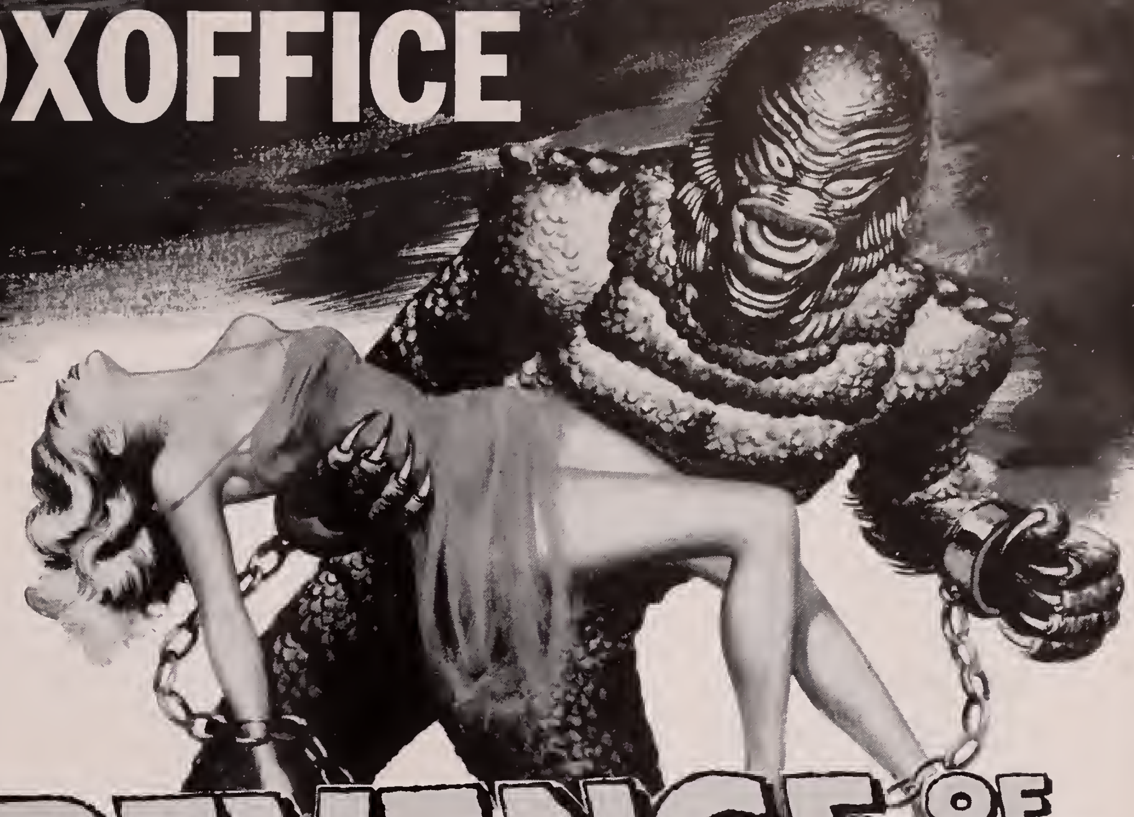
With Mr. Harding's promotion following resignation of Anthony Zinn recently, owner Benjamin Sacks asked the new manager to suggest a new assistant. Interested in summer theatre and art circles, Mr. Harding invited his water-colorist friend D'Angeli to take the job, and he accepted. One of Mr. D'Angeli's paintings—of Marblehead—now hangs over the fireplace in the Beacon Hill's office.

Mr. Harding moved into the summer theatre circuit early. He was only 16 when he started as stage manager of the Monomoy theatre on the Cape, near his home in Chatham. His last major job before entering the art film exhibition field was as a member of the last Shubert touring company of "The Student Prince." Mr. D'Angeli spent six years in the Air Force as an aerial gunner in the Pacific. Back in his native Boston he studied art at the Vesper George School. While attending this school he got a job as assistant manager at a restaurant.

Sebastino D'Angeli, assistant, and Harry F. Harding, manager, of the Beacon Hill in Boston.

Both men see big things ahead for art houses, especially in the cultivation of gallery and summer theatre circles. First Boston theatre to arrange changing exhibits in its lobby was the Fine Arts, in the Loew's State building, when it was under the management of George Kraska, some years ago. Burt Coughlan, once a student at the Museum of Fine Arts School and then a commercial artist, is making a success of a separate gallery adjoining his Fine Arts Theatre in Maynard.

IT'S BACK TO BASIC "SHOWMANSHIP" FOR THAT NEW BOXOFFICE BOOM!



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REVENGE
OF THE
CREATURE
STARRING
JOHN AGAR • LORI NELSON
JOHN BROMFIELD
with NESTOR PAIVA
Directed by JACK ARNOLD
Screenplay by MARTIN BERKELEY
Produced by WILLIAM ALLAND
A UNIVERSAL-INTERNATIONAL PICTURE

from UNIVERSAL, of course!

(*Continued from page 34*)

art film house. . . . Manny Marcus has closed the Ambassador here for remodeling. He will change its name to the Downtown and adopt a family policy. . . . Howard Rutherford, manager of Loew's, returned Wednesday from a three-week vacation in Florida.

JACKSONVILLE

Jerry Gold of Pahokee, president of the Motion Picture Exhibitors of Florida, has urged theatre owners of the state to use Danny Kaye's "Assignment Children" to acquaint the public with the work of UNICEF. . . . Harry A. Mersay, of the 20th-Fox office in New York, vacationed in Miami. . . . Returning to Boston was E. M. Loew, owner of theatres there and in Miami. . . . Floyd Stowe has added the San Carlos and Lincoln theatres of Key West to his booking accounts. . . . Harvey Reinstein, Buena Vista salesman, returned to his office after a tour of duty. . . . Construction began on two new local drive-in theatres. . . . R. Cam Price, RKO branch manager, attended a regional sales meeting in New Orleans. . . . Visiting here were Johnny Harrell, Martin Theatres, Atlanta; Mr. and Mrs. Lynn Goodyear, Empire theatre, Daytona Beach; Jim Partlow, Kuhl Ave. theatre, Orlando; and S. E. Daniels, owner of drive-ins at Marianna. . . . Norma Pollard left the 20th-Fox office to become a bride. . . . Florida now has 462 theatres equipped for CinemaScope.

KANSAS CITY

The Golden Theatre Service now occupies new quarters, at 116 West Eighteenth Street. Its owner, Eddie Golden, has recently added to the staff as booker Gus Kopuluf, formerly head booker at one of the major distributor branches. . . . There was a general postponement of drive-in openings last week because of storms. . . . Construction work has begun on the shelter house at the Y.M..A.-sponsored Boys' Camp as a memorial to the late Sam Abend. The memorial gift is sponsored by the Motion Picture Association of Greater Kansas City, in which Mr. Abend had been an officer. . . . The closed circuit TV presentation of the "Anta Album" for CARE at the Ashland theatre attracted good attendance. . . . "Seven Angry Men" has what is said to be the largest saturation booking recorded for the area—135 theatres.

LOS ANGELES

An office romance that blossomed into marriage was that of Joe Wayne, Warner Bros. shipper, and Jean Warner, of the contract department. Wayne and Miss Warner were married in Las Vegas, after which the groom departed for Milwaukee to take up his new assignment of booker in the Warner office there, where his bride will join him shortly. . . . Selig Pitt, who formerly managed the Uclan theatre in Westwood for Dietrich-Feldstein, has been named manager of the Belmont, one-time Fox West Coast deluxe theatre, which has been reopened by the Berman Theatres. . . . Bill Evidon, Columbia salesman, is recuperating at home after being hospitalized for surgery. . . . Passing out the stogies for a new arrival in the house, was Jerry Berwitz, former MGM salesman who is now associated with Bel-Air Productions. Mrs. Berwitz presented Jerry with a baby daughter. . . . The Jules Needlemans (Columbia salesman) bought a new adobe in the San Fernando valley. . . . In town to check on the operations of his Vagabond and Beverly Canon theatres, was Herbert Rosener, who headquarters in San Francisco. . . . Duke Douglin, MGM salesman, is back on the job after being on the sick list for three weeks.

MEMPHIS

The Roxy, Alamo, Tenn., closed recently by Crescent Amusements Co., has been purchased and re-opened by M. H. Riddick. . . . The old DeSoto theatre at Memphis, owned by M. A. Lightman of Malco, and used as a warehouse since it was closed years ago, has been sold to Town Park Motel and will be converted into a dining room. . . . "Chief Crazy Horse," Universal-International film at Loew's Palace, had the best first run attendance in Memphis for the week with 25 per cent above average.

MIAMI

Ralph A. Renick, news director of WTVJ, was elected treasurer of the greater Miami professional chapter of Sigma Delta Chi. . . . The annual Old Newsboys Day, when proceeds from selling the *Miami Daily News,* goes to Variety Children's Hospital, has many of the local show people busy practising "wuxtry." Included among the news hawks will be Harvey Fleschman, Hal Kopplin, Bill Dock and Maury Ashman. . . . Wometco's Old Guard held a combination dinner-dance and election recently with the following elected to the board of governors: Sonny Shepherd, Van Myers, Burton Clark, and Dick Treccase. Wally Becker was a hold-over on the board. . . . Al Weiss reports the Paramount in Palm Beach has closed for the summer. . . . Frank Katzentine, owner of WKAT, Inc. was happy over the recommendation of the FCC that his station be allocated Channel 10, VHF. . . . "The Glass Slipper" had a southern premiere showing at the Embassy and Trail.

MILWAUKEE

Miss Maxine Mirisch, daughter of Harold Mirisch, was here recently visiting her aunt Mrs. Irving Mirisch, Theatres Candy Co. . . . Bob Gross, district manager of the Smith Management Co., owners of the Bluemound drive-in, was voted a director in the newly formed Bluemound Suburban Association. . . . Harry Melcher was by, during the Wisconsin Allied Convention, to tell of his recent trip to Europe with Mrs. Melcher. They visited 11 countries. . . . Sally Albert, the Floyd Albert's daughter-in-law, will teach in Janesville next fall. Their son and his wife will live in Whitewater. . . . George and Tony Sattler, Delft theatres at Iron River, have a baby girl named Lisa.

MINNEAPOLIS

Larry Fredrick, who operates the Waverly at Waverly, Minn., has reopened the Cokato at Cokato, Minn. Latter house formerly was operated by Larry Buck. . . . Ralph Pielow's Quad-States Theatre Service is now handling the buying and booking for the Lakeview drive-in at Mobridge, S. D., and the Rainbow drive-in at Lemmon, S. D., operated by Ernie Broud. . . . Inez Anderson Bronstad, contract clerk at RKO, has resigned to join her husband who is stationed with the Army at Nancy, France. She will live in Paris. . . . LeRoy Miller, branch manager at Universal, is vacationing in Florida. . . . Other vacationers include Alice Kuhlman, cashier at Warners, who is vacationing in New York and Washington, and Harold Lundquist, assistant to the division manager at 20th-Fox, who vacationed at Hot Springs, Ark. . . . Annabelle Weaver, receptionist at Columbia, passed away following hospitalization. . . . J. T. McBride, Paramount branch manager, attended the central division branch managers meeting in Chicago, which was conducted by B. D. (Buck) Stoner, division manager.

NEW ORLEANS

Frank Smith's Grand, Grand Isle, La. is undergoing extensive remodeling which includes the installation of CinemaScope equipment. . . . WOMPI'S April business meeting is slated for the 21st at the New Orleans Hotel. . . . Mrs. Anna Dufour, U.A. booker and a member of the WOMPI club, is recovering nicely from a recent major operation. . . . The Star drive-in, Tallulah, La., a Prophet and Hinckle project, reopened for the new season. . . . Charles McQuaid, co-owner of the local Allied Speaker Reconing Center, was a Film Row caller. His partner is Robert Siebold. . . . Ralph Hogan, who left his post as field representative for MGM several months ago for outside business, has returned and Carlton Bien, who had replaced Hogan, is back again as salesman in Washington, D. C. . . . Mrs. Ural Everett is the new owner of the Palace, Mt. Olive, Miss. . . . Claude Keller, Jr., head of Liberty Amusement Co., has closed the Rex, Eunice, La. . . . The new owners, Elroy Saxon and E. E. McMillan, of the Welsh, Franklinton, La. have rechristened it McRoy theatre.

OKLAHOMA CITY

"Far Country" is now playing in five suburban theatres in Oklahoma City. . . . Holy Week Rites were planned here, with local ministers featured in the services at the Harber theatre, beginning Monday. The services were open to all and designed to attract downtown workers and shoppers. They began each day at 12:10 p.m. . . . The cold weather the last few weeks has been hard on the drive-in theatres, operators reported. . . . Art Laman's "Round-Up-Gang" with a cast of 15 people, was on the stage of the Bison theatre, Shawnee, Okla., March 30. . . . The theatre TV "Anta Album" was seen at the Municipal auditorium. Gov. Gary gave a short talk before the television show came on.

OMAHA

The RKO-Brandeis ran into a bonanza in "Battle Cry." The fourth week went beyond the mark of many first week gates for top-notch pictures and the film was held for a fifth week. A record is assured. . . . One of the boosters for the addition of the slogan, "The Beef State," to Nebraska license plates is Howard Kennedy, Broken Bow exhibitor and a leader in the Nebraska Shorthorn Association. Kennedy was in Lincoln pushing the bill before the Legislature. . . . Cal Bard, Jr., was still hospitalized after an operation on a knee hurt in an auto accident. Bard is a United Artists salesman. . . . Mary Ann

(*Continued on opposite page*)

(Continued from opposite page)

Welsh, Paramount reception, was promoted to contract clerk and Beverly Rosenberry has been added to the staff. . . . CinemaScope is being installed at the Seven-T-Seven drive-in at South Sioux City by Sonny Thacker and the Motor-Movie drive-in at Lexington by Loton Todd. . . . Phil March, Wayne exhibitor, is recovering after an operation.

PHILADELPHIA

Birk Binnard, for many years a theatre manager for Stanley Warner Theatres, was named director of the publicity and advertising department for the local zone, succeeding Irving Blumberg, who resigned recently. Roy Robbins, also a former circuit house manager, will serve as assistant to Mr. Binnard. . . . United American Theatres, Inc., a Baltimore, Md., corporation, has applied for a certificate of authority to conduct its business within the Commonwealth of Pennsylvania. A registered office of the theatre company will be set up here. . . . Robert J. O'Donnell, international ringmaster of the Variety Clubs, was the principal speaker at the annual dinner meeting of the motion picture division of the Philadelphia Allied Jewish Appeal held on April 4 at the Drake Hotel. . . . Irving Blumberg, recently resigned as publicity and advertising department head for the Stanley Warner Theatres here, has joined the publicity department of Warner Brothers. . . . Bob Murrin, assistant manager of the Comerford, Scranton, Pa., joined the staff of WGBI radio in that city as a special services representative. . . . The Oak Hill drive-in, Scranton, Pa., opened for the new season with a huge CinemaScope screen with Koll Morgan lens. New policy allows children to 14 to be admitted free with family. . . . Stanley Warner's Stanton, first run center-city house, will be closed for several weeks to allow for refurbishings.

PITTSBURGH

Holy Week brought a flock of re-issues here with the Squirrel Hill featuring "The Informer;" the Art Cinema, reviving "All Quiet on the Western Front" and "Uncle Tom's Cabin," and "On the Waterfront" rating scores of return bookings on the strength of its Oscar-winning features. . . . The Harris, which had scheduled "The Robe" instead brought in "The Big Combo." . . . "Forbidden Games" is the Easter booking in the Art Cinema, returning that house to a first run policy. . . . Shirley Jones, whose home is in nearby Smithton, visited the home folks for her 21st birthday and got herself and "Oklahoma," her first movie, lots of free publicity. . . . "The Belles of St. Trinians" and "The Green Scarf" added to the Guild theatre booking chart. . . . Harry Katz, father of the Stanley Warner publicist Phil Katz, improving in Mercy Hospital.

PORTLAND

John Beall, Evergreen's purchasing agent, was in town from Seattle for a few days. . . . Jane Powell appeared as guest soloist and Georgie Stoll was guest conductor of the Portland Symphony Orchestra benefit concert at the Auditorium April 4. . . . Harold Lorrimer, manager of Hamrick's Liberty theatre, moves to full management post of Roxy theatre in Enamclaw, Wash. Darwin Whitney of Salem, Ore., takes over at the Liberty here. . . . Evergreen's Oscar Nyberg had a "Crazy House Show" at his Fox theatre April 1. . . . Terry Turner, producer of "Gang Busters," was here working on the campaign for Favorite Films. . . . Art Adamson's Parkrose theatre has gone definitely to a first run art policy.

PROVIDENCE

After a lengthy legislative discussion, a bill authorizing firemen, assigned to motion picture theatres and other places of amusement, to exercise full police powers, was passed by both houses of the Rhode Island assembly and signed by Governor Dennis J. Roberts. The enactment now provides that firemen have the same privileges in quelling disturbances and making arrests as policemen, thus affording places of entertainment double protection at all times. . . . In its efforts to place the Metropolitan in the forefront of local downtown houses, the management recently made arrangements with a nearby parking lot to handle cars of their patrons for a 10c fee. This is by far the lowest rate available in the downtown area, and is drawing increasing numbers of patrons to the Met. . . . E. M. Loew's drive-in, at the Providence-Pawtucket city-line, was the last of the local or surrounding open-airers to inaugurate the 1955 season. . . . The Westminster Playhouse was the site of the R.I. premiere of "Beauties of the Night."

SAN FRANCISCO

Mrs. Hannah Oppie, office manager for Westland Theatres, underwent surgery recently at French Hospital. . . . George Schur, manager of branch operations for Paramount, in town recently visiting the local office. . . . George Gaughan, TOA field representative, discussed industry problems with Charles M. Thall, executive manager of California Theatres Assn., Inc. and area exhibitors. . . . Julian Harvey, Sr., Village theatre, Sacramento, is on an extended European tour. . . . Jack Stevenson represented the local Paramount office at a Los Angeles meeting of western division branch managers called by H. Neal East, newly appointed western division head. . . . The Fox theatre took a long-shot gamble in advertising "On the Waterfront" as the Academy Award film a week before the official announcement. . . . CinemaScope installations reported for the Burl theatre, Boulder Creek, Dorris theatre, Dorris, and Veteran's Home theatre, Yountville, Calif. . . . Fred Salih, Center theatre, Centerville, is on the job again after a serious operation. . . . John Boles reported to have relinquished his Firebaugh drive-in, near Fresno, to former owners C. S. Chestnutt.

ST. LOUIS

Easter sunrise services for the twin cities of Champaign, Ill., and Urbana, Ill., were scheduled by Twin-City drive-in theatre on North Market street in Champaign. . . . The Widescreen drive-in theatre on Route 54, two miles north of Urbana, Ill., has opened for the current season. . . . A CinemaScope screen was recently installed at the Clark theatre at Louisiana, Mo., under the direction of manager Gene Dale Robinson. . . . The Chamber of Commerce at Jacksonville, Ill., in cooperation with the Times theatre of that city recently staged a benefit performance, the proceeds going to the National Olympic Fund. . . . A fire recently swept the Colonial theatre at Manchester, Mo., a suburb of St. Louis and the loss was placed at $8,000. . . . The East Prairie drive-in theatre, East Prairie, Mo., has opened for the current season.

TORONTO

Something new in the use of a drive-in is being made in the drive-in at Oakville where one of the large auto producers is storing a large quantity of cars. . . . Monty Hall, winner of the Toronto Tent's Heart Award and a canvasman of the club has been named master of ceremonies for the program featuring George Formby in aid of the Variety Fund. . . . First drive-ins in the province to open were those owned and operated by Joe Dydzak. The two are the Windsor, Windsor, and the Clappison at Waterdown. . . . Alvin Hart of Russell, Man., has taken over the Grand, Preeceville, Sask. . . . In film board elections, Phil Geller heads the Winnipeg Film Board, while Graydon Matthews heads the Maritime Film Board. Other officers for 1955 in the Winnipeg Film Board are S. Pearlman, vice-president; N. Norrie, secretary; B. Meyers, Fire Marshall and F. Davis, Assistant Fire Marshall. Other officers of the Maritime Film Board are I. J. Davis and L. J. Simon.

VANCOUVER

Local first run grosses are maintaining about an average pace. . . . Marie Aime, manageress of the Odeon-Varsity, was married to Wesley Morford of Sarnia, Ont. . . . Al Jenkins of the Vogue, Len Keen of the Hastings, and Gay Carl of the Paradise were elected directors for three-year terms of the Theatre Employees Credit Union. . . . Hector Quaghotti owner of the downtown Colonial has been in show business for over 60 years. He now is over 80 and still active at his 873-seat Colonial. . . . Harold Warren, FPC partner in the Alberni district of Vancouver Island, will open his new Beaver Valley drive-in theatre near Alberni late this month. It is geared for 450 cars and equipped with a wide-screen. . . . Opening for the summer season on Good Friday were the FPC Starlite drive-in, near Nanaimo; the Ridge, Haney; and the Hillcrest, near Langley. . . . Five British Columbia drive-ins are listed for sale. . . . Famous Players opened its new 1,000-seat Paramount in Kamloops and will continue to operate the Capitol, both under Phil Tucker's management. FPC operates the only theatres in the railroad town which has a population of 8,100.

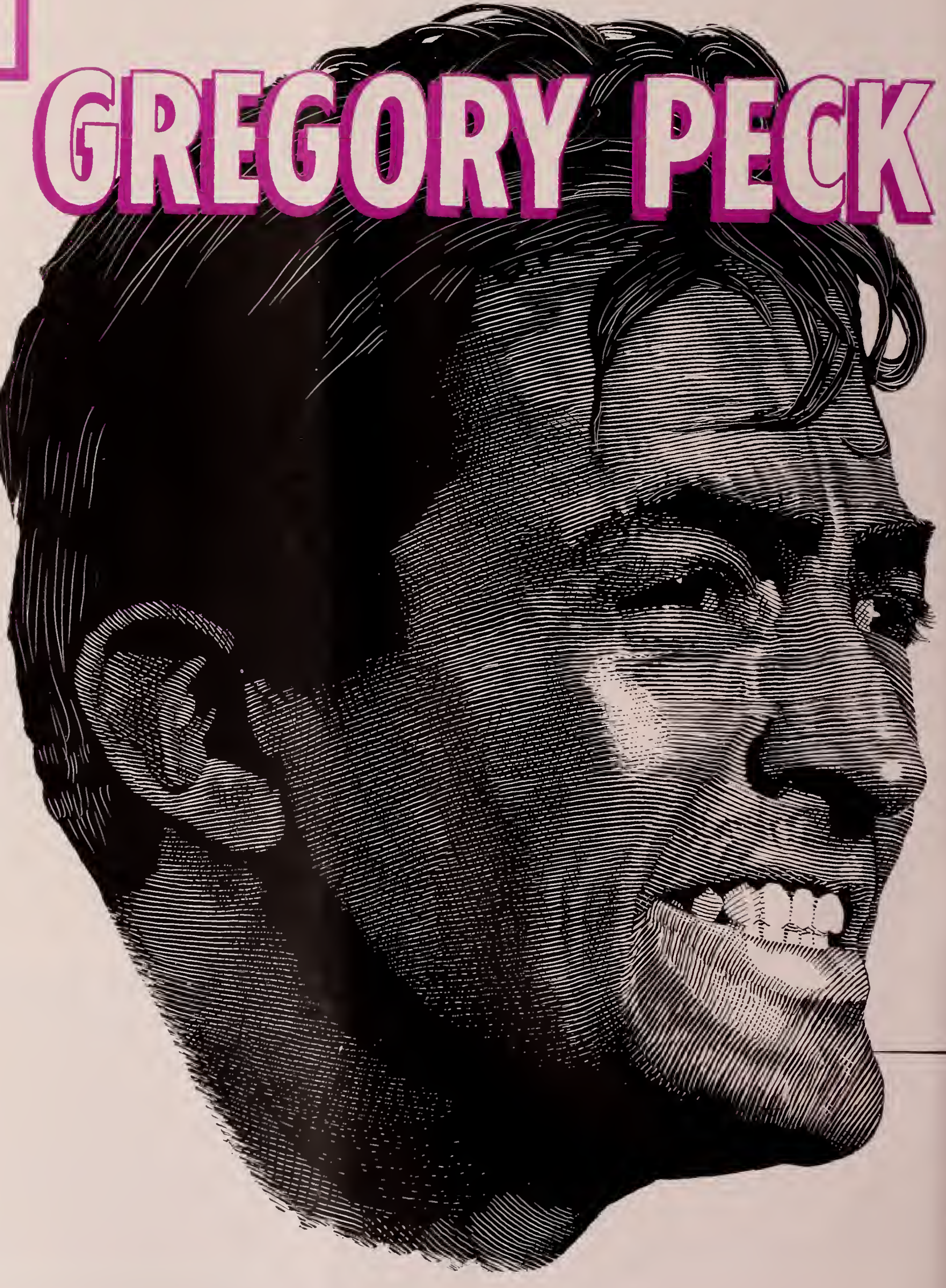
WASHINGTON

George Nathan, National Screen Service, was hospitalized for a gall bladder condition. . . . Sam Galanty, Columbia Pictures divisional sales manager, spent several days in Cleveland attending meetings. . . . Glen Echo Amusement Park opened April 2 for the season. The general manager is Gerald P. Price. . . . Ben Caplon, Columbia Pictures branch manager, visited accounts in Charlotte, N. C. and Richmond, Va. . . . Sidney Lust, Lust Theatres, will be host at his annual opening day baseball party April 11. . . . The Variety Club Board of Governors was to meet on April 4. . . . The Branch drive-in theatre offered to the drivers of the first 300 cars one free admission per week for 1955.

the big news TODAY from UA

THE NEXT ATTRACTION AT THE CAPITOL

GREGORY PECK



A GIANT
PERFORMER
ON THE
SCREEN AND
AT THE
BOXOFFICE!
IN HIS
GREATEST
PERFORMANCE
SINCE
"DAVID AND
BATHSHEBA"
AND
"THE SNOWS OF
KILIMANJARO"

"Should bring him another Academy Award Nomination!"—*LOUELLA PARSONS*

THEATRE, N. Y.— BROADWAY'S HOUSE OF HITS

in **THE PURPLE PLAIN**

Explosive, spine-tingling adventure in the jungles of Burma— "THE PURPLE PLAIN" joins the Capitol's Hall of Fame that includes "The African Queen," "Moulin Rouge," "From Here to Eternity," "The Caine Mutiny," "The Barefoot Contessa," "Vera Cruz" and "The Long Gray Line"— and is in line to do the same kind of business as these all-time greats!

COLOR BY
TECHNICOLOR

introducing
WIN MIN THAN

Screenplay by **ERIC AMBLER** · Directed by **ROBERT PARRISH** · Produced by **JOHN BRYAN**
A J. Arthur Rank Organization Presentation

'Crocket' of 1950 Offered

The Walt Disney organization, which plans theatrical release in June of a feature-length film on Davy Crockett, edited from the Disney television program, is watching with some concern the activity of some states rights distributors who are attempting to cash in on the Disney fame with a re-release of Edward Small's "Davy Crockett," made in 1950.

The move was highlighted recently in the Philadelphia and Pittsburgh exchange territories where Jack Harris' Exploitation Productions, Inc., as distributors for the former United Artists release, tested the 1950 film in Easton and Lancaster, Pa. Mr. Harris said that as a result, the Small film was set "solid in almost every key town" in Pennsylvania, with the Stanley Warner, Fabian, Goldman and other circuits.

A Walt Disney spokesman in New York this week expressed confidence that the public would prefer to see the up-to-date Disney version in color by Technicolor and wide screen. An old substitute version, he said, might take "some of the edge off" in some areas, but the over-all situation should not be altered. The spokesman, however, did express some chagrin on the manner in which some exhibitors are advertising the Small film, sometimes billed with Disney shorts.

People in The News

ERIC JOHNSTON, president of the Motion Picture Association of America, flew from Washington to his home in Spokane, Washington, Monday night to spend the week. He was to return to Washington during the weekend. He plans a trip to Hollywood either late this month or early May.

DARRYL F. ZANUCK, vice-president in charge of production for 20th Century-Fox, and his wife arrived in New York Tuesday en route from Europe to the coast.

ROBERT S. BENJAMIN, chairman of the board of United Artists, has been appointed chairman of the Cinema Lodge of B'nai B'rith's Presidents' luncheon at the Hotel Sheraton-Astor, New York, April 19. Honored at the luncheon will be MAX E. YOUNGSTEIN, U.A. vice-president, who will be installed as president of the Lodge, and Burton E. Robbins, retiring president.

SAMUEL ROSEN, executive vice-president of the Stanley Warner Corporation has been elected trustee of the Children's Cancer Research Foundation of Boston.

IRVING BLUMBERG, recently resigned as advertising and publicity director for Stanley Warner Theatres in the Philadelphia zone, has been appointed Warner Pictures advertising field representative for the Philadelphia and Washington territory, with headquarters in Philadelphia, it was announced by MORT BLUMENSTOCK, Warner Brothers vice-president in charge of advertising and publicity.

LARRY LANSBURGH, independent shorts producer, and HAROLD C. RAMSER, associate producer, have announced in Hollywood the formation of Lancer Productions to produce theatrical and TV films.

New York Variety to Give Heart Award to Walsh

Richard Walsh, president of the International Alliance of Theatrical Stage Employees, will receive on the evening of May 2, at a banquet in his honor tendered by the New York Variety Club, tent 35, its Second Annual Heart Award. The Award honors those serving humanitarian causes.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

DEBORAH KERR · VAN JOHNSON
JOHN MILLS
The End of the Affair
with Stephen Murray · Nora Swinburne · Charles Goldner and PETER CUSHING
Screenplay by LENORE COFFEE · From the novel by GRAHAM GREENE · Produced by DAVID LEWIS
· Directed by EDWARD DMYTRYK

GINGER ROGERS · EDWARD G. ROBINSON
BRIAN KEITH
TIGHT SPOT
the 'sleeper' of the year!
Screen Play by WILLIAM BOWERS · Produced by LEWIS J. RACHMIL
Directed by PHIL KARLSON

Seminole Uprising
starring
GEORGE MONTGOMERY
with KARIN BOOTH · Screen Play by ROBERT E. KENT
Based on the novel BUGLE'S WAKE by Curt Brandon
Produced by SAM KATZMAN · Directed by EARL BELLAMY
Color by TECHNICOLOR

CELL 2455, DEATH ROW
Starring WILLIAM CAMPBELL · ROBERT CAMPBELL
with MARIAN CARR · KATHRYN GRANT
Screen Play by JACK DE WITT · Based upon the book by Caryl Chessman
Produced by WALLACE MacDONALD · Directed by FRED F. SEARS

Broidy Ends Tour, Pleads For Unity

A plea for greater unity between exhibition and distribution was the keynote of addresses by Steve Broidy, Allied Artists president, on the final week of his 14-city tour. "Living together," he said, "takes more strength than fighting each other." He felt that sympathy and charity were not the answer to exhibitor-distributor relations for "it is only when two selfish interests such as yours and ours can be made compatible with each other that there will be mutual benefits."

Mr. Broidy visited Minneapolis, Kansas City, San Francisco and Los Angeles and made a strong bid for top playing time for his company's new major productions as he had done elsewhere on his nationwide tour. He said that his meetings with exhibitors on their own ground had been the most gratifying experience in his many years in the industry. "We are getting positive action, results and not lip service," he added, "and we are all most grateful."

Morey R. Goldstein, vice-president and general sales manager, who accompanied Mr. Broidy on the tour, had to cancel his trip to the west coast and return to New York because of the tremendous response to the meetings, according to the company. At a New York luncheon Wednesday Mr. Goldstein said the company, on the basis of actual playdates and pledges, expected to increase gross billings by at least 50 per cent starting May 1. Exhibitors showed, he said, they will support the company.

Among the major pictures the company is releasing are "Shotgun," "An Annapolis Story," "The Big Combo," "Seven Angry Men," "Wichita" and "The Warriors."

Settle Coast Trust Suit Out of Court

An anti-trust suit filed in Los Angeles Federal Court March 6, 1951 by five principals against the eight majors, this week was settled privately. The allegations were that the plaintiffs were deprived of clearance and first runs. The plaintiffs were David Bershon, J. W. Kennedy, Vivian Koerner, Cal-West Theatres, and Leimert Theatres. They had asked $1,610,400.

Western Exhibitor Unit Closing Seattle Office

The Seattle office of the Theatre Owners of Washington, Idaho, and Alaska, is closed. Mail should go to C. B. Gustasson, 2222 Second Avenue, the accountant. Other services will be performed, on a rotating basis, by Joseph J. Rosenfield, chairman, and Morris Saffle, co-chairman. Dwight Spracher will be secretary, and L. O. Lukan treasurer.

Film Finance Group Meets

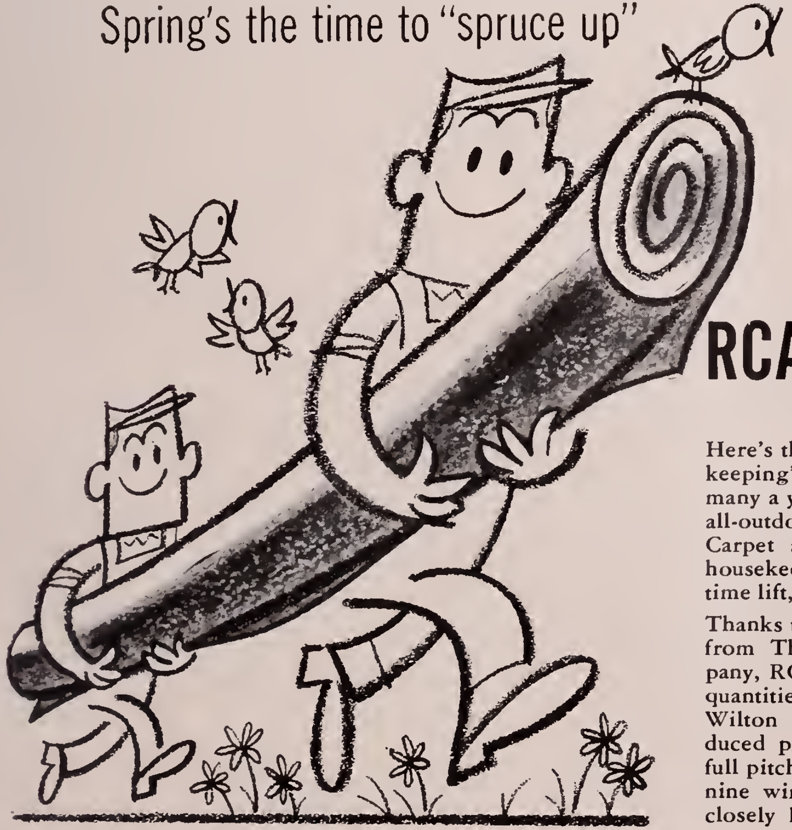
A meeting of officers and directors of the Exhibitors Film Financial Group to review and report on progress in obtaining theatre men's support in underwriting film production was scheduled this week in New York. Samuel Pinanski, president of the group, was expected to announce what plans had been resolved to conduct a series of meetings across the country prior to the first stockholders meeting May 15.

E. D. Martin, president of TOA and an officer of the financing group, was expected to discuss industry problems with exhibitor leaders at the meeting. Some of the topics under consideration were arbitration, the industry round table and the industry's plan to end military theatre competition which had been rejected last week by the Defense Department.

Also subscription television, Allied States Emergency Defense Committee, the 1955 annual TOA convention, the forthcoming 16mm suit and the COMPO poll.

Ohio Kills Daylight Saving

COLUMBUS: A proposal to establish statewide Daylight Saving Time was defeated 10-2 in the Ohio House of Representatives' Committee on State Government. The measure was strongly opposed by Ohio theatre men.



Spring's the time to "spruce up"

...while record-smashing special low prices last on

RCA CUSTOM LOOMED CARPET

Here's the biggest spring "housekeeping" news you'll hear for many a year! Brand new, fresh-as-all-outdoors RCA Custom Loomed Carpet at savings to give your housekeeping budget a real springtime lift, too.

Thanks to a very special purchase from Thomas L. Leedom Company, RCA can now offer limited quantities of three rich, all-wool Wilton carpets at drastically reduced prices. All three lines are full pitch quality stand-outs . . . of nine wires per inch weave . . . closely loomed to take years of wearing and cleaning without losing their showplace looks.

Choose from a wide assortment of smartest colors . . . from three *new* RCA patterns — *Celebrity, Academy* and *Ovation* — as well as long-popular RCA designs like Showman, Citation, Headliner and Top Performer.

Call or stop in right away! Limited quantities allow us to continue these record-smashing price reductions for a short time only. It's first come, first served . . . don't *you* miss out!

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N.J.
In Canada: RCA VICTOR Company Limited, Montreal

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

LOWER RIO GRANDE VALLEY OF TEXAS: First-run 300-seat house in town of 7,100. B & L CinemaScope. refrigeration. Ideal family operation. Reasonable. BOX 1026, Donna, Tex.

FOR SALE — 450-SEATING CAPACITY. 8,000 population. No opposition, TV or drive-ins. In academy district. Millions to be spent. Equipment and lease bargain. Building and income for sale. BOX 152, Manitou, Colo.

NEW EQUIPMENT

SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated beaded lace-grommet 15′6″ x 20′6″, $75 (frame $25); Solid 6′8″ x 9′3″, $25; Solid 11′ x 14′ $35. Solid Springroller 8′7″ x 11′7″, $75; Solid Rope Pulley, 11′ x 14′, $75. S. O. S. CINEMA SUPPLY CORP., 602 W 52nd St., New York 19.

ATTENTION HOLMES USERS! INTERMITTENT movements (less flywheels) $49 pair; Star wheel-sprocket assembly $10 each; 1000W T-20 C-13D Mogul Pref. lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PERFECT PAIR PERFECTLY PRICED! COMBINATION pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for $595; Mirroclaric metalized seamless screen 89c sq. ft. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

KINEVOX RECORDER, NEW, REASONABLE. Box 2851, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y

STUDIO EQUIPMENT

CINEFLEX 35MM REFLEX CAMERA W/6 FAST lenses; 2-400′ magazines; 2 motors; $2500 value $985; Art Reeves 35mm Optical Recorder w/interlock motor; glow lamp; footage counter; amplifier; 2 position mixer; cables, cases, $6000 value, closeout $495; Moviola 35mm composite sound/picture $495; escalator tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; motorized dolly with 2 seats; takes heaviest cameras, $195; Eastman Airgraph 16/35mm developing machines, used $225; rolling stand multiple floodlights holding 12 bulbs, $180 value, $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

ONLY 2 YEARS OLD. COMPLETE RCA OUTFIT W/100 amp. arcs, generator, 140W amplifier, 500 sets RCA speakers, concession equipment, over $20,000 value, $13,500. Send for list. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

JOBIL SELF-SERVICE BABY BOTTLE WARMER. Operating in over 500 theatres, on condiment shelves. Mothers warm bottles automatically, relieve help, sanitary, trouble free, long lasting. Price $27.50. JOBIL PRODUCTS, 19 Clifford, Detroit 26, Mich.

BUSINESS OPPORTUNITIES

FOR SALE: CONTROLLING INTEREST IN modern internationally acclaimed film and stage theatre. Contact GOLDENBOUGH, Box X, Carmel, Calif.

BEVERAGE

FREE SAMPLE—MAKE YOUR OWN FOUNTAIN syrup for 65c per gal. Base $1 pint makes 8 gallons. Send for free sample now. NATIONAL SYRUP CO., P. O. Box 2573, Arlington Station, Baltimore 15, Md.

USED EQUIPMENT

ALL OR PART MOTION PICTURE EQUIPMENT, Brenkert (2) projectors complete with lenses, 502 swing back seats, carpeting, air-conditioning and all other equipment in theatre at 1035 6th Ave., New York City. Call S. WEISSMAN, Longacre 5-4364 or Freeport 8-8709.

YOU SAVE AT STAR! USED SERIES II LENSES from $37.50 pair; Altec 800 speaker system $135; pair Simplex-Acme projectors, RCA stabilizer sound, Suprex 50 amp. lamphouses, heavy pedestals, complete, excellent, $1,095; DeVry XD projectors, complete, rebuilt. $745 pair. STAR CINEMA SUPPLY, 447 W. 52nd St., New York 19.

FOR SALE—COMPLETE THEATRE EQUIPMENT (theatre building sold, must vacate in 15 days) Motiograph sound reproducer; 650 Heywood-Wakefield fully upholstered theatre seats; Manley popcorn machine; Everfrost soda bar; electric drinking fountain. GARLAND THEATRE, 4116 Asher Ave., Little Rock, Ark. MO 3-4680.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition, Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Paramount Settles Suit on "Millionaire" TV Show

Paramount Pictures Corporation and Don Fedderson Productions, producer of the TV series, "The Millionaire," announced this week that a settlement had been worked out with respect to Paramount's claim that the CBS-TV show, "The Millionaire," is similar to Paramount's film, "If I Had a Million." The Paramount announcement said that "although neither party made any admissions, Paramount, in addition to a consideration, received from Don Fedderson Productions an option on the making of a motion picture to be titled 'The Millionaire,' based on the current television program."

Second Film Assembly Features 16mm "Awards"

Golden Reel Awards featured the second American Film Assembly, meeting this year in New York and sponsored by the Film Council of America. The affair was Monday through Thursday, at the Hotel Waldorf-Astoria, and had as entrants for the awards every category of sub-standard production. The Assembly theme was "The Role of 16mm Film in American Society," and among speakers at the workshop and critical discussions which accompanied screenings were Bosley Crowther, Julien Bryan, James Card, and others. At the awards banquet speakers were to be Paul Wagner, Film Council president; New York Mayor Robert Wagner, and Paul Rotha.

Legion Approves 10 of 12 New Productions

The National Legion of Decency this week reviewed 12 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Canyon Crossroads," "A Man Called Peter," "Man from Bitter Ridge" and "Seminole Uprising." In Section II are "The Big Tip Off," "Cult of the Cobra," "Dial Red O," "Interrupted Melody," "Jump Into Hell" and "The Purple Plain." In Class B are "Five Against the House" because of "suggestive dialogue, costuming and situations" and "Mambo" because "the immoralities in the film, though not treated sympathetically, are of such a nature as to offend seriously through suggestiveness in dancing, costuming and situations; low moral tone."

Irving Sherman, Columbia Executive, Dies at 43

Irving Sherman, 43, with Columbia Pictures and its subsidiary, Columbia Pictures International, for 26 years, died April 2. He had served in various positions in Columbia's sales department, as assistant manager of exchange operations, director of personnel, and most recently, as an executive of Columbia International. He is survived by his wife, two sons, two brothers and a sister.

Samuel Crayder

PHILADELPHIA: Samuel Crayder, 75, theatre manager for Warner Theatres in the Philadelphia zone for 25 years until his retirement three years ago, died March 28 in Atlantic City, N. J. Surviving are his wife, two brothers and a sister.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Newspapers In Major Cities Selling Against TV

TIDE, the advertising trades journal, uses the headline above to describe a trend in the newspaper field, which may surprise some in film business, including COMPO, who could use the theme as an advertisement in their newspaper series. *Tide's* check of daily papers in the three biggest TV markets shows that some newspapers ignore television, some slug it out—but most of them are concerned with the competition.

They quote a *New York Times'* survey of newspaper reading in two Southern cities (we've been there, recently!). Some 5,000 families in each city were asked how much family time was spent reading the paper on an average day. The answers: Non-TV city, one hour and 58 minutes. TV-city, just 55 minutes. That's less than half the devotion to newspapers, charged to the infringement of the glamourous TV rival for the public interest.

While New York City's morning papers say they maintain a policy of not selling "against" other media in competition with them, the evening papers are not quite so calm. The most aggressive anti-TV newspaper in New York is the *Post*, where the advertising department goes after business with facts and figures that are definitely anti-TV. The *Journal-American* takes another tact: it cozies up to television with an expanded TV-log and a weekly supplement called "Pictorial TView" that features television news and personalities material in free space.

In Los Angeles, where there are seven television channels and only two contending publishers, the fight is a little bit more obvious. The *Mirror-Daily News* uses the Bureau of Advertising's new study, "Working Women" which argues that women who work can't watch TV in the daytime, and are too tired at night, preferring to read their evening paper. They cite the fact that the May Co., big department store, tried TV extensively, but stopped because it didn't bring in the results that newspaper advertising does.

Of Chicago's four dailies, two won't discuss the TV question, while a third will take sides, and the *Sun-Times* has made its own case in print. They argue that TV can't carry the market the way a newspaper does; that customers can't watch four channels at once; that TV is "too expensive to fool around with"—and for a clincher, the advertiser is reminded that his dollar stretches farther in newspapers; that the written word outlives the spoken word.

WOMAN'S VIEWPOINT

Lee Z. (for Zacharias) Henry, manager of the Home theatre, Zephyrhills, Florida, is one whom we respect and admire for his good sense and good showmanship in a small town. He reflects his mid-west experience as a film salesman in Des Moines and Kansas City, coupled with his permanent interest in retirement in the state of Florida.

He tells us his ideas of the woman's viewpoint, as it effects showmanship—and sex. He quotes chapter and verse, and cites examples, out of the past and the present, to prove his point. He believes in the star system, as an ex-film salesman—but he also believes that female stars can arouse and incur the dislike of other women, at the box office.

He says—that if and when a star, or starlet, in Hollywood, goes along with their possible advisors, to curry favor with the men, using the routines of the burlesque wheel and the ribald runctions of the runway—then they build up a fierce resentment on the part of rural women, which comes right back and hits them when they're not looking.

He says, if Hollywood can't find the small town attitude, then these stars will pay the certain penalty of losing their audience of women, who, after all, take the family to the movies. It has happened several times in the recent past, with some stars who thought they were riding high, until they offended the women.

¶ IT'S WONDERFUL, the degree of interest and support for our competition which you are apt to find in official circles. In these days, motion pictures have more different forms, trying for the same amusement dollar, than ever before in history. And we marvel, at two adjoining items in the news. First, that 114 theatres in New York City have paid $452,000 in three months time, as the "breakage" involved in the 5% tax. And the other item, that the State of New York will spend $50,000,000 to build a new race track at Belmont Park. As we figure it, it will take the theatres ten years to pay for the new track.

* * *

¶ TEEN-AGERS live in a world of their own, and speak a different language. Sometimes it's an almost criminal world, in metropolitan areas, and obviously difficult to cope with, by adults who are past their own youth. Teen-age Survey Service, devoted to television statistics, is quoted with the statement that teen-agers control three-fourths of U. S. homes when it comes to program selection. They go farther, to tell television sources that "You're out of business unless you get the Teens" sets. They argue that teen-agers are more apt to watch the recording stars than other shows, which demotes film industry to second place, or worse.

* * *

¶ A LADY of brief acquaintance was discussing television, the other afternoon, and she told us she was scared stiff, between two killer-dillers reecntly, on TV. One of the shows, she described had a man's brain in a glass jar, directing sinister influences against the living. She said, "If these shows frighten me, what do they do to children? I have two of my own, and a business to take care of. And at night, these front and side doors are open into the dark, and some hard characters come by here." She was tending bar—and the cash-register—in a Florida roadside saloon and package store which she owned. Not exactly timid—but not happy about what television brought to her place of business. —*Walter Brooks*

THIS IS THE ARMY. John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., shows you what the Army is prepared to supply, as exploitation for "This Is Your Army"—or any other good picture, in their 'Scope.

Long John Silver
Technicolor

Bill Trambukis, manager of Loew's State theatre, Providence, engaged youngsters to portray pirate themes in make-up, for "Long John Silver"—with approximately $2,000 in free space, radio and TV time.

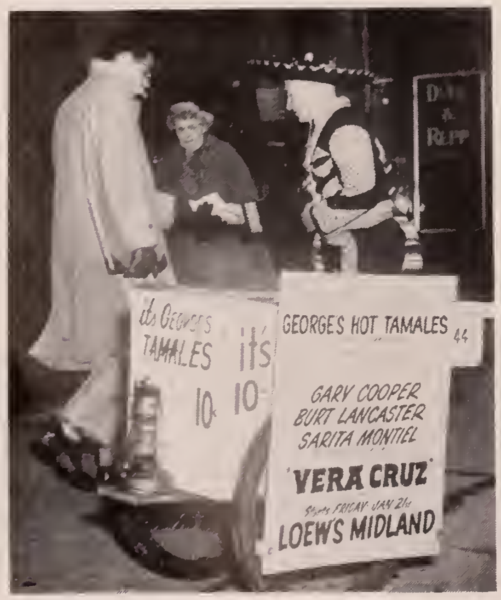
DYNAMIC DIORAMA

Cooper Burt Lancaster
"Vera Cruz"
Superscope
Friday Loew's

That's Bill Shirley, U. A. Exploiteer, behind the mustachios and under the sombrero, with Howard Rutherford, manager of Loew's, Indianapolis, for the run of "Vera Cruz."

WE'RE MOVING
Jane Russell UNDERWATER
TO KEITH'S Starts TO-DAY

The ushers from the Indiana theatre, Indianapolis, are literally moving Jane Russell in "Underwater" from that theatre to Keith's for a move-over, plotted by Marion Stroud, assistant manager, who dreamed up this stunt.


its Georges Tamales 10
it's 10
GEORGES HOT TAMALES
GARY COOPER
BURT LANCASTER
SARITA MONTIEL
"VERA CRUZ"
Starts Friday Jan 21
LOEWS MIDLAND

Hot tamales spice it up, for Maurice Druker, manager of Loew's Midland, Kansas City, in a south-of-the-border ballyhoo for "Vera Cruz" with sidewalk chef and free samples.

Sensational Prison Thrillers
Daily Press
ACCUSED TRAITOR TELLS ALL-BARES SHOCK-FILLED STORY!
IDA LUPINO
HOWARD DUFF
WOMEN'S PRISON

Actress Cleo Moore, in her convict suit, signs autographs in the lobby of the Stanton theatre, Philadelphia, as promotion for Columbia's "Women's Prison"—with manager Al Plough an interested witness.

ROUND TABLE in FLORIDA

The temperature may range from a high of 86° to a low of 36° overnight, in sunny Florida, but if business at the box office fluctuates in any such spectacular fashion, we didn't hear anybody complaining about it, during our two weeks' sojourn in our future home State. Managers we met were agreed that business was good for good pictures, and bad for bad pictures—which is status quo in film industry, these many years.

We didn't get down to Miami this time, so we didn't see Sonny Shepherd nor fabulous Miami Beach, but we did talk to Howard Pettengill on the telephone, and he told us that Harry Botwick's team were turning in a good job from Miami. Florida State Theatres have undergone a certain decentralization since we were down last year, and in each area, the division manager and his boys are carrying the ball, with somewhat less dependence on headquarters than in the past. French B. Harvey has taken over the advertising and publicity post in Jacksonville, and Howard says "he's back home again" in Miami, with his territory including Fort Lauderdale and West Palm Beach.

This was "Vacation"

We were nearer to Tampa and St. Petersburg, and saw more of the West Coast. We were "on vacation"—so we drove the black roads, the back roads and the sand trails, looking for relief from big city blues. Traffic is a real problem, and parking next to impossible, in any town of any size. Florida is a big state, and we saw 13,000 acre cattle ranches and large areas of land that have been reclaimed, along many miles of good roads through wide open spaces.

In Tampa, where Frank Bell is Florida State's division manager, we talked with Don Holcombe, manager of the Palace theatre, seating 1200, in the first week of "East of Eden" which is getting top treatment. Tampa likes action pictures better than serious drama, but this Warner Brothers' film is drawing them back to the movies, and away from their television sets. Tom Sawyer is manager of the older Tampa theatre, playing a secondary role to the more modern Palace, which has CinemaScope.

St. Pete is the Best

St. Peterburg is closer to our choice of a typical Florida city, and the Florida theatre is a fine, spacious, house, seating 2200, with many points in its favor. Walter Trevor is manager, and the most aggressive all-round showman we met in Florida this year. He is full of good ideas, and is always working to create new business opportunities. He was also running "East of Eden" —and said that he was getting repeat business from patrons who were coming back the second and third time, to see this strong picture. St. Pete is a city of retired folks, who respond slowly to sensational appeals, but this fine theatre can compete with television and other modern devices. Walter put out a cute "ticket"—issued to the "Green Bench Sitters" as a permit, to allow them to leave their comfortable seats on Central Avenue for two hours and ten minutes to see "The Long Gray Line"—and the stunt created a lot of word-of-mouth advertising, as part of his substantial campaign for this successful film. Now, he's getting out membership cards in the "Square Eyeball Club" which will "permit" bearers to tear themselves away from their TV sets, to go to the movies.

In both Tampa and St. Pete, Florida State theatres are preparing for "Man Called Peter" as their Easter attraction—with free previews for clergy and opinion makers. Walter Trevor had 1200 guests, and he said, it seemed strange to pass in the very ones you would expect to pay—but the preview paid off, in a big way, with more promotional value and good will than any comparable stunt in years. He's sold on the basic idea of reaching in this fashion for new customers, and keeping them. He solves a parking problem by a deal with all the nearby lots, and his theatre patrons pay only 15c for parking, if they show a stamped ticket from the theatre box office. "Country Girl" had a fine two-weeks at the Florida, but the Pheil theatre with 691 seats is Florida State's big house for long runs. It is the only "back-in-front" theatre we've seen in a long time, with the audience entering under the screen and walking uphill to the back row—a strange contrast with the luxury and good design of the Florida, around the corner.

Don Holcombe told us he was interested in the same little car we had seen in Texas, where they use it as a give-away to youngsters. But Florida is peculiar—they won't permit theatre give-aways, because "it's gambling"—and that's not very consistent, when you consider the horse tracks, the dog tracks, the Jai-Ali games, and "bolita"—which is a numbers racket. The ladies go for the dog tracks, and when they become addicts, they are not only lost as customers for the movies, but they are losers to a gambling ring that operates day and night, the year around, for huge sums of money.

In our hometown of Zephyrhills, population now crowding 3000, with 600 new homes built in the past few years, Lee Henry is still running the Home theatre, seating 520, and doing one of the best small-town showmanship jobs in the country. Lee convinces us that former film salesmen make good theatre managers. He builds his business, consistently, with good pictures, and is in favor of preferred time and percentage deals, because it gets the people out to the movies. He says, a big film will return an average week's gross in three days, which leaves him with the other four days, for a potential business, in addition to a profit on the run. And, it brings them out to the movies—in a town where TV is serious competition. Lee was running "No Business Like Show Business" as we left Florida, and he said it did better the last day than the first as a satisfying picture. Although the run displaced his usual "Bargain Night"—15c admission every Tuesday—his folks said they would come anyway for such good entertainment. He has CinemaScope —plus two other sets of lenses—and his picture on the screen is fine and bright and BIG, to meet competition with our new dimensions. Folks are talking about the size of the pictures, and the good color, and the quality of current attractions.

We should say, in parting, that we were in Florida for the "Sunshine Festival"—and while it hadn't rained in forty days—it *did* rain, four days straight, just in time for the "Festival"—so we were driving around literally underwater, with the effect being very much like Weekiwachee Springs, where Walter Trevor pulled some excellent publicity photographs out of promotion for the Capitol theatre, Clearwater. We'll forgive Florida for a little variation in climate, now and then. And go down every year to enjoy that sunshine.—*W. B.*

Cloughton Theatres of Miami presented Gold Service Awards to deserving employees at the first annual occasion of this sort recently. Shown with prize winners above are Curtis H. Miller, supervisor; Howard Gale, doorman, Circle; Mable Borton, cashier, Royal; Mrs. Lillian Cloughton, owner of the circuit; Virginia Hooks, cashier, Embassy; Marjie Beard, concessions, Circle; Richard Lewis, usher, Embassy, and Don Tilzer, assistant supervisor and director of public relations.

Showmen in Action

L. E. Frazer, manager of the Bloomfield theatre, Birmingham, Michigan, sends us tear sheets from *The Birmingham Eccentric*—(that's the name of the newspaper!) to show news-pictures of "Miss Exquisite Form"—done by a press photographer, for the gal was named "Miss Photoflash of 1954" which shows her talents. They also show in the picture.

▼

Sol Sorkin contrived a complete campaign of "Conquest of Space" at the RKO Keith's theatre, Syracuse, and his report on it conforms with the things we've seen down south, in the exploitation of this same picture. It's going over in good style.

▼

Returning from vacation, we find that Harlan Rankin was roaming around Florida at the same time we were, with his friend, Albert Rolston, of the Princess theatre, Little Current, Ontario. It got real cold while we were down there, and they blamed it all on Canada, a whipping-boy the forecasters use for any drop in the temperature. The Messrs Rankin and Rolston were at Miami Beach, which is generally the hottest spot in Florida.

▼

Speaking of Canadian showmanship, as we usually are, imagine our surprise tuning in an Orlando, Florida, radio station early one morning, to find five minutes of news from Canada, by direct wire from Toronto—"and brought to you by your favorite Dominion store"—to keep their contact with Canadians hunting for the sun. We saw lots of Ontario license tags.

▼

Adam Goelz, city manager for Alliance Theatres in Frankfort, Indiana, operating the Clinton, Roxy and Ritz, reports fine response from co-operative merchants and stores on "20,000 Leagues Under the Sea"—and says the opening of the Frankfort Outdoor theatre was scheduled for April 5th. He ranges from zero to spring, in short time, and spent the interval in housecleaning.

▼

Mel Jolley's "Famous Fun Festival" was an attraction for the "Junior Press Club"—at the Century theatre, Hamilton, Ont., and he says he is going to row across Lake Ontario for a reunion with Harry Wiener, his fellow Round Table member, at Schine's theatre, Oswego, N. Y. Better take an outboard motor.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, wishes the stick-up man who held up the cashier had waited a few days so he could charge it to exploitation for "Ten Wanted Men"—and raise the number to eleven, for publicity purposes.

▼

Lou Cohen, manager of Loew's Poli, Hartford, invited a local resident who played in "A Man Called Peter" to attend a special screening and the local newspaper ran a picture of her entering the theatre. He also screened the picture for ministers and other opinion-makers some weeks ahead of opening.

▼

Jack Sanson, manager of the Strand theatre, Hartford, made a point of emphasizing the fact in his newspaper ads that "New York Confidential" is adult fare.

▼

Paul W. Amadeo, manager of the Pike Drive-In, Newington, Conn., points with considerable pride in his newspaper ads to metropolitan Hartford's first drive-in CinemaScope double bill.

▼

George E. Landers, Hartford division manager of E. M. Loew's Theatres, offered free admission to natives or residents of New Orleans with proper identification on opening day of "New Orleans Uncensored" at E. M. Loew's theatre, Hartford.

▼

Dennis Rich, manager of the Cameo theatre, Bristol, Conn., advertised an insignia quiz for children in advance of his playdate of "Battle Cry."

▼

Edith Smith, Florida State Theatres advertising writer, shone as an exploiteer when she whipped up a campaign for the art picture, "Flamenco," at the San Marco Theatre. This included a sidewalk art show by local artists in front of the theatre, the under-marquee display of travel posters and a flag of Spain donated by the Spanish Embassy in Washington, with pretty hostesses in Spanish smocks serving donated refreshments.

John J. Corbett, manager of Schine's Glove theatre, Gloversville, printed odds in a sponsored ad simultaneous with the Academy Awards—for instance, quoting "On the Waterfront" at 11-5 in the Oscar Derby, with a purse of $1,000,000 at the box-office; top-actress, Grace Kelly, among fillies 20-years old, and up, at 7-5; Marlon Brando, as best actor "dislikes Hollywood turf, may hurt" at 6-5; and Elia Kazan, Screen Directors Sweepstakes, with probably odds at 7-5 and no near bets posted. Says, "Track fast, weather unsettled, expected fair."

▼

Bob Schwartz, manager of the Lake Drive-In, Meriden-Waterbury, Conn., celebrates his 25 years in show business by giving a silver dollar to the first 25 cars coming to his Silver Anniversary Party.

▼

Art Cauley, manager of the Paramount theatre, Peterboro, Ontario, had a full-page co-op ad, plus seven scene mats, plus his assistant's column "Hollywood Newsreel"—all in one issue of the weekly paper, as promotion for "3 Ring Circus." The local school safety patrol children distributed 4,000 heralds for the picture, in 18 city schools—and the whole deal was paid for in passes.

▼

Special display in the lobby of Loew's State theatre, Providence, R. I., points up the tie-in with WJAR-TV's show, "Breakfast at the Sheraton" every Friday morning. Tickets are available at the theatre, for the program, telecast direct from the Garden Room of the Sheraton-Biltmore Hotel.

▼

Jim Cameron, division manager for Famous Players-Canadian, at Fort William, Ontario, says Danny Kaye's short film "Assignment Children" might be overlooked by some, but not in his territory, where it went over with "Bridges at Toko-Ri" to share plenty of publicity and favorable free space.

See...
TONY CURTIS
SING! DANCE! ROMANCE!
SO THIS IS PARIS
Co-Starring
GLORIA DE HAVEN
GENE NELSON
COMING JAN. 20th
METROPOLITAN THEATRE

Mara Corday, touring key cities in behalf of Universal's "So This Is Paris," is the sort that adds glamour to Hollywood stars on parade. We're glad to show you how attractive she appears, looking at a Boston window display.

Selling Approach

A MAN CALLED PETER—20th Century-Fox. CinemaScope in Color by DeLuxe. The nation's Easter picture, and more extensively pre-sold than any film of the year. Over 100,000 ministers and opinion makers have seen previews in advance of release—do the same thing with your clergy before you play it, for the idea pays off in tremendous good will. Your heart will sing with the joy of this fine film, and you will make friends and influence people to go to the movies for months to come. 24-sheet sings the song in wonderful pictorial art that will make lobby and marquee display. All posters and advertising accessories follow the properly dignified selling approach which is necessary to gain and keep a new audience. Jumbo herald from Cato Show Print and good window card and door panels. Newspaper ad mats are fine and generous for style and assortment. Try for a new approach with ads that are not exactly like everything you've ever done before—you will have that opportunity, if you study your pressbook. The 35c complete campaign mat for small theatres is well selected, and the biggest accessory bargain on Film Row. Here is a motion picture, deep in the roots of America. A best-selling novel for 128 weeks in every book store in the country. Most widely publicized book in many years. Do everything in your power to cash in on this picture! You've been given your greatest opportunity. 35 million church-goers are pre-sold. Ministers have been known to stand up at theatre previews and offer prayers that this motion picture will be seen and appreciated by their congregations.

COUNTRY GIRL—Paramount. The dramatic thunderbolt of the year. Bing Crosby, Grace Kelly, William Holden, in a tensely dramatic story, the first such film for Bing. His fans will be surprised, shocked—and satisfied with his skills. The motion picture that will be talked about all through the year. Magnificent acting. Powerful emotion. Superb drama. A complete triumph for all concerned. 24-sheet and all posters have been planned to give you something new and different in pictorial art, to key your campaign. It's dramatic, and convincing material for lobby and marquee display. Folder herald carries the advertising slant for quick reading. Newspaper ad mats in the same theme, and use them wisely and well. A set of four teasers will sell the stars and the story. Follow through with several variations of the three stars in typical profile portraits. It will sell tickets at the box office. The complete campaign mat is sufficient for small situations, with ten ad mats and slugs in small sizes, plus three publicity mats, all for 35c at National Screen. Pressbook suggests a manager's letter of recommendation, because this is Bing Croby's most unusual picture, and you'll do well to prepare them for it. Picture has been pre-sold in the magazines and the press, with much discussion in connection with the Academy Awards.

FOR THE SPEED
YOU NEED
ORDER YOUR
SPECIAL TRAILERS
from
FILMACK
FOR PERFECT . . .
PRODUCTION
We Can Please You.
Send Us Your Next Order.
1327 S. WABASH
CHICAGO 5, ILL.
630 NINTH AVE
NEW YORK, N. Y.

THE LONG GRAY LINE—Columbia Pictures. CinemaScope, color by Technicolor. John Ford's great picture of a great place, with a great guy, Tyrone Power and a great gal, Maureen O'Hara. West Point at its parade best, our new 'Scope and color, with a better story, better direction and a better cast than any previous picture in a similar setting. 24-sheet and other posters have that pictorial quality to provide art work for lobby and marquee display. Four page herald, in the same theme, keys the campaign for all situations. A set of six door panels, a good window card, and many accessories for front or street display. Five different sets of stills, including color to sell color. Newspaper ad mats in extra variety and quantity, very large and also small. One compares this film with "Eternity" and "Caine Mutiny" in parallel. Another is hand-drawn in cartoon style. The shouting, tough guy, who had 10,000 sons, dominates all advertising, in his typical pose. Teaser ads are oversized "slugs"—with just "The Long Gray Line" showing, to attract attention. Composite campaign mat, selling for 35c at National Screen, has eight ad mats and two publicity mats, for small situations. A full-page publicity mat for either five- or seven-column newspapers will get free space.

Hey Kids!
PIZITZ
See Roy Rogers Clothing Floor Boys Dept PIZITZ

We don't know what they use for movies, but this is a tieup effected by Arnold Gary, manager of the College theatre, Birmingham, Ala., with the sponsorship of Pizitz—a local store, who have long supported the Roy Rogers Riders Club.

HIT THE DECK — MGM Musical, in CinemaScope and spectacular color. A boatload of stars, a deckful of darlings, an ocean of love and laughter. Jane Powell, Tony Martin, Debbie Reynolds, Walter Pidgeon, Vic Damone, Gene Raymond, Ann Miller, Russ Tamblyn—all this is color and 'Scope they can't find at home on television. 24-sheet crowded with credits, but you have to advertise such a cast as this, even if it looks like the directory. Find a way to accent the list without making it look too confusing to catch the eye. That's a good trick, and one that Metro frequently worries about in the pressbook department. Jumbo herald from Cato Show Print. Newspaper ad mats also jammed with type of all sizes, but you gotta say it, so look for the ones that are most attractive to your eye and your audience. They've done a job, getting this message across to the public. The complete campaign mat, for small situations, has nine ad mats and slugs in one and two column width, plus two publicity mats and some linotype border, a bargain for 35c at National Screen. Take the whole mat to your newspaper man and try for something different from your usual approach. Lots of tie-ins to try for the teen-age trade. Lots of pre-selling already accomplished in national magazines aimed at the teen-agers.

GUESTS OF WIP
GUESTS OF WPEN
GUESTS OF WCAU
GUESTS OF WPTZ

Milt Young, Columbia exploiteer, arranged this Disc Jockey Luncheon at the Drake Hotel in Philadelphia for "The Long Gray Line"—and we only print this picture to prove that you can do the same thing in your town, now or later, if as and when anything of comparable nature comes up for the consideration of commentators.

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

Coca-Cola is first choice with men in uniform!*

1. Servicemen name Coca-Cola as their first choice among soft drinks . . . buy Coke wherever they go.

2. When they go to your theatre—in uniform or out—their choice in beverages makes a choice profit for you if you feature Coca-Cola.

DRINK
Coca-Cola

SELL
Coca-Cola
REG US PAT OFF
for extra profit

. . . more than 9,600 theatres do!

"COKE" IS A REGISTERED TRADE-MARK

*General Market Survey of Military Personnel prepared by W. B. Bradbury Company.

THEATRE
SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, Associate Editor

Exhibitors Tell Suppliers:

How To Improve Theatre Candy Sales

In the seventh annual Theatre Refreshment Sales Survey exhibitors were asked for comment on how merchandise suppliers might serve the theatre trade better. In reply the majority of exhibitors focused attention on their needs in selling candy—including costs, packaging and promotional material. Here is the report on what they had to say.

AS A PART of the seventh annual Theatre Refreshment Sales Survey conducted recently by MOTION PICTURE HERALD to ascertain facts of interest about vending service techniques and merchandise, exhibitors were again asked to make additional comments on any aspects of their operation with particular reference to how suppliers might serve the theatre trade better.

This year the majority of such remarks was focused on the various problems presented in selling candy—including costs, package counts and the need for more promotional material. Other subjects covered by the polled exhibitors ranged from the handling of food "specialties" in indoor theatres to the controversy over the best type of drive-in service—is it a cafeteria or station system?

A full report on the main results of the survey—including the names of the *Theatre Sales Champions*, the brands of candy and soft drinks that lead in sales—was published in the 1955 BETTER THEATRES GUIDE, which appeared last month. The list of *Champions* is repeated in this issue on page 50 in alphabetical order.

That the price of most candy items is too high to enable theatres to realize a sufficient profit from their sales was asserted by a number of the exhibitors. One of them from Minnesota explained it this way: "We pay $1.10 for one box of dime bars and sell it for $1.20, and thus make less than 1c on each bar. Theatres are a good market for the candy manufacturers and should be able to make at least 2c on each 10c bar. If we could do that, we would handle a good many more of them."

And a manager in Utah stated that he simply refuses to stock certain very popular candies "because they are too expensive to handle." Instead he promotes other less popular bars upon which more profit can be made.

BUYING BY VOLUME

Buying in large quantities has enabled a drive-in exhibitor in Oklahoma to purchase directly from several manufacturers, and he believes it "would be wise for those companies who do ship direct to mention this in their advertising, quoting price and quantity which have to be ordered for the theatre to receive it with freight prepaid."

On the subject of what package count is best for theatre service, the exhibitors expressed conflicting opinions. One of them said he prefers 100 count packs, which he is now able to secure for a number of his best-sellers.

"If only some of the other suppliers would wise up and put out their merchandise in that count the demand for their products would increase," he believes, "as we small operators are looking for the most economical candies to put out with some profit. The candy in this area costs $1.80 for 10/24 count, leaving little profit unless the economical 100 packs are utilized."

On the other hand, an operator in Tennessee would like to see all the manufacturers adopt a standard 60-count pack. It is his theory that this would produce a much faster turnover in candies, insure that they are always fresh and make taking inventories simpler.

And an exhibitor in Ohio also feels that the smaller pack is better for theatres, especially, he says, "during the summer months when we often find we must discontinue items that might spoil because they are packed 100 or 120 to a case."

This same exhibitor has another suggestion for the candy manufacturers: He would like a candy wrapper "that wouldn't make so much noise when unwrapped in the auditorium during the performance. Perhaps they could use more boxes."

This desire for more boxed candy was

also expressed by a manager in North Dakota, who finds that his younger patrons particularly like them—and in a 5c size. "Candy also holds up better in warm weather in boxes," in his opinion.

More display material for the back bar and counter is needed from candy makers, according to a manager in Iowa and one in Michigan. The latter believes that such posters should be supplied free of charge and changed from about every three to six months. An exhibitor in Montana also would like to see the manufacturers supply special hats, caps, jackets and aprons promoting their products for stand personnel to wear.

Several other methods that manufacturers might adopt to help theatres to sell their products were suggested, including the proposal by a North Dakota man that the candy companies sell the idea in their advertising that "candy and movies are America's favorite pastime." This is warranted, he feels, by the large percentage of national candy sales accounted for by the theatre industry. This same theme might also be featured on the wrappers, too, he points out.

And from Maine comes the suggestion that candy suppliers could sell more of their products if they would be more aggressive in promoting their complete lines to theatres. "The way it is now," the exhibitor explains, "a lot of bars are listed by name only and nothing else told about them. Rather than take too many chances and order 60 or 100 and get stuck with them

Theatre Sales
1955 Champions

. . . Best Selling Candies and Drinks

Named in Annual Vending Survey.

1955
A THEATRE
SALES
Champion
AWARDED BY
MOTION PICTURE
HERALD

CANDY

Almond Joy
Baby Ruth
Black Crows
Brock Assortment
Butterfinger
Clark Bar
Goobers
Mr. Goodbar
Hershey Bars
Hershey Kisses
Holloway Sucker
Hollywood Milk Shake
Jujyfruits
Johnson's Fudge
M & M's
Malted Milk Balls
Mars
Mason Dots
Milk Duds
Milky Way
Mounds
Nestle Bars
Nibs
Payday
Peanut Butter Cup
Pom Poms
Powerhouse
Raisinets
Snickers
Tootsie Roll
Wayne Buns
Welch Jr. Mints

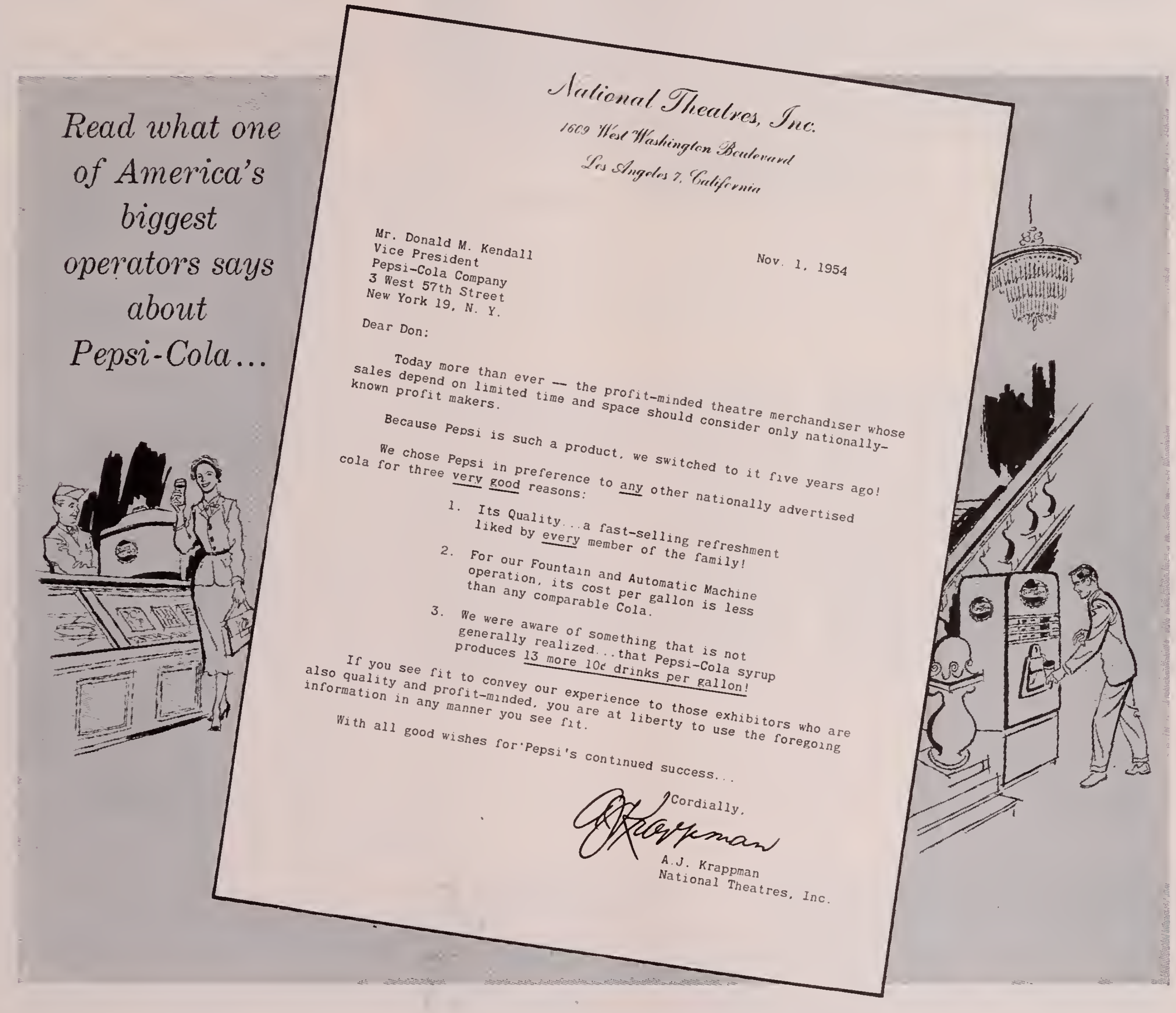
BEVERAGES

Canada Dry
  Grape, Orange, and Root Beer
Coca-Cola
Dad's Root Beer
Hires Root Beer
Mission Orange
  and Grape
Orange Crush
Pepsi-Cola
Seven-Up

Champions' Manufacturers

Manufacturers of the 1955 Theatre Sales Champions, listed at left, (as announced in the 1955 Better Theatres Guide Number, published March 26th) are as follows for brand names which do not themselves identify the company: Almond Joy and Mounds, **Peter Paul, Inc., Naugatuck, Conn.**; Baby Ruth and Butterfinger, **Curtiss Candy Company, Chicago**; Black Crows, **Mason Au & Magenheimer Confectionery Manufacturing Company, Mineola, N. Y.**; Goobers and Raisinets, **Blumenthal Bros., Philadelphia**; Mr. Goodbar, **Hershey Chocolate Corporation, Hershey, Pa.**; Jujyfruits, **Henry Heide Company, New York**; M & M's, **Hawley & Hoops, Newark, N. J.**; Malted Milk Balls and Powerhouse, **Walter H. Johnson Candy Company, Chicago**; Mars, Milky Way and Snickers, **Mars, Inc., Chicago**; Milk Duds, **M. J. Holloway Company, Chicago**; Nibs, **National Licorice Company, Brooklyn, N. Y.**; Oh Henry, **Williamson Candy Company, Chicago**; Payday, **Hollywood Brands, Inc., Centralia, Ill.**; Peanut Butter Cup, **H. B. Reese Candy Company, Hershey, Pa.**; Pom Poms, **James O. Welch Company, Cambridge, Mass.**; Tootsie Rolls, **Sweets Company of America, Hoboken, N. J.**

New beverage trend gives progressive theatre operators highest refreshment profits



Read what one of America's biggest operators says about Pepsi-Cola...

National Theatres, Inc.
1609 West Washington Boulevard
Los Angeles 7, California

Mr. Donald M. Kendall
Vice President
Pepsi-Cola Company
3 West 57th Street
New York 19, N. Y.

Nov. 1, 1954

Dear Don:

Today more than ever — the profit-minded theatre merchandiser whose sales depend on limited time and space should consider only nationally-known profit makers.

Because Pepsi is such a product, we switched to it five years ago!

We chose Pepsi in preference to any other nationally advertised cola for three very good reasons:

1. Its Quality...a fast-selling refreshment liked by every member of the family!
2. For our Fountain and Automatic Machine operation, its cost per gallon is less than any comparable Cola.
3. We were aware of something that is not generally realized...that Pepsi-Cola syrup produces 13 more 10¢ drinks per gallon!

If you see fit to convey our experience to those exhibitors who are also quality and profit-minded, you are at liberty to use the foregoing information in any manner you see fit.

With all good wishes for Pepsi's continued success...

Cordially,

A.J. Krappman
National Theatres, Inc.

...and the same is happening in theatres all over the country!

Check your own operation.

Refreshment space is limited. Traffic must turn over fast. To get the top return from your refreshment space, *sell the brands in the biggest demand.* Pepsi-Cola is the fastest growing beverage in America. It turns refreshment space into *sales* for you at a faster rate than ever before in soft drink history.

Pepsi can boost your beverage sales and profits all along the line!

Write today for full details.

PEPSI-COLA

The Light refreshment

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York for a couple of months, we don't order. Some such bars might be popular sellers with us if we knew more about them." His solution: Manufacturers should send samples of such candies to theatres.

A further promotional idea was raised by a Montana manager, who would like candy manufacturers to place coupons inside the wrappers, 100 of which would be redeemable by patrons for five free theatre tickets or free candy bars—the costs to be borne by the supplier.

Turning to vending machines in theatres, a number of small town exhibitors expressed the desire to secure them on a rental basis. As an Oklahoma manager put it, "Small town theatres often cannot afford to pay for vending machines, and it would help the suppliers as well as ourselves if we could rent them."

An objection to the "noisiness" of some vending machines was made by an Ohio exhibitor. In particular he would like a "quieter change return." And an Illinois manager states his need for a separate change-maker to be placed in the lobby near the vending machines—one with a large capacity of nickels.

Plans to introduce new "food" products at the indoor stands were described by a few exhibitors, one of whom (in Missouri) states he is "constantly looking for unusual and tasty items to add to our line. The latest to interest us is canned barbecued chicken for sandwiches in buns."

The influence of the feature attraction on refreshment stand sales was noted by an owner in Pennsylvania, who finds that "a strictly adult picture does not help sales. However, a good comedy or musical means that the snack sales will be very good."

"BEST" DRIVE-IN SERVICE

In the drive-in division the controversy over the best method of service—a cafeteria, general counter or station system—reoccurred.

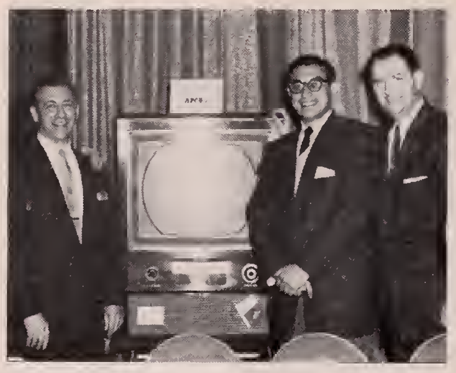
From Tennessee came the opinion that the method must depend on the size of the theatre and the type of patronage. "In a small theatre (225 cars) like ours," the owner said, "I think the general counter system is as good as any; at least it has been successful for me. If I had a larger theatre with more traffic, I would consider a cafeteria, because I do not think my present set-up would be fast enough to handle the crowd."

A drive-in owner in Pennsylvania with a capacity of 500 cars last year changed from a general counter to cafeteria service and reports that it is a "great improvement." And a manager in California would like to convert to a cafeteria but reports he has been "unable to convince my superiors of its merits."

At IPA Meet in New York

Officials in charge of the fourth annual Eastern Regional Popcorn and Concession Conference sponsored by the International Popcorn Association in New York last month shown above with Charles Okun (second from left), national representative of the Coca-Cola Company, which was host to the delegates at lunch. With Mr. Okun are Thomas J. Sullivan, IPA executive vice-president; Lee Koken of RKO Theatres who served as general conference chairman and Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y. and IPA president.

Among the attendance prizes awarded during the IPA meeting was a portable record player won by Carl Siegel (right) of Stanley-Warner Management Corporation, New York, and presented to him by Hy Becker of the Korday-Bonomo Candy Company, Brooklyn, N. Y., donator of that prize.



The grand prize award of the conference, an RCA 21-inch television console, donated by Mel Rapp (left), executive vice-president of Apco, Inc., New York, was won by Mel Wintman (center) of the Smith Management Corporation, Boston. With them above is Tom Sullivan, IPA executive vice-president.

Following the conference the Pepsi-Cola Company entertained at a cocktail party (above) at which Peter Warren and Alan Finley of the company's Theatre Sales Division were the hosts.

"Armour FREE intermission shorts increased my frank business 25% the first night!"

says Drive-In Manager, C. E. Cook,
Dude Ranch Drive-In, Maryville, Mo.

Frank
Coca-Cola

"Business has kept on increasing, too! It's now 33⅓% over last year! I give full credit to Armour's free one-minute color food films."

There's a real recommendation to any Drive-In manager! And you can cash in the same way—FREE of any rental charge! All you pay is return postage. Armour and Company will send you complete information on these 11 different color films—all with backgrounds by Bing Crosby's Starlighters—along with an illustrated folder. Just mail the coupon below today!

Armour and Company
Fresh and Smoked Sausage Dept., Union Stock Yards,
Chicago 9, Illinois. Box A4.

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name________________________________

Theater Address________________________________

City________________ State________________

Winners of Awards for Refreshment Merchandising

Presenting the Six Theatre and Concession Managers Cited for the First Merit Awards for Outstanding Snack Service Promotion.

MRS. ROSELLA NEWMAN: Employed by the Confection Cabinet Corporation, Newark, N. J., for the past five years, she is the refreshment stand manager at Loew's Victory and Majestic theatres in Evansville, Ind. Prior to that she was chief clerk for Remington Rand in their Evansville office, and during World War II she was executive secretary to the Jewish Welfare Board and a USO director. Married for 21 years, Mrs. Newman is the mother of three children.

ALLAN EASSON: Having joined the Famous Players Canadian Corporation in 1924, he is now manager of the Oakwood theatre, Toronto, which position he has held since 1933. He began his theatre career at the Grand, Hamilton, Ontario, later being moved to the Savoy there as assistant manager-treasurer. After that he went to the Capitol as treasurer and later to the Tivoli as manager. In 1932 he was made manager of the St. Clair in Toronto.

EDGAR C. LAMOUREUX: Now manager of the Palace theatre in Windsor, Ontario for Paramount Windsor Theatres, Ltd., he began his career in 1929 at the Tivoli theatre, Windsor, as an usher. In 1933 he was transferred to the Capitol theatre as assistant manager, and from there he went to the Empire in 1936 as manager where he remained until going to the Palace in 1952. He is active in many organizations connected with the motion picture industry.

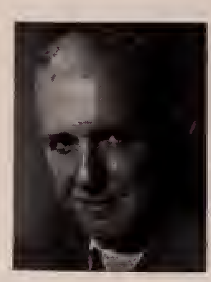
FLYNN STUBBLEFIELD: Before joining Wometco Theatres, Miami, Fla., for whom he now manages the neighborhood Tower theatre in that city, Mr. Stubblefield worked for nine years for a circuit in Louisville, Ky. All his 39 years of business experience have been in the publicity and theatre field. He has worked for Wometco in all phases of its operations. Born in Clarksville, Ind., he attended school in Washington, D. C. He is married and has two sons.

KEITH PETZOLD: Now general manager for Jesse Jones Theatres, Portland, Oreg., to which post he was appointed last year, Mr. Petzold won his Special Merit Award for promotional stunts he conceived while manager of J. J. Parker's Broadway theatre in Portland. He was also publicity director for the latter circuit. He has been in the motion picture business for nearly half of his life, working his way up from an usher's position at an early age.

FREEMAN SKINNER: At present manager of Famous Players' Paramount theatre in Halifax, Nova Scotia, he started with that circuit as an usher 16 years ago. Since then he has been manager of the Oxford and Orpheus theatres, both in Halifax, the latter having been rebuilt in 1950 and renamed the Paramount. Mr. Skinner has won many exploitation awards during his career, the latest being for his campaign on the film "Gilbert and Sullivan."

People & products

by Carl R. Mos



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ONE THING the entries for Special Merit Awards of *Better Refreshment Merchandising* proved without doubt: You don't need $3 million worth of film on the screen, and thousands of dollars' worth of advertising aids, to be a showman. Six feet of the stand, some paper and paste, or cloth and a needle, *plus* energy and ingenuity, can perform *miracles* in dressing up the snack bar and pushing up profits.

Or a jar of popcorn kernels, a handful of bottle-caps, or some gold stars stuck on paper cups—added to the will and instinct for ballyhoo—can excite a buying trend that may double the refreshment take! There's a surprising lot of that kind of talent around; all it needs is an incentive.

The many point-of-purchase people who sent in those entries deserve a lot of credit; first for *doing* that extra something, and then for writing up their activities and *sending* them in.

SALES-ATTUNED ORGANS

AMONG THE theatre circuit house organs that are lively with merchandising ideas are Famous-Canadian's *Ballyhoo* and National Theatres' *Showman:*

Famous Players - Canadian's Dan E. Krendel keeps pushing the importance of refreshments in his *Ballyhoo* house organ. One promotion he quotes is a special kid show at the Capitol in Peterboro, during holiday week. A tie-up with General Mills yielded free plugs over the latter's radio show and Lone Ranger records for prizes.

National Theatres' *Showman* reports how Priscilla Trujillo of the Plaza, Las Cruces, N. M., suggests a king-size drink, whenever she makes a popcorn sale. The Rio Grande picked up the idea and *their* big drink sales soared. Suggests Showman: "At all times the candy girl should pitch king - size drinks; the simple question, 'Large, sir?,' will invariably ring up a sale."

Odeon's JIM HARDIMAN has switched his Circus Boss costume to an admiral's uniform to head the circuit's big 26-week "Better Management Contest." It's all handled in sea-going style, with cash prizes for various activities, and with refreshment merchandising getting a healthy hunk of the prize money.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

William Robinson Named Coca-Cola President

WILLIAM E. ROBINSON was elected president of the Coca-Cola Company at a meeting of the Board of Directors held in Atlanta recently. At the same time H. B. Nicholson was elected chairman of the board and also chairman of the Executive Committee, succeeding Robert W. Woodruff, whose retirement as an officer became automatic on January 1st under the company's employees' retirement plan. Mr. Woodruff will remain a director of the company and chairman of the Finance Committee of the board.

In making the announcement, Mr. Nicholson said that Mr. Robinson was resigning as board chairman of Robinson-Hannagan Associates, the public relations firm which has served the Coca-Cola Company for 16 years. Mr. Robinson, who is widely known as a sales and marketing analyst, became chief executive officer of Robinson-Hannagan after the death of Steve Hannagan. Prior to that he had been the publisher and director of the New York *Herald Tribune,* which he joined in 1936 as advertising director, becoming business manager in 1945 and executive vice-president in 1948. Before that he was advertising director of the New York *Evening Journal.*

It was during his career in the newspaper field that he earned his reputation as a skillful sales analyst and merchandiser. He worked closely with major Manhattan department stores in marketing analysis, sales and advertising programs. He was consulted by national advertisers and agencies on their sales and advertising plans in virtually every category of marketing.

Cardboard Trays for Drive-In Refreshments

CARDBOARD carrier trays designed to hold such drive-in refreshment containers as paper cups, hot coffee cups, ice cream cones, and snow cones, in addition to sandwiches, have been marketed by the Tyson-Caffey Corporation, Wayne, Pa.

The trays are packaged in special dispensing racks, which hold 100 of the carriers in place for loading. After the tray has been filled, it can then be lifted off, leaving the next ready to be used. The manufacturer states that this method "is a distinct advantage over conventional trays which have to be assembled or set up" before they can be used.

The tray has a handle on each side; these are brought together at the top when the tray is filled and ready to go. The flanges will bend at the scored crease with the weight of full cups, it is pointed out.

With an initial order for the carriers the company will supply the dispensing racks free. Literature picturing the trays and listing prices will be supplied upon request (8 Briar Road, Wayne, Pa.).

Theatremen to Endorse Simonin's Seasoning

"POPSIT PLUS," a liquid popcorn seasoning of pure peanut oil made by C. F. Simonin's Sons, Inc., Philadelphia, will be endorsed by leading theatre circuit executives and popcorn suppliers in a "testimonial" program scheduled by the company, according to James A. Ryan, president.

Among the industry leaders taking part in the new public relations program are Will J. Conner, executive vice-president, John Hamrick Theatres, Seattle, Wash.; Philip L. Lowe, Theatre Candy Company,

Maybe it's the weather!

BUT,

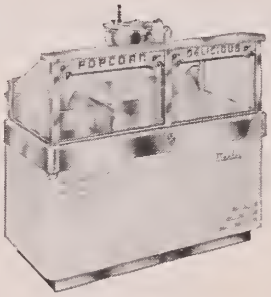
HERE'S THE WILDEST OFFER OF THE YEAR!

Maybe it's because we've got spring fever, but whatever the reason, we're offering you the biggest trade-in on your old popcorn machine you ever heard about.

Manley wants to prove to you the advantages of a new Super Stadium popcorn machine. You will see that this machine consistently turns out huge quantities of the best popcorn your customers ever tasted. The Super Stadium pops 20 to 25 boxes every 2 minutes . . . 30 bushels of profits per hour! Elevator well stores up to 180 boxes.

Manley is determined to prove to you the profit potential of a Super Stadium in your concession . . . so we're ready to give you a ridiculously high trade-in on your old machine. Don't wait another day! Write direct, or contact your Manley representative before we lose our fever.

MANLEY SUPER STADIUM . . . a popcorn machine designed especially to meet the needs of drive-in operators. Low design allows you to fit the Super Stadium right into your present counter arrangement. Write today for all the facts! Manley, Inc., 1920 Wyandotte St., Kansas City 8, Missouri. Address Dept. MPH-455



BIG PROFITS

EVERYTHING FOR THE CONCESSIONAIRE

POPCORN MACHINES
FLOSS MACHINES
WAFFLE MOLDS
POPCORN; BOXES;
BAGS; OILS;
COLORING; SUPPLIES

WRITE FOR 50th ANNIVERSARY CATALOG

CONCESSION SUPPLY CO.

3916 SECOR ROAD TOLEDO 13, OHIO

Inc., Boston; Francis Barnidge, president, Prunty Seed & Grain Company, St. Louis, Mo.; and Larry Goldmeier, president, Poppers Supply Company, Philadelphia.

At the same time the testimonial series is run, a series of advertisements has been scheduled "pointing up the superior qualities of 'Popsit Plus,'" Mr. Ryan said. "Popsit Plus" was created by the firm to fill a need for quality oil with special properties packed in smaller, more convenient containers, he pointed out. A number of years of experimentation preceded its introduction nine years ago.

"Peanut oil, the highest quality vegetable oil produced in the U. S., together with the butterlike flavor, the color and the aroma, 'Popsit Plus' gives popcorn, are the original big features that first sold many refreshment stand and theatre concession operators," Mr. Ryan declared. In addition, it was "one of the first ready-to-pour liquid seasonings packed in easy-to-handle gallon cans," he said.

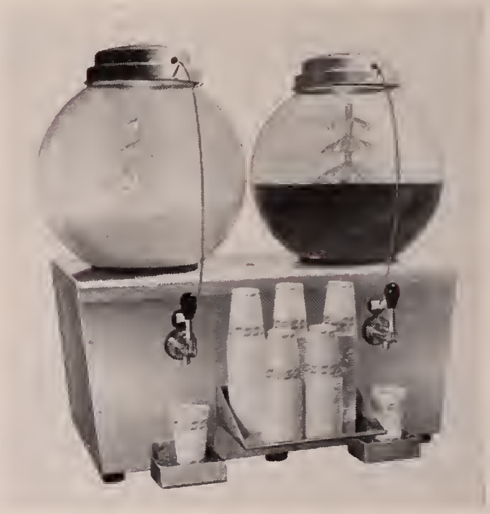
Illuminated and Animated Beverage Dispensers

A LINE of non-carbonated beverage dispensers, equipped for display with both animation and illumination and featuring a model with two flavors, has been announced by Heat Exchangers, Inc., Chicago.

"The Buckingham Twin" (Model DR-75, see photo) has a capacity of 9 gallons in each of its two bowls. It features two separate cooling circuits and one refrigeration system, with cooling from 75° to 42° within 5 minutes or less, according to the manufacturer. The cabinet is of stainless steel, and storage space for 400 cups is provided between the two faucets. The cascade assemblies may be easily removed for cleaning. Equipped with a ½ h.p. heavy-duty compressor, the unit has the following dimensions: 16 by 29 inches and 29 inches high.

Other "Buckingham" models made by the company include single flavor dispensers with a capacity of either 6 or 12 gallons.

In the "Kwik-Kool" line, the company offers an animated model (DR-260) which is also illuminated and has a capacity of 6 gallons. Its dimensions are 10 inches wide by 17 deep and 30 high. The liner, top and faucet are all of stainless steel, and there is Fiberglas insulation. The beverage in the bowl is constantly cooled for continuous draw during peak loads. Top filling is through an 8-inch diameter opening, and there is a front drain for the ice compartment.



"The Buckingham Twin" (Model DR-75)

Large Volume Frankfurter Units and Bun Warmers

FRANKFURTER rotisseries and bun warmers constructed so they can be stacked two or three high to handle large volume business have been introduced by the Dalason Products Manufacturing Company, Chicago. The units will hold foot-long frankfurters and sausages and are adaptable for other sizes also.

Designed to cook up to 555 frankfurters per hour, "Jumbo Bar-B-Frank Model No. 900" will hold 111 average franks. It is

BEST PERFORMANCE OF THE YEAR!

1955 THEATRE SALES Champion HERALD
NESTLÉ'S COCONUT MILK CHOCOLATE
NESTLÉ'S CRUNCH MILK CHOCOLATE
with ALMONDS NESTLÉ'S MILK CHOCOLATE with ALMONDS
MILK CHOCOLATE NESTLÉ'S NESTLÉ'S MILK CHOCOLATE

NESTLÉ'S® bars acclaimed by best critics— your customers!

COCONUT—new star! Rich milk chocolate packed with crisp toasted coconut.

CRUNCH—all-time favorite! The fans really go for this crunchy milk chocolate bar.

ALMOND—sure winner! Nestlé's rich milk chocolate with fresh roasted almonds.

MILK—big hit! Nestlé's exclusive flavor, the standard of quality for all milk chocolate.

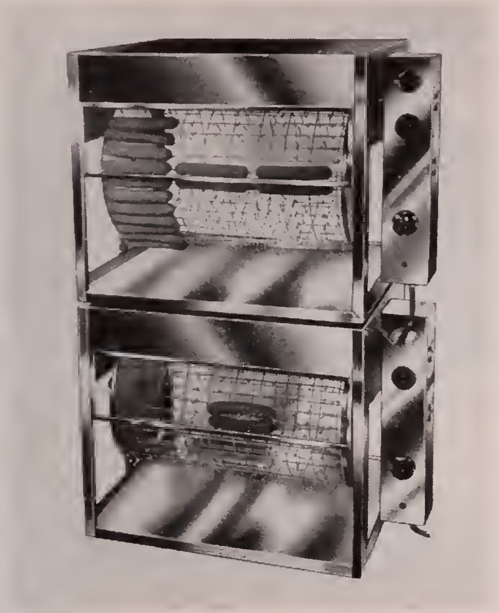
Packed 100 bars to the case

Milk, Almond and Crunch available in 5¢, 10¢ and larger sizes. Coconut 10¢ size only.

THE NESTLÉ COMPANY, INC., 2 WILLIAM ST., WHITE PLAINS, N. Y.

19½ inches high; 27 inches wide and 17 inches deep. The "Jumbo Bun Warmer Model No. 905" has a capacity of 100 buns and is designed to process 1,000 per hour. A drawer type unit, it has a water reservoir and a thermostat. Its dimensions are as follows: 10¾ inches high, 25 inches wide; 17 inches deep.

The company also has a standard unit combining the rotisserie and bun warmer. It has a capacity of 48 average frankfurters and 36 to 48 buns. It is 22 inches high; 21 inches wide and 14½ inches deep.



Dalason Model No. 900 stacked two high.

All models are constructed of stainless steel and equipped with a Robertshaw thermostat and a Dalgrid Infra-Red unit. The parts are easily removable for cleaning. Operation is at 110-120 volts, 60 cycle a.c. with a standard lock plug complete and ready to use.

Two Appointments for Automatic Canteen

NORVAL B. RADER has been elected assistant to the chairman of the board and Maurice Glockner has been named vice-president and director of purchasing for the Automatic Canteen Company of America, leading manufacturer of vending equipment, which recently merged with the Rowe Corporation, pioneer in the manufacture of vending machines. The announcement was made by Nathaniel Leverone, Automatic Canteen chairman.

Maurice Glockner

Prior to joining the company, Mr. Rader was vice-president of Acme Visible Records, Inc., manufacturer of business record

Q

*

Does your present popping oil have all these features?

☐ Made of Pure Peanut Oil
☐ Butterlike Flavor
☐ Golden Color
☐ Requires No Melting
☐ Easy to Pour and Measure
☐ Flash Point Over 650°
☐ No Fire Hazard
☐ Always Ready-to-Use
☐ Fries Hamburgers, Potatoes, Shrimp, etc. with delicious flavor and color

A

* Only if it's popsit plus!

NO OTHER SEASONING AT ANY PRICE OFFERS ALL THE ADVANTAGES OF POPSIT PLUS. No wonder it's America's best selling popcorn oil—preferred by more theatres, carnivals and outdoor operators because it does the best job. Try Popsit Plus in your own refreshment stand . . . your local distributor will gladly give you a sample supply.

ONE GALLON
27 LBS.
popsit plus!
LIQUID POPCORN POPPING OIL
CHOICE PEANUT OIL ARTIFICIALLY COLORED AND FLAVORED

popsit plus!

It's Digestible! Made Only of Pure Peanut Oil

Liquid Popcorn Seasoning
made by
C. F. Simonin's Sons, Inc.
Phila. 34, Pa.

systems. He joined Acme in 1950 as assistant to the president and was elected vice-president in charge of operation in 1951. Before that he was manager of passenger sales for United Air Lines with headquarters in Chicago. Shortly after graduating from the University of Washington in 1929, he joined the Boeing System, predecessor of United, in the operating department and was soon transferred to the sales department. He managed the Portland, Ore., and San Francisco offices as district sales manager and was named Eastern sales manager in 1942. Mr. Rader served with the Marine Corps during World War II and was discharged with the rank of major.

Mr. Glockner has had long and varied experience in merchandising and purchasing. For 18 years he was with the Schine organization and served in many divisions, including real estate, mail order, retail stores and the concession business. From 1951 to 1954, he was with the ABC Vending Corporation as general manager of its metropolitan divisions and the drink division. Mr. Glockner graduated from New York University in 1929 and was elected to Phi Beta Kappa in his senior year.

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PIZZA OVENS WIN APPROVAL

Electric pizza ovens made by the Harvic Supply Corporation, New York City, have received approval from Underwriters' Laboratory, making them the first ovens devoted exclusively to baking pizza to earn this award, according to an announcement by the company. The models affected are No. E-112, which has a single deck and bakes 12-inch pies; E-116, a single unit for 16-inch pies; and ES-216, a two-deck unit for 16-inch pies. The company also manufactures gas pizza ovens and pizza oven stands.

Better Refreshment Merchandising Advertiser's Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

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2—THE COCA-COLA COMPANY	48
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REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv.
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name .... **Theatre** ....

Address ....

"Instant" Cocoa Made in Bulk and Envelopes

AN "INSTANT" hot chocolate preparation, packaged both in individual envelopes and in bulk quantities, has been marketed by C. J. Van Houten & Zoon, Inc., New York manufacturers of chocolate candy bars.

The "Quick-Serve" cocoa is described as a blend of Van Houten Dutch Process cocoa, defatted milk solids and finely ground cane sugar, carefully prepared and manufactured. It has a high degree of solubility, according to the manufacturer.

VAN HOUTEN'S
VAN HOUTEN'S INSTANT COCOA

The bulk quantities in which the cocoa is available are as follows: 2 pound bags and drums containing 25, 50 and 100 pounds each.

Line of Venders for Hot or Cold Cups

A LINE OF cup venders, available in three models with a choice of 1c, 5c or 10c operation, has been introduced by the Steel Products Company, Cedar Rapids, Iowa. Trade-named the "E-Z-Way Cup Venders," the units are equipped to hold standard beverage cups, with models for both hot and cold types.

For cold cups there are models for both 7 and 9-ounce sizes, the former having a capacity of 175 and the latter 110. A third model will hold 110 7-ounce hot cups.

All the vending models have a top loading tube with a locked cover and an indicator to show when they are empty. The enclosed cup dispensing area is of stainless steel, and the door is self-closing. The venders are constructed of welded steel with a baked enamel finish. They can be mounted either on a wall or cabinet.

EQUIPMENT • ARCHITECTURE • MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

Carpet Selection for Visual Impact

How to Avoid Liability in Handling Disorderly Patrons

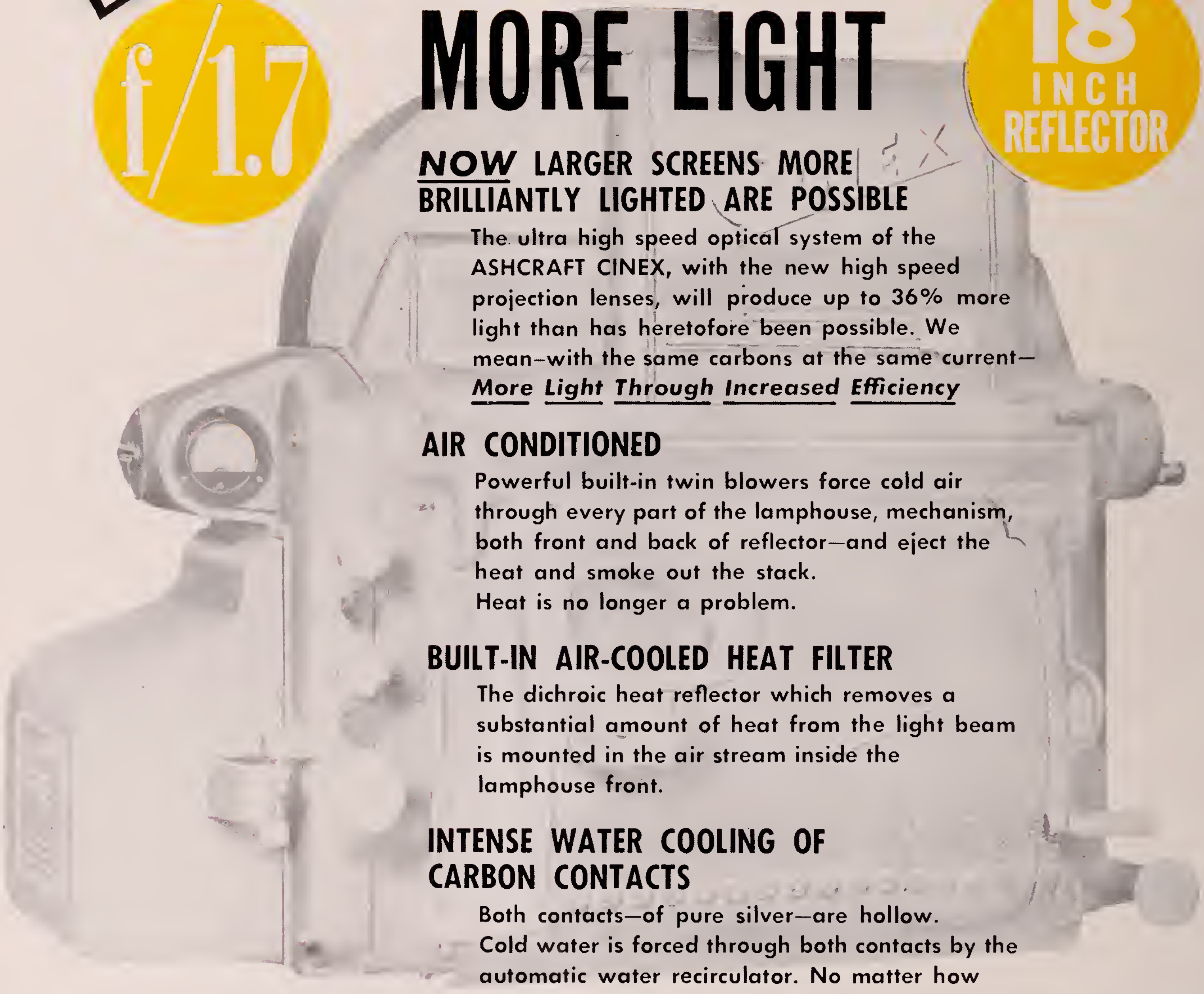
APRIL 1955

THE WORLD'S MOST POWERFUL PROJECTION LAMP!

ASHCRAFT CINEX

f/1.7

18 INCH REFLECTOR



MORE LIGHT

NOW LARGER SCREENS MORE BRILLIANTLY LIGHTED ARE POSSIBLE

The ultra high speed optical system of the ASHCRAFT CINEX, with the new high speed projection lenses, will produce up to 36% more light than has heretofore been possible. We mean—with the same carbons at the same current—***More Light Through Increased Efficiency***

AIR CONDITIONED

Powerful built-in twin blowers force cold air through every part of the lamphouse, mechanism, both front and back of reflector—and eject the heat and smoke out the stack.
Heat is no longer a problem.

BUILT-IN AIR-COOLED HEAT FILTER

The dichroic heat reflector which removes a substantial amount of heat from the light beam is mounted in the air stream inside the lamphouse front.

INTENSE WATER COOLING OF CARBON CONTACTS

Both contacts—of pure silver—are hollow.
Cold water is forced through both contacts by the automatic water recirculator. No matter how hot the arc, the contacts are always cold.

CINEX 170 IS THE FIRST AND ONLY

ALL PURPOSE PROJECTION LAMP

60,000 LUMENS WITH WIDE APERTURES — *PREPARE YOUR THEATRE FOR THE FUTURE*

U. S. Distribution through INDEPENDENT THEATRE SUPPLY DEALERS
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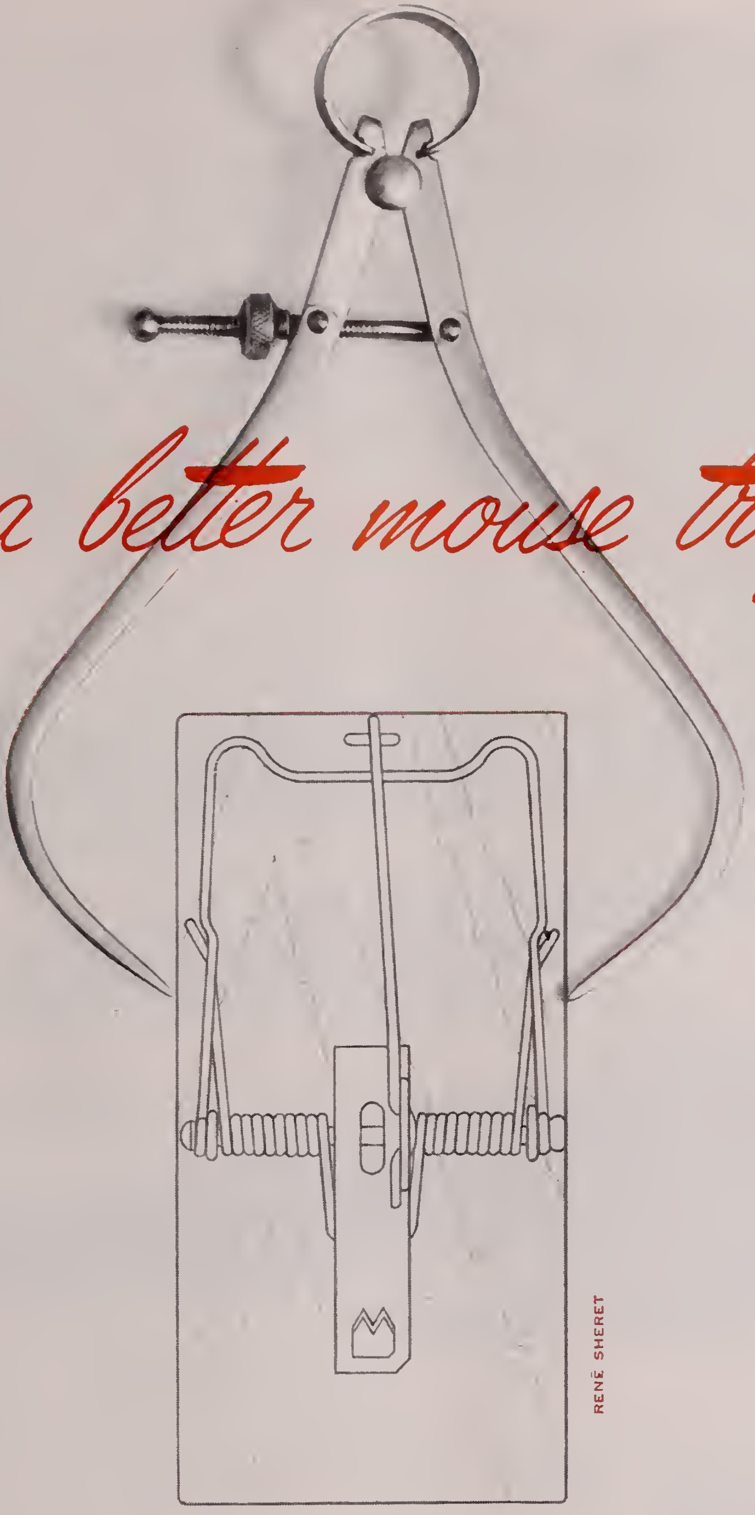
36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY 1, NEW YORK


"Build a better mouse trap..."
RENÉ SHERET

PANAVISION manufactures the ULTRA PANATAR and SUPER PANATAR lenses. These are the world's finest and most widely used variable anamorphic projection attachments.

PANAVISION manufactures the superb MICRO PANATAR anamorphic optical printing units, which are now standard equipment in most major motion picture studios and in the better laboratories.

PANAVISION manufactures these optical components to the higher standards necessary for proper large screen presentation. It is no wonder the industry beat a path to our door.

PANAVISION

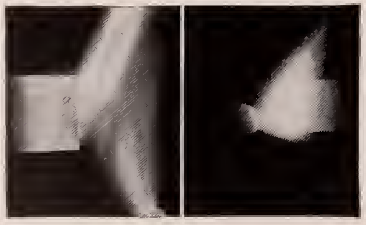
FOR ADDITIONAL INFORMATION: PANAVISION, INC • ROBERT GOTTSCHALK PRESIDENT • LOS ANGELES 25, CALIFORNIA • GRANITE 74216

NATIONAL
TRADE-MARK
CARBONS
1000% BRIGHTER...
IMPROVING ALL THE TIME!

THE NEED FOR MORE and better projection light began with the first "flicker" and grew as the industry grew. From the very beginning, "National" carbons have satisfied projectionists' demands for brighter, whiter light and slower, steadier burning.

SINCE "NICKELODEON" DAYS, the brightness of "National" projector carbons has been increased more than 1000 per cent! And, today, with giant screens becoming almost universal, arc-carbon progress continues to meet the challenge.

FOR EXAMPLE, the new "Suprex" 8mm carbon, latest in a long series of recently improved "National" carbons, provides *15% more light* and a higher color temperature than its predecessor — at *no increase in cost!* Yes, the picture *is* light... and with "National" carbons you are sure of getting it in fullest measure.



THE PICTURE IS LIGHT... GIVE IT ALL YOU CAN with "NATIONAL" CARBONS

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY

A Division of Union Carbide and Carbon Corporation • 30 East 42nd Street, New York 17, N.Y.

Sales Offices: Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco
IN CANADA: Union Carbide Canada Limited, Toronto

Maximum Illumination

OF

LARGEST SCREENS

WITHOUT

FILM DAMAGE!

Exhaustive heat and light tests prove conclusively that with the

NEW MOTIOGRAPH WATER-COOLED FILM GATE AND APERTURE COOLING BLOWER

(1) Film does not buckle even when run for four consecutive 20-minute periods!

(2) Gate temperature held at only 5° above room temperature (as opposed to a temperature of 190° for a non water-cooled gate). Immediate rethreading possible without burned fingers.

These tests were run on Motiograph AAA projectors equipped with 52° shutter blades and high-intensity reflector type arc lamps burning rotating positive carbons at 135 amperes and WITH NO FILTER.

These water-cooled film gates and aperture cooling blower are now available on new Motiograph AAA projectors, and are also obtainable for Motiograph AAA and AA projectors presently in use.

See Your Motiograph Dealer, or—

EXPORT DIVISION
(Except Canada)
Frazar & Hansen, Ltd.
301 CLAY STREET
SAN FRANCISCO 11, CALIF.

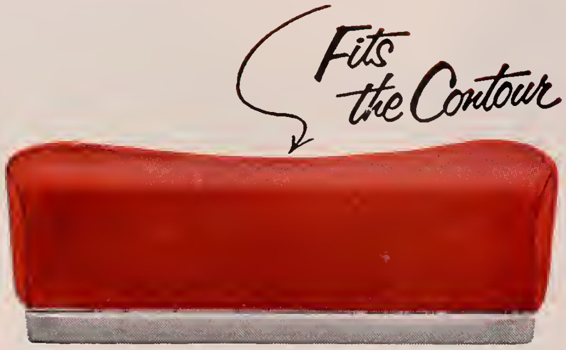
Write Today for Free Literature

MOTIOGRAPH, *Incorporated*
"Since 1896"
4431 WEST LAKE STREET • CHICAGO 24, ILLINOIS

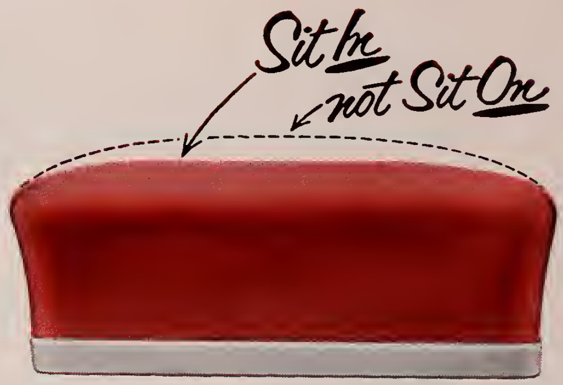
We've added even MORE

A Choice of Two Luxurious Cushions

The New
"CONTOUR"
Formed Rubber Cushion



The New
"SIT-IN"
Coil Spring Cushion



The new CONTOUR conforms to the contours of the occupant's body . . . assuring utmost comfort regardless of how he shifts his weight or position. Extra comfort is provided by the resiliency of three inches of formed rubber over helical construction springs.

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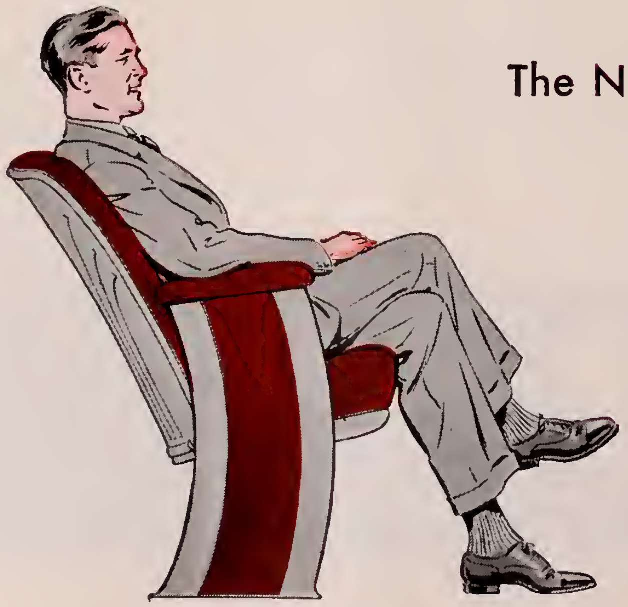

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Union City, Indiana, U.S.A.

Better Theatres

For APRIL 1955

GEORGE SCHUTZ, Editor

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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The Plans of Mice and Men

In a statement to the trade press, Merlin Lewis, executive secretary of the Theatre Equipment and Supply Manufacturers Association (Tesma), has observed that some manufacturers have been "injured by stories appearing recently about new types of equipment which are largely in the planning stage, and which have no chance of reaching the market during 1955 and probably not in 1956 if they ever are perfected to the stage that they will be offered for sale."

Mr. Lewis cites a certain story concerning a projector, published as "exclusive" by one of the industry's papers—not, as it happened, a Quigley publication. Investigation by Mr. Lewis, the statement continues, "indicates that although the reporter was told the facts as he so very interestingly reported them (after a very thorough checking with his source, who is a high executive of the company concerned) there are some mild deviations."

Mr. Lewis relates that he found the projector to be only in a preliminary planning stage, and points out that specifications would yet have to be developed in working drawings, and that a model would have to be fabricated, by hand, for testing purposes, all of which would require a great deal of time, with actual production, at least in quantities permitting a price reasonable for most theatres, extremely problematical.

The statement offers a couple of other examples, found in prospective developments in equipment which were reported three years ago and haven't eventuated yet in a marketed product. Nevertheless, it is asserted, exhibitors who needed equipment of those kinds put off buying any in anticipation of the better types reported to be in development.

•

That reports in the press can influence decisions is certainly not difficult for an editor to understand. In fact, he is likely to insist upon it. Accordingly, if he is the responsible journalist he should be, and as most editors are who remain long connected with a reputable publication, he seeks out all of the facts available and names his authority for them.

It would be presumptuous indeed, however, for him to evaluate the newsworthiness of facts according to decisions that might be based upon them. It is that sort of thing which leads to "angled" reports, and to suppression of news, practices which are the very negation of a reliable press. The only proper guide is the truth.

What Mr. Lewis here appears to be dealing with is the well established privilege of people to change their minds. Unexpected difficulties can force them to. Ordinarily they don't make any statements to the press when that happens. It therefore behooves one to check up on the actual situation obtaining at the time one wishes to make a decision, and it seems quite probable that a businessman is pretty likely to do that. It is difficult to imagine him holding, without further inquiry, to an important decision based on a report months or even several weeks old.

A lot of things can happen to change the story, and we all know they often do.

—G. S.

• A simple modern pattern from the A. & M. Karagheusian Gulistan line. Its rounded forms in a small repeat adapt it to areas of limited size.

• A modern stylization of floral forms gracefully blended and moderately scaled, in another Wilton fabric from the Karagheusian contract line.

• A pattern of interesting abstract forms especially effective in medium-to-large spaces. This is a fabric of Alexander Smith Crestmont grade available in all-wool or wool-viscose.

Choose carpeting for visual impact

Citing considerations of selection which become the more important as new floor fabrics are relied upon to effect a fresh, modern interior.

WITH CARPETING so important a factor in theatre remodeling programs to remove shabbiness and give the building interior a modern, fresh appearance, the considerations which enter into its selection merit special attention at this time. In short, it is not a matter to be dealt with merely on the price level. To do so could very well defeat the purpose of the installation ultimately.

Actually carpeting in the theatre is "stock in trade," for the theatre operator is "selling" carpeting. He is doing so in the sense that it is a major contribution to the atmosphere that he is always endeavoring to create for the comfort and emotional stimulation of his patrons.

To the theatre operator, therefore, such matters as lustre, pattern, and coloration, and "softness-under-foot" are really practical affairs of business. The extent to which they enter, in any instance, into the general theatrical scheme and particular decorative style is a basic factor in determining whether or not one has got 100 cents in value out of each dollar expended.

The other factor is durability. Beauty and durability are the two fundamental components of quality. And quality of course determines the price.

HIGH QUALITY DEMANDED

In purchasing carpeting for a home one can often juggle the various rooms covered in the budget with considerable latitude—choosing the best that can be afforded for the living room, while keeping within the total allowable expenditure by "cheating" on rooms less conspicuous and less used. But the theatre seldom allows such tricks. Occasionally a lounge (most likely to be found in a theatre serving a refined residential section) does not really require carpeting of the density and quality of wool needed in foyer, standee and aisle areas. In general, however, the theatre requires a high level of quality throughout if it is to contribute all that carpeting can bring to the emotional effect of the interior and continue to do so over a period of years.

In the long run it costs as much to install low-grade carpeting as it does the best. Low-grade carpeting, however, soon becomes shabby in the heavy-traffic areas, and sectional replacement is necessary, which many times will be found to cause a spotty appearance.

The only real bargain in theatre carpeting is a pattern which is beautiful in itself and also in its precise relationship to the architectural or decorative style of the area it occupies, wrought in a grade of weave which, if installed and maintained properly, can retain this beauty consistently over a substantial period of years.

FACTORS OF DURABILITY

The physical characteristics which mean durability—except to the extent that structural quality may be reflected in the beauty of the fabric—are distributed throughout the structure of the carpeting. No one of the factors involved—the number of pile ends per unit, rows of yarn tufts per inch, pile height, pile yarn, etc.—alone determines quality. In carpeting manufacture they are all adjusted to each other to produce a certain quality in a certain weave, and while two pieces of carpeting of the same type of weave may be quite differently constructed, they may be found to be equally durable.

To a certain extent, however, the durability of a carpet is indicated by its "feel" —that is the pile gives a sense of relative thickness and resilience if the carpet is of good quality. Pile height is important, but certain heights are characteristic of certain weaves; therefore the pile height is not a general criterion. What a feeling of soft thickness, yet of firm resilience, usually reflects is pile density, which means the

• Stylized tropical leaves in an over-all design (regularly grey and tan on teal blue) needing liberal space for best effect—another Smith Crestmont fabric.

• An effect of elegance achieved in a floral scheme of modern feeling, with a scale suggesting large areas. This is a Leedom Wilton exclusive with RCA.

• A distinctive modern design with a field dominant enough to adapt it to space of almost any dimensions. This fabric is another Wilton of the RCA line.

amount of yarn per unit of fabric. That in turn means an adjustment between the number of pile ends, the number of rows and the thickness or "fullness" of the yarn. While density is important, the ability of the pile "to take a beating" also depends upon the support given by the backing.

When all of these several quality factors have been adjusted to each other to create a carpet which, in its particular weave classification, has a certain degree of durability, it belongs to a specific price level. Generally speaking, price is a dependable measure of quality.

IMPORTANCE OF "SCALE"

Of further considerations in carpet selection that of "scale" often seems to get less attention than design, coloration or price. Yet, as carpet experts have pointed out, the relation of pattern size to room size is one of the important elements in the success of an installation. And it is a factor easily satisfied, if one takes the pains to do so, from the hundreds of patterns in the lines of principal makers.

In carpeting, scale is determined fundamentally by the size of the "repeat"—that is the distance between the beginning of one figure or system of figures, and the beginning of the next one. Generally speaking, in selecting patterned carpeting, broad areas should be given a large repeat, restricted areas a small repeat.

Unless the theatre itself is small, its floor plan is likely to be cut up pretty much into relatively large and small plan divisions. Obviously it is not practicable to vary the carpeting according to each definite division. Indeed, in many cases, particularly those of theatres of especially compact plan, this would be undesirable from even a decorative point of view, since it is better to reduce as much as possible the effect of structural barriers, and carpeting can do much to create a sense of unity and "flow" from lobby or vestibule to the seating area in the auditorium.

In quite a few theatres, however, some variation in the carpeting is more or less advised. Most often it is lounge space which calls for a floor treatment different from that of the main traffic areas. In lounges, of course, the variation may also be dictated by the difference in the general style of the lounge from that of the foyer, auditorium, etc., but it is often advised by the difference in scale alone. Here the scale factor may be easily dealt with by employing a design of entirely different character from that elsewhere.

Other areas sometimes calling for a pattern of a different scale, such as corridors on upper and lower levels and possibly the stairs leading to them, may be amenable to similar treatments. When they are not, as when the plan and interior design do not offer a "natural break" in the continuity of the floor covering, the scale problem may be met by laying the same pattern in a different scale. (Some few patterns are stocked in more than one scale, either in the same width, or with the smaller scale, in, say, three-quarters, and the larger in 36-inch width.)

For changing to a different pattern in these traffic areas—*not lounges*—stairs offer a "natural break," with the change being made either on the stairs themselves (which the width of the steps may suggest), or at the beginning of the lower or upper floor. Where upward stairs are a fairly prominent element of a main foyer scheme, the "break" is most natural at the beginning of the upper level rather than at the stairs themselves, which may suggest a scale for the main foyer somewhat smaller than otherwise might be selected, so that the

(*Continued on Page* 25)

• The charm of traditional floral design in a densely figured Mohawk Wilton adapted to small-scale usage. Flowers are regularly beige, salmon and green on wine ground.

• Decorative devices of America's Southwest in a pattern of boldly linear effect. This is a Bigelow-Sanford Saxony regularly in shades of grey or green, with brown.

How to Avoid Legal Liability in Stopping Misbehavior of Patrons

An explanation of law applying to maintenance of proper order in a theatre, as laid down by higher courts in recent damage suits, in an article prompted by an apparent increase in such litigation.

By **LEO T. PARKER**
Member of Ohio Bar

MORE AND MORE theatre owners and managers and employees are asking, "When and under what circumstances may boisterous and disorderly patrons, particularly children, be ejected from a theatre without damage liability?"

The No. 1 precaution is: Do not admit, without adult escort, children of an age at which they cannot be expected to distinguish between right and wrong. As for older children who appear normal, if one of them becomes disorderly, offer to refund the money paid for admission and quietly ask him to leave. If necessary, call a municipal police officer, who may use his official police power to settle the situation. (See Memorial v. Quin, 201 S. W. [2d] 694.)

During the past few months, higher courts in different localities have rendered several outstanding decisions involving the liability of theatre operators in the ejection of patrons from theatre premises. This is a review of the important cases to enable theatre owners and employees to know exactly what and what *not* to do in order to avoid heavy liability from this source.

It is important to appreciate that the measure of compensatory damage in a suit against a theatre owner for an assault committed by an employee while ejecting either an adult or a child, is much the same as in other suits for injuries to an individual, and an adverse verdict may include recovery for pecuniary loss, physical injuries, consequent pain and suffering, and medical and other pertinent expenses. Also, *many courts have held that additional recovery may be had for wounded feelings, and humiliation.*

PRIVILEGES CONFERRED BY ADMISSION TICKET

If the theatre patron is in the wrong, and a theatre owner, manager or employee *rightfully* ejects him, there can be no recovery.

In the leading case of Texas v. Woodward (53 S. W. [2d] 92), it was shown that a patron offered a ticket, whose validity was in doubt. The company employee refused to accept the proffered ticket and notified the patron, in the presence of others, that he must pay cash or leave, and threatened the patron with arrest.

The patron later filed suit against the company for $10,000 damages for mental humiliation and suffering he endured from the statements made by the company employee and by being lowered in the estimation of spectators.

In holding the patron *not* entitled to a recovery, the court said:

"It will be noted that his suit was not for injury to either his person or property, but was entirely for mental suffering he was subjected to as a result of conduct of employee of appellant (company) in demanding in the presence of others that he pay again, or leave, in threatening if he did not do that to arrest him, and in describing him as 'hard-boiled.' It is held that 'actual damages' cannot be recovered for mental suffering where there is no physical injury, no injury to property, nor other element of actual damages."

Also see Capital Theatre Company v. Comton (54 S. W. [2d] 620). The testimony in this case showed that one afternoon a girl, who was a few days under twelve years of age, purchased a theatre ticket at the lower price for children under twelve. The doorman informed her that she would have to obtain an adult ticket. He believed that she was over twelve.

The girl told this theatre employee that she was *under* twelve, but he refused to believe her and refunded the admission price paid for the ticket and quietly requested the girl to leave. The girl left without further argument.

Later she sued the owner of the theatre to recover heavy damages on the grounds that she had been ejected from the theatre unlawfully. She testified that she was made nervous for a considerable time afterward.

The testimony showed that no undue force had been exerted to eject the girl, and further that the price paid by her for admission had been refunded. No valid law prohibits theatre owners from refunding the ticket purchase price to patrons and requesting them to leave for reason; nevertheless, the lower court held the theatre owner liable. A higher court reversed this decision, however, and said:

"The ticket is a mere license revocable at the will of the proprietor, or his agent, who may decline to permit the holder to enter, or remove him after he has taken his seat, and unless the denial of admittance or the expulsion of the holder is accompanied by insult or the use of more force than is reasonably necessary to accomplish the purpose, the proprietor incurs no liability beyond the price of admission."

For further comparison see Baskett v. Banks (45 S. E. [2d] 173). Here a theatre owner was held liable in heavy damages apparently because he did *not revoke the admission ticket and repay the patron* before ejecting him with unnecessary force.

The testimony of a number of theatre patrons seated in the theatre was to the effect that the manager struck the patron repeated blows on the head and face and, with the assistance of another theatre employee, ejected the patron with "great force and violence." In holding the theatre owner liable, the higher court said:

"There was no evidence that the defendants (theatre owner) revoked or undertook to revoke the license conferred by the admission ticket prior to the infliction of the injuries complained of."

VILE WORDS ARE NO EXCUSE FOR VIOLENCE

According to a leading higher court decision, strong, vile, insulting and like words of a theatre patron gives the theatre proprietor no legal right to assault him or otherwise to use undue violence or force when ejecting him. In Shramek v. Walker (149 S. E. 331) the court held an injured patron entitled to $3,500 damages, stating the following important law:

"If a man strikes another and inflicts a

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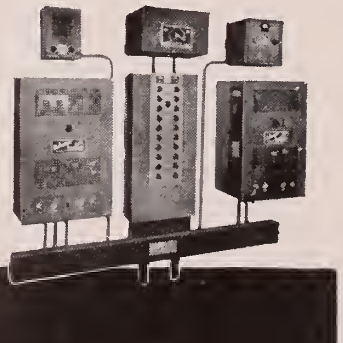

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ONE OF the most difficult duties of theatre management is the maintenance of those conditions of order in an audience that are necessary for concentration on the performance. When attention is diverted from the screen, important words or action of the story may be lost, and in any case the illusion is broken. Except in instances of persistent interference, and of outright misconduct, management can do little beyond providing an atmosphere of refinement and having ushers in evidence, but these can be quite effective.

Direct and sometimes physical methods are required when a disturbance is caused by a drunk, or an arrogant mental misfit, or mischievous youngsters, including teen-agers. And one of that weird type of male known as "the creep" may require firm individual action. Tact should be tried, of course, but it can be expected often to fail, and then management is up against a situation that can get it into legal trouble, with injury to feelings just as valid as injury to the body as a basis of a claim for damages, whether the patron is an adult or a child.

Children are important as patrons of a motion picture theatre, not only for their immediate contributions to income, but also for their development into adult patrons. At their own Saturday matinees they can be allowed some freedom of behavior—their restlessness and occasionally boisterous reactions to the performance cannot be squelched altogether, and why should they be?—it's the "children's hour" in the theatre. Rowdyism can be prevented, however, as it should be, so that the "nice kids" can enjoy the show, also to keep wear and tear on seating at a minimum—and most important of all, to prevent injury to the children themselves. A child does not need to be severely bumped or cut to be a potential party to a suit for damages; fright is sufficient cause of action if it can be said to have brought on extreme nervousness or other illness.

Some managers who make much of the Saturday "kiddie matinee" have found a friendly talk before the start of the show an effective means of inducing the youngsters to be little ladies and gentlemen. That and consistent policing of the aisles can create a reputation that the management, while anxious to have the kids have a good time, doesn't allow any monkey-business.

To maintain that reputation may require ousting a boy or two now and then. A firm warning should come first, but one is enough—two or three only imply that you don't really mean it, making removal that much harder should it prove necessary. The order to leave should be given, not harshly, but firmly: "You boys have been cutting up enough. I warned you. Now you'll have to leave." No case of humiliation can be built on that language and manner. Physical persuasion may be used when absolutely necessary without incurring legal liability, but violence is too hard to keep within safe bounds to be resorted to until verbal measures have been completely exhausted.

battery upon another, and can show a lawful excuse for it, he is not liable. Now it is also a principle of law that words are never a sufficient or lawful excuse for a battery. It does not matter how insulting or opprobrious the language may be, the law does not recognize that words are sufficient provocation to justify an assault.

"If, however, one goes to a place of that character (theatre) and he so conducts himself as to become offensive to the proprietor of that establishment, the proprietor has the right to eject. Now how must he eject him? He must proceed, first, by ordering him to leave the premises; if he declines to go, and does not go, he must first use gentle means, and lay his hands upon him gently. If he resents and refuses to go, the proprietor of the establishment may use whatever force is necessary to eject him; but he must not use more force than is necessary."

So, therefore, this higher court and many other higher courts have established the law, as follows:

A theatre manager, or other authorized employee, may *without liability* eject from a theatre an adult patron, or a child of sufficient age to realize good conduct from bad conduct, who is unduly boisterous, or who violates reasonable rules, or who refuses to purchase a ticket, or who is a source of danger to other patrons.

However, under no circumstances may a patron, whether an adult or child, be ejected with undue force, unless first he is requested to leave the premises and he refuses to do so. Then the theatre proprietor, manager or employee may attempt to eject him with the *least force* possible, and later, if it is necessary to utilize extreme force, such force may be used.

Hence, in order that a theatre owner or corporation shall be relieved of liability for forcibly ejecting a patron, the testimony must show that the degree of force used to eject the patron was *necessary under the circumstances*. Otherwise, the theatre owner or corporation is liable.

YOU MUST PROTECT INNOCENT PATRONS

All higher courts agree that a theatre owner or corporation is not liable as an insurer against injuries to other patrons caused by a dangerous patron. However, a plain duty rests upon theatre employees to protect patrons, so far as possible, by the exercise of a high degree of care, from violence and insults of other patrons.

Hence, when injury of a patron should be anticipated, the theatre employee, in the performance of this duty, should take proper measures to protect patrons. Failure to do so always will result in the theatre owner or corporation being liable.

For example, in Kerrville Inc., v. Williams (206 S. W. [2d] 262), it was shown that an employee permitted a patron named Sommers to enter the premises while he was in a visibly intoxicated condition. The employee failed to eject him. Soon Sommers began drinking from a bottle of whiskey and violently grabbed a woman patron, Williams, around the neck and choked her, kicked her and struck her on the chest.

Williams sued for heavy damages, contending that she had sustained serious, pain-

(*Continued on page 40*)

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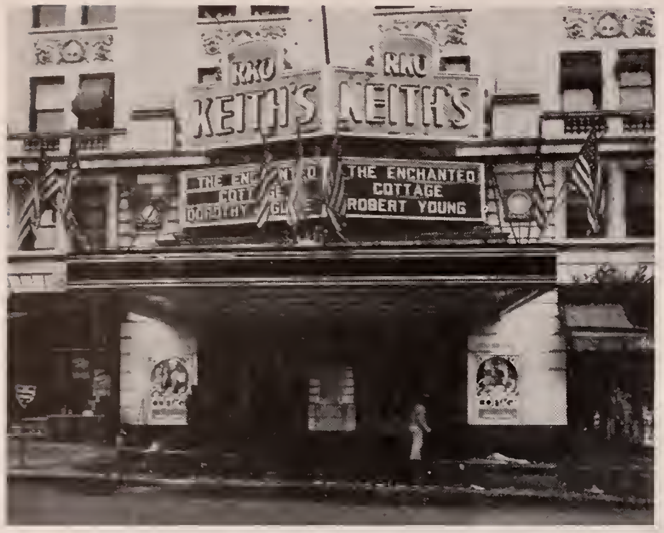
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RKO
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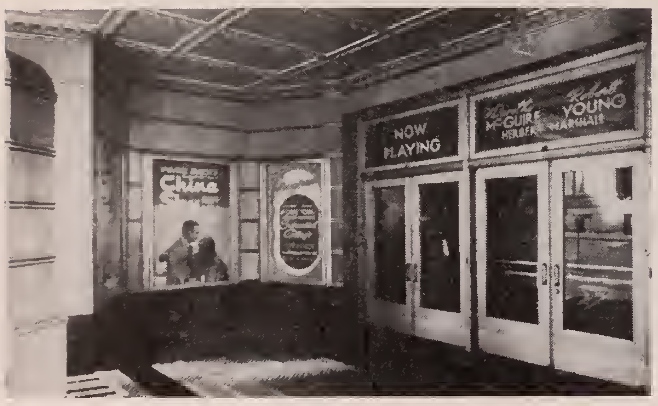
ROBERT YOUNG

RKO Keith's theatre in Washington, D. C., erected in 1915, has been given an up-to-date look through an extensive remodeling program, which included rearrangement of the foyer structure for more convenient entrance into the auditorium. The theatre is located in downtown Washington on 15th at G Streets (see view below). The transformation is described and pictured here.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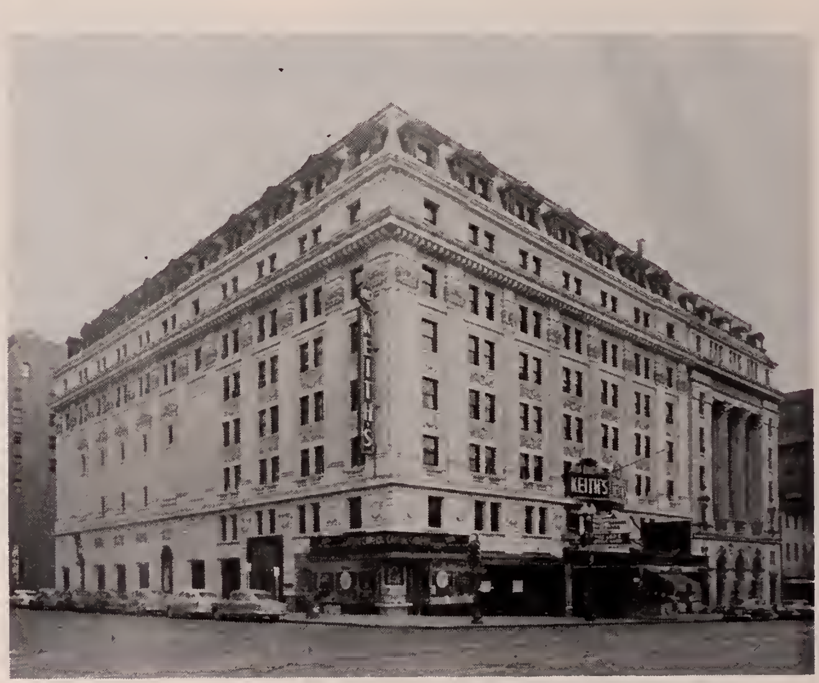
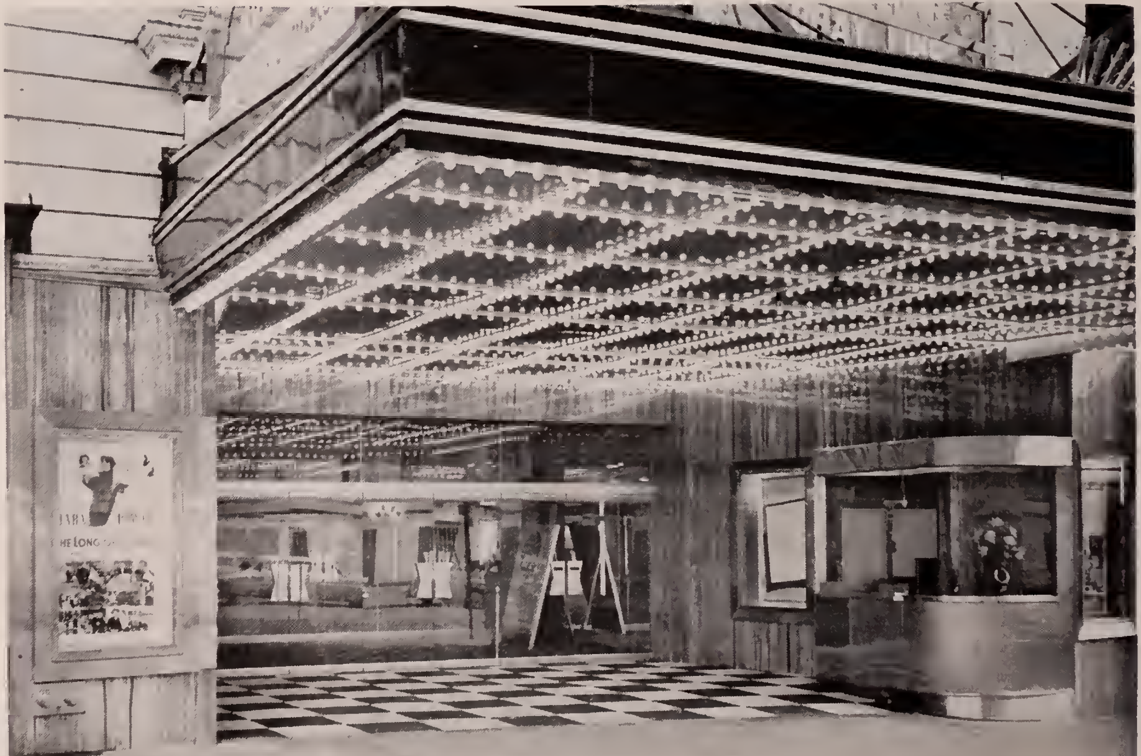


THE FRONT: In the front area the theatre has been given an open and inviting atmosphere by removal of the box-office from the center, new treatment of the walls and installation of all-glass Herculite entrance doors which provide an unobstructed view of the lobby and foyer from the street. (See "before" photos above.) The new box-office (right) has been placed on the south side of the entrance; constructed of glass and stainless steel with a lighted egg-crate ceiling, it has two windows in order to expedite the sale of tickets. The walls in the front and the exterior vestibule have been redone in imported Greek Cipolin marble with a white background and vertical veining. The floor has been covered with a red rubber and vinyl material.

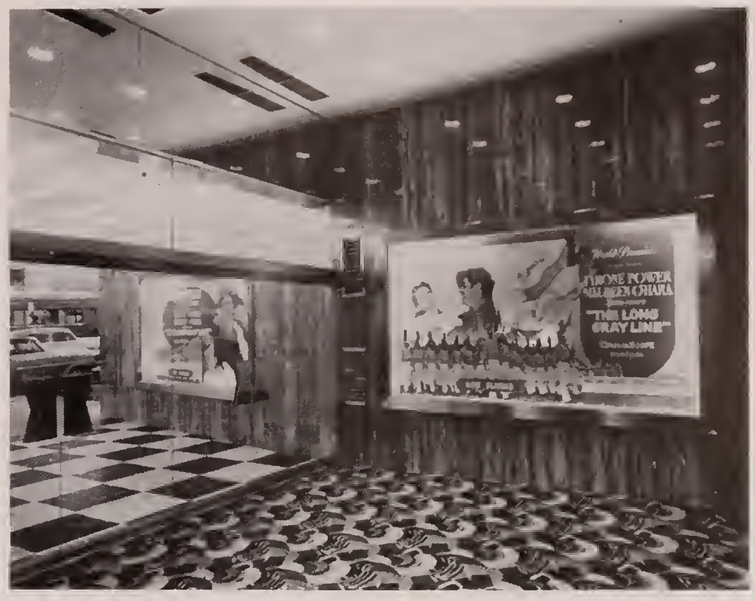


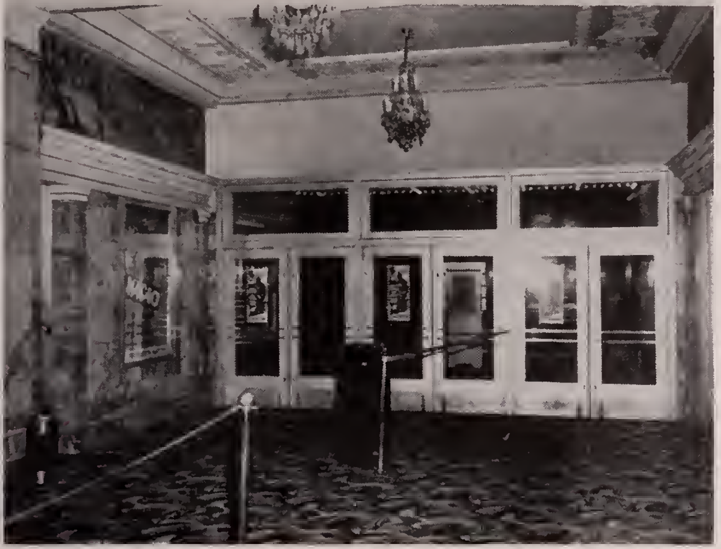
in Washington, D.C.

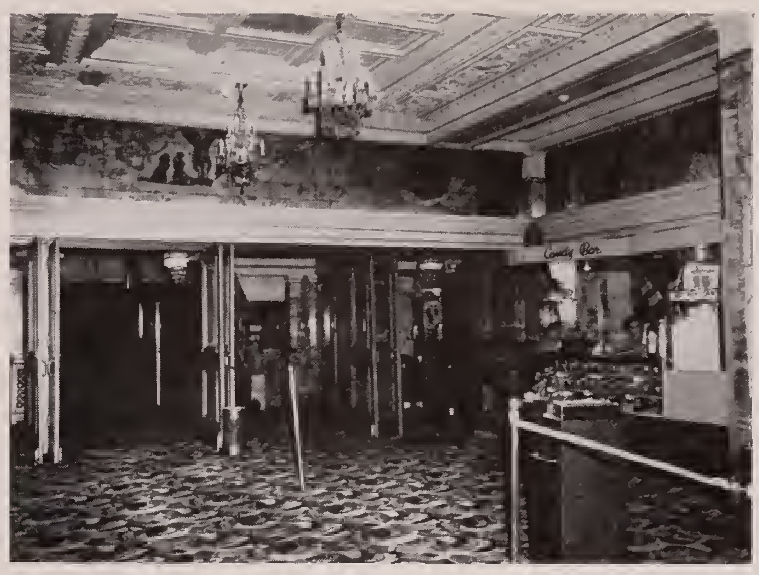
Architect for the Remodeling:

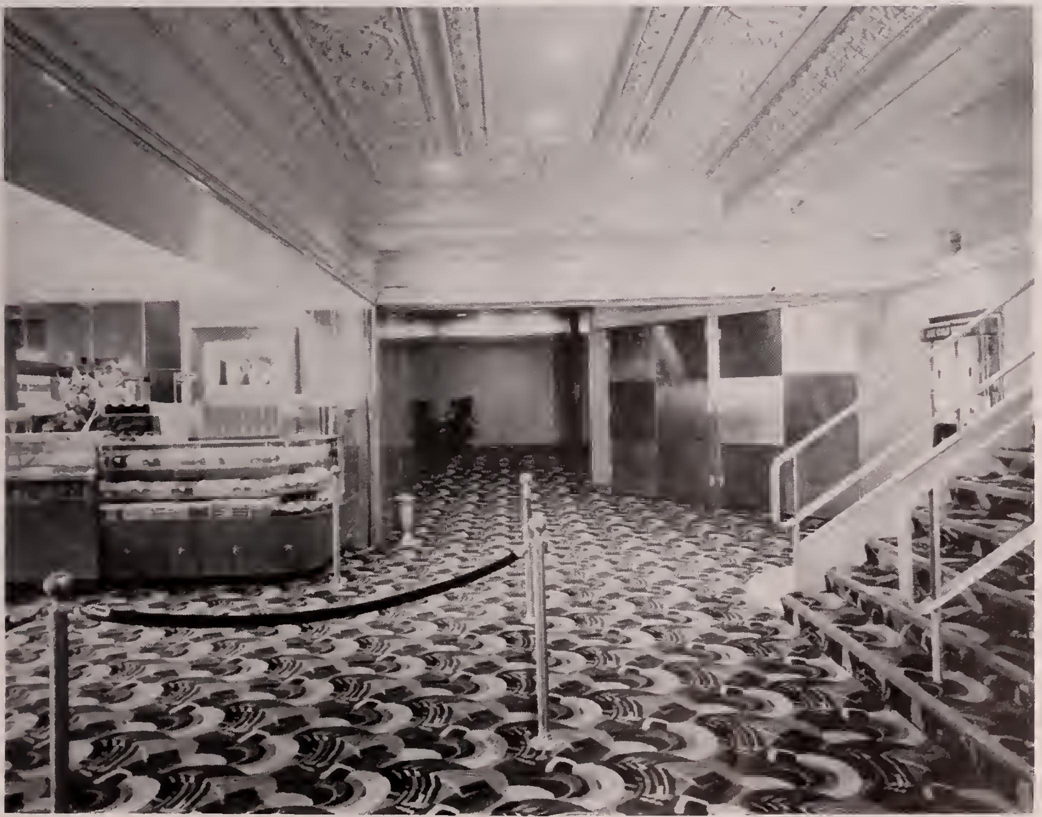
JOHN J. McNAMARA, NEW YORK

THE LOBBY: In the lobby (below) revisions included removing ornamental molding from the ceiling and walls, with the latter being redone in marble like that in front (right) and panels of bevelled plate glass. Shadow box display cases, recessed into the walls, are trimmed in stainless steel. The new carpet installed from the entrance doors is a Leedom Wilton in a contemporary floral pattern; it is continued into the foyer and up to the entrance doors leading into the auditorium. A second set of all-glass doors opens from the lobby into the foyer.

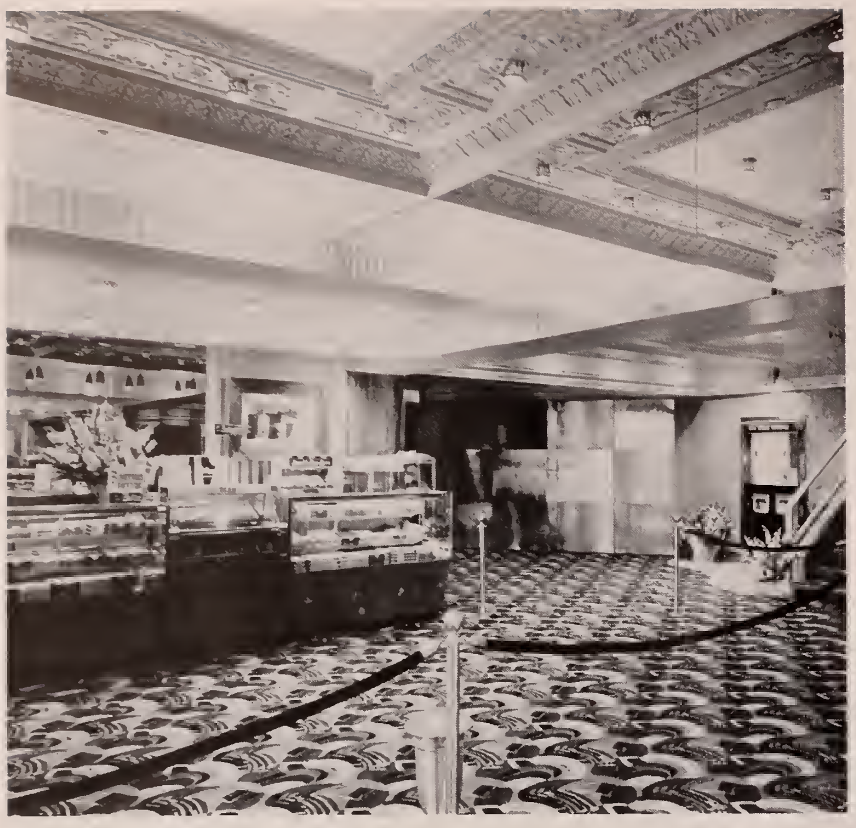




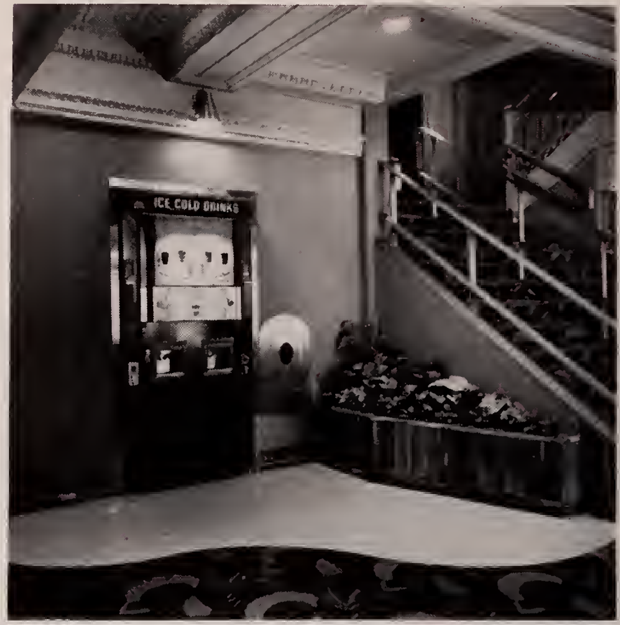


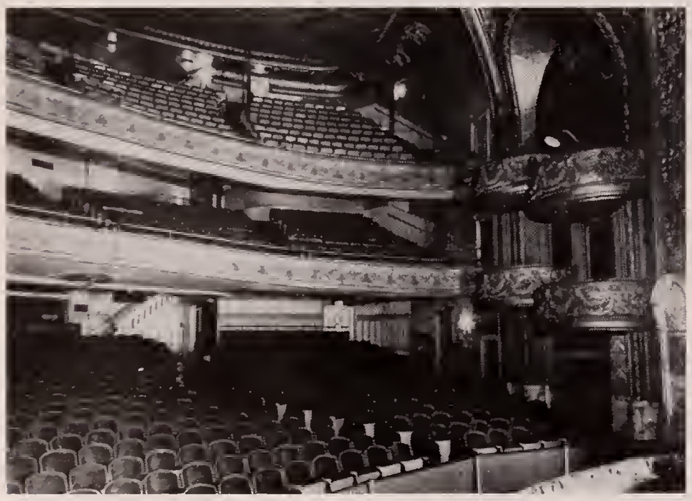


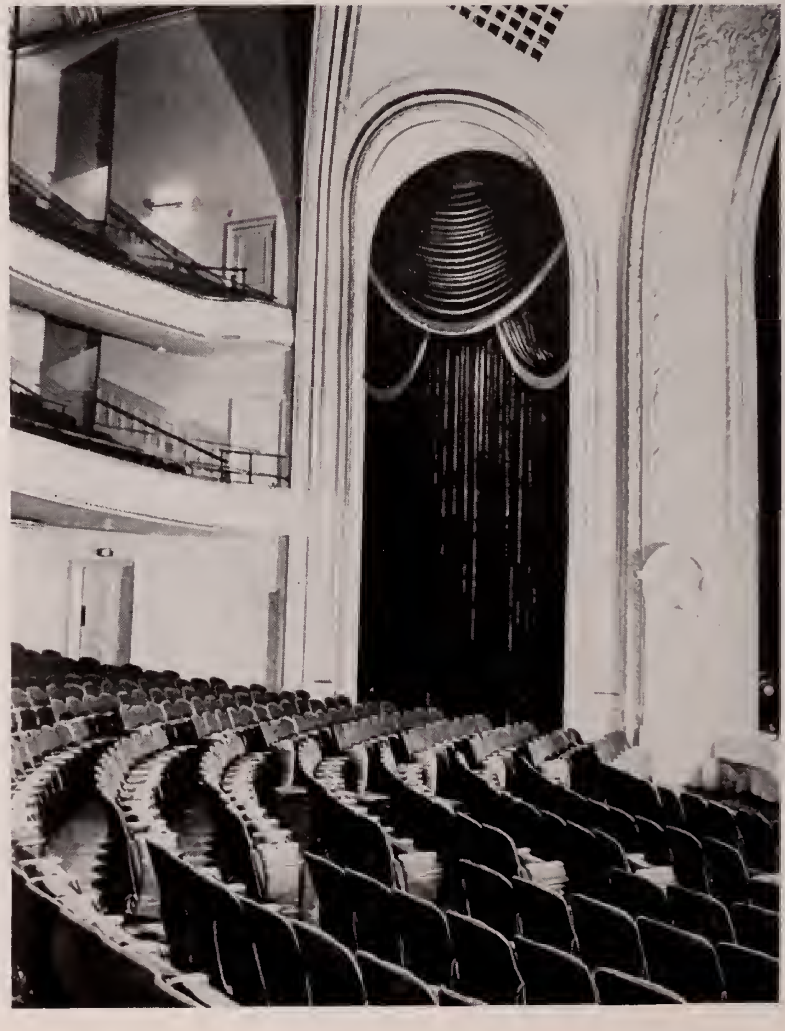
THE FOYER: In transforming the foyer it was decided to provide a new entranceway into the main auditorium, which had previously been approached through doors to the left of the stairs leading to the mezzanine and balcony. Entrance is now made through a corridor beyond these doors (see photo at left) which was created by removing the ladies' rest room which formerly occupied that space. The new passage brings patrons directly into the rear of the orchestra rather than to one side as under the original scheme. The old entrance doors (to the left of beverage dispenser in photo) are now for exit only. The foyer walls were retreated in a combination of marble, mirrors and walnut wood surfaces. The old refreshment stand on the south side of the foyer (see "before" view above) has been replaced by a new one on the north side in the line of traffic into the auditorium. (For description of the stand see next page.).



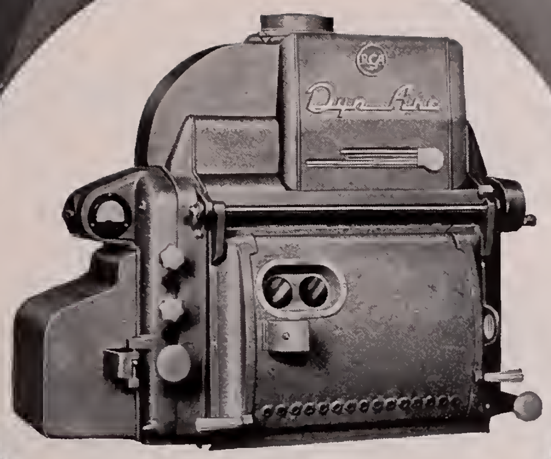
THE REFRESHMENT STAND: The new stand (above) is constructed of pickled walnut facing; it has a mirror backing and the wall in the area around the stand is covered with corrugated transite. The stand is covered by a sloping canopy in which a series of recessed spotlights have been arranged to give a geometric design to the canopy soffit. Refreshment equipment includes two new Pronto popcorn warmers; a "Coldisplay" self-service ice cream freezer; "Buttermat" dispensers; and a candy case holding 50 different varieties. Placed adjacent to the stand and next to the mezzanine stairway is an automatic beverage dispenser (below) which has been recessed into the wall. Equipped to serve two people at once, it dispenses eight flavors.







AUDITORIUM: Since the theatre had already been equipped for wide-screen, auditorium remodeling consisted primarily of taking out embellishments ("before" view above) and simplifying the lines. Boxes on either side of the proscenium were removed, and the wall surfaces in those areas (see right) draped with fireproof material in cherry red. Ornamental molding was removed from the walls and ceiling, and they have been repainted in light beige with a gold trim. The rear walls have been covered in a vinyl plastic material. A new Leedom Wilton carpet in a red and gold modern design has been installed in the aisles and the standee area. The new ladies' rest room has been constructed on an intermediate level between the basement and street floor, reached off the promenade at the rear of the orchestra. The new room has pickled oak wood walls.



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Depreciation in the Theatre Tax Scheme

The 25th installment of a series on Motion Picture Theatre Management

By CURTIS MEES

IN OUR preceding article of this series we referred to depreciation charges which might not be realistically accounted for, particularly as they concern obsolescence and wear evident in many theatres throughout the country. As a result of the article, the question was raised as to whether or not all theatre operators fully understand depreciation and obsolescence and how they should be accounted for to receive the maximum tax benefits under our tax laws.

The government is willing to allow for a fair measure of depreciation on everything connected with a man's business which eventually deteriorates and becomes obsolete (except the man himself!) and it is up to each operator to set up his own schedule of depreciation charges—subject to the approval of the tax collector.

It is requested, though, that a *consistent* policy be maintained. This does not mean that the method once decided upon as to depreciation cannot be amended, but to change from one method to another generally requires the prior permission of the government. In some cases it is worthwhile to consider making such changes, as we will speak of later in this article.

DEPRECIATION RATES

Three primary factors control and determine depreciation rates:

1. *Original cost:* This will include shipping charges, installation costs and any incidentals of same.
2. *Scrap value:* Estimated resale value after its useful life in the theatre, including removal charges.
3. *Life of equipment:* This is an estimation which must be realistically arrived at, taking into consideration current trade practices and the general figures allowed by the government for similar equipment.

The first of these factors, the original cost, is available in concrete figures, subject to little variation.

The *scrap value* of any particular item of equipment might be open to debate, but if it is set *too* low in relation to its period of depreciation and relative worth, there might be some argument with the tax collectors. Of course, adjustment can be made at the time any equipment is disposed of, or replaced in a modernization program.

It is the last item, *life of the equipment,* which seems to present the most arguments in tax questions relating to depreciation. To serve *as a guide* the Internal Revenue Service has just released reprints of *Bulletin F,* first printed in 1942, which carries the sub-title "Tables of Useful Lives of Depreciable Property." The government recognizes that some of these tables have been outmoded, and that some newer pieces of equipment have come into use since then which should be considered, and they are in the process of preparing a more up-to-date bulletin. In the meanwhile, the 1942 edition is still available as a guide.

Generally, it might be said the periods of life indicated for theatre equipment are "maximum," and in many cases this period can be sharply reduced, to your immediate tax benefit. (*If your local Internal Revenue Office cannot supply this Bulletin, write to the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C., enclosing 30c for each copy desired. Ask for IRS Publication No. 173, Bulletin "F"*).

To give you an idea of the figures arrived at by Uncle Sam for a few items of theatre equipment, we are reproducing herewith a portion of Bulletin "F".

WHAT TO INCLUDE

Every single item of depreciable equipment within, or a part of, theatre properties should be given consideration in setting up depreciation charges. Generally, the maximum tax advantage is to be arrived at by cataloguing the equipment separately, or at least by departments, so that consideration can be given to each item and not have to set some general figure for the entire lot. For example, the reproduction from Bulletin "F" shows that everything

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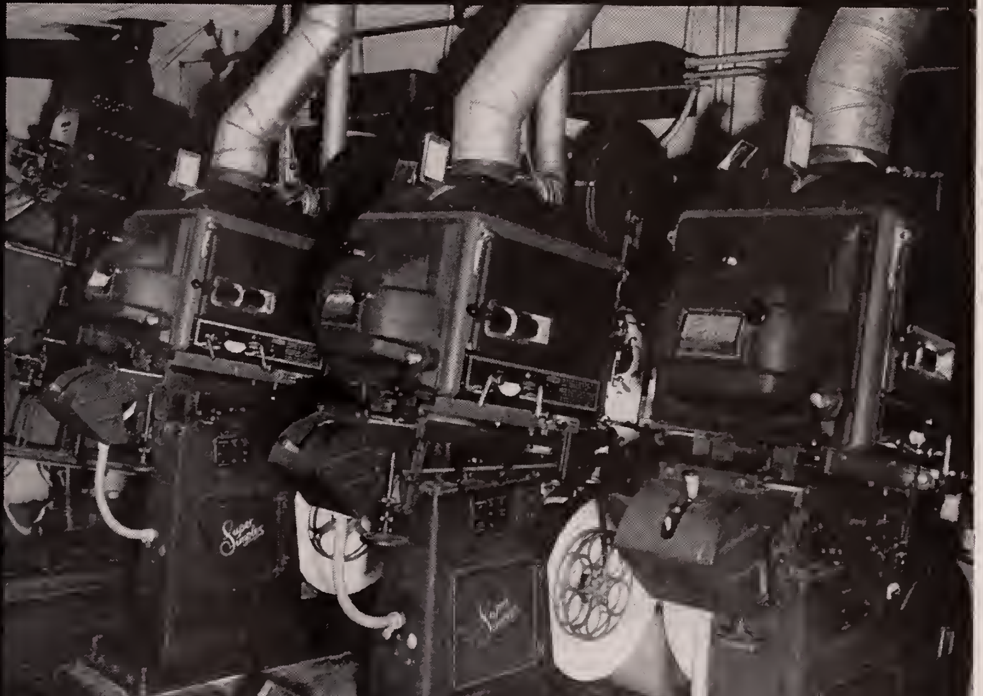

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lumped together in a theatre would average out to 15 years of life, whereas many items contained on the list only have 3, 8 and 10 years of anticipated useful life. Quite a difference when replacement time rolls around for the shorter term equipment!

Here is a short list of some of the things to be considered when compiling depreciation statistics. It is not intended to be complete, but rather a "tickler file" to remind you of these things and make you think of others when you see the list.

1. *Building* (if it is owned, not rented)—It will have an understandably long life, 20 to 50 years, depending upon its construction.

2. *Interior Decorations* — Include artists' fees, installation costs, paint, drapes, pictures, etc. (8 to 12 years).

3. *Marquee*—Rather lengthy life, but don't overlook question of obsolescence as new designs come along (15 to 20 years).

4. *Front*—Frames and building facing, as well as the box-office, deserve treatment at fairly long periods, about same time as for general renovation (8 to 12 years).

5. *Lighting*—Wall and ceiling fixtures tend to become outdated. For example, indirect and cove lighting have largely replaced wall fixtures in new theatre construction (10 to 15 years).

	STRAIGHT LINE		*200% DECLINING BALANCE*		*SUM OF DIGITS*	
Year	*Annual Charge*	*Cumulative*	*Annual Charge*	*Cumulative*	*Annual Charge*	*Cumulative*
1	$10,000	$10,000	$20,000	$20,000	$18,182	$18,182
2	10,000	20,000	16,000	36,000	16,364	34,546
3	10,000	30,000	12,800	48,800	14,545	49,091
4	10,000	40,000	10,240	59,040	12,727	61,818
5	10,000	50,000	8,192	67,232	10,909	72,727
6	10,000	60,000	6,554	73,786	9,091	81,818
7	10,000	70,000	5,243	79,029	7,273	89,091
8	10,000	80,000	4,194	83,223	5,455	94,546
9	10,000	90,000	3,355	86,578	3,636	98,182
10	10,000	100,000	2,684	89,262	1,818	100,000

COMPARATIVE DEPRECIATION CHARGES according to three methods allowed by 1954 Federal Income Tax Law, as applying to new assets valued at $100,000, with an estimated life of 10 years. (From "New Revenue Code of '54 Explained" by Commerce Clearing House, Inc.)

6. *Stage*—Drapes, hanging lines, automatic curtain and screen masking controls, the screen, picture horns, public address system, etc. Variable life items.

7. *Booth*—Turntables, exhaust fans, safety devices, as well as major equipment.

8. *Heating and air-conditioning*—A long life, with proper maintenance (20 years).

9. *Cars and trucks*—Depends on usage, but allowable ranges are: *passenger car,* 5 years; *salesman's car,* 3; *light truck,* 4 years. (See later paragraph dealing with tax advantage at trade-in time.)

10. *Office equipment*—Lumped together, rates about 15 years life, but individual break-down permits much shorter write-offs.

11. *Refreshment service equipment*—Refreshment counter itself, popcorn machines, drink and other vending machines, plus cash registers, fixtures and storage room equipment, all should have fast write-off to account for modernization (3 to 5 years).

12. *Miscellaneous*—Everything not properly covered under departmental break-downs, such as step ladders, hand trucks, exterior signs, intercommunicating system, ticket machines, parking lot equipment, etc.

METHODS OF DEPRECIATION

Various and sundry methods of depreciation accounting have been found acceptable by the Internal Revenue Service, the deciding factor being that they are "reasonable." First we will outline a number of these methods, later showing how some changes in the 1954 Code might make changes in your own accounting procedure desirable.

1. *Straight Line Method*—This is the simplest and most commonly used method. Under this procedure, each period of useful life for equipment is depreciated at exactly the same rate and amount. The formula is simple:

Find the difference between the original cost and the scrap value. Divide the difference by the number of accounting periods in the life of the equipment, which gives the depreciation charge per period. *Example:* You install carpet worth $10,000 with a scrap value of $200, and an estimated life of 10 years; $10,000 — $200 = $9800, and $9800 ÷ 10 = $980. This yearly rate of $980 is divided by 52 to get the weekly charge.

ESTIMATED EQUIPMENT LIFE: List applying to theatres, offered as a guide in recent reprint of Government Bulletin "F" (first issued in 1942). Generally, theatre equipment has an average life of 15 years. Item lives applicable to theatres are as follows (numerals refer to years):

Cabinets, record and film	15
Carpets	8
Choppers, ticket	10
Counterweight systems	20
Counting machines	10
Curtains:	
Asbestos or steel	33
Machine automatic	20
Stage	8
Decorations, painted mural, etc.	12
Dimmers, stage and studio	8
Draperies	8
Elevators, orchestra pit	20
Fans, exhaust and ventilating	15
Furniture, lobby and foyer	15
Lights, stage, Kleig, etc.	20
Linoleum and rubber flooring	10
Mats, rubber and linoleum	10
Mirrors	20
Orchestra phones	10
Orchestra stands and chairs	15
Organs	10
Pianos	10
Projectors:	
Lantern slide	15
Motion picture	10
Registers, ticket	10
Rewinders, film	15
Scenery, stage	3
Seats	20
Signal systems	15
Sound equipment	10
Splicers, film	15
Stereopticons	15
Transverters	15
Waxers and renovators, film	10

2. *Working Hours Method*—Applies more to machinery which tends to wear out through abnormally heavy or overtime use. Same principles as Straight Line, except that *hours* are computed instead of days or months.

3. *Unit Production Method*—Of little concern to theatres; it is applicable specifically to manufacturing processes.

4. *Declining Balance Method*—The theory behind this is that heavy charges for depreciation should be made early in the life of a piece of equipment and be progressively lightened as the equipment ages and maintenance costs climb. We'll come back to this in a few moments.

5. *Sinking Fund Method*—Theoretically, money is set aside (more or less as with the Straight Line Method) and

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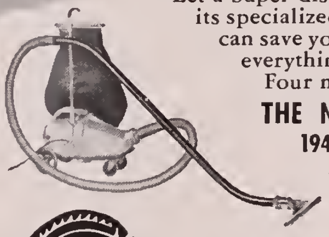

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banked, but consideration is given to the interest which will accumulate over the years as the fund reaches maturity. (Question: "How many are strong enough to leave that money in the bank?")

6. *Periodic Appraisal*—At specified intervals an expert appraisal would be made to determine the wear and tear and consequent current value. This would probably result in very uneven periods of accounting.

WHICH METHOD IS BEST?

That is a good question. And it is not always the easiest method which is the best, at least not in individual cases of tax problems.

One of the biggest changes in depreciation methods in the 1954 Tax Code, increased the Declining Balance Method from 150% (or 1½ times the Straight Line rate) to 200% or *twice* the Straight Line rate under certain conditions. This might result in a very favorable tax advantage where an owner needed to recoup his initial costs in as short a time as possible, and also cut down on his taxes at the same time. The catch is, this applies *only* to taxable years *ending* in 1954, and later; and on *new* assets having a useful life of 3 years or more.

The Declining Balance Method has a slight disadvantage in that at the end of the period of depreciation there remains an undepreciated balance, which might correspond to its salvage value.

There is a variation of the Declining Balance Method known as the *"sum of the digits"* method, which depreciates equipment 100% during its lifetime, but at a slightly slower rate. It works like this:

If an article has 4 years of life expectancy, use digits 1 to 4 in reverse order, as 4, 3, 2 and 1. These add up to 10, so depreciation is carried out in tenths, with the first year writing off 4/10 of the cost, the second 3/10, third 2/10, and the last year 1/10 of the cost.

So that you may have a better idea of how these three methods compare, we are reproducing a chart showing depreciation on *new assets* (to comply with the 1954 ruling) in the amount of $100,000 with an estimated life of 10 years. (Scrap value is not taken into consideration, to simplify the comparisons.)

The accelerated depreciation allowable under the Declining Balance Method (with its variations) results in the purchaser recouping approximately two-thirds of its total cost in the first half of its estimated life. This may even help pay for the cost of the equipment by the tax money saved under such accounting. This is best suited to short-life equipment, as it does not provide great differences over a long period of time.

Upon investing a sizeable sum of money in a short-life item, the theatre owner might well consider that he might not be around to take advantage of tax reductions 5 or 10 years later so he might as well get as much of his money back as quickly as possible. The business is changing so fast, equipment may well become obsolete by the introduction of new techniques, so the "hurry up" process of depreciation has a particularly important place in present-day exhibition.

Of course, if there isn't much prospect of appreciable profits in the immediate future, it might be advisable to hold off on some of this depreciation so as to enjoy tax benefits when those profits do reach sizeable (and taxable) proportions! This might also help in painting a fairly bright picture with which to convince the local banker you are a good risk for a hefty loan to install some new equipment, by allowing a reasonable profit now instead of killing it off completely with depreciation charges.

SETTING EQUIPMENT LIFE

If Uncle Sam, in the guise of the tax collector, considers you haven't estimated the life of your equipment correctly, he may step in and require changes, generally lengthening the period of depreciation and thereby reducing the annual charges to this account. If you should get by him, however, and find out that at the end of the depreciation period there is still some life left in the old items, there is one important thing to remember. Once you've charged off the total cost on your books, *that is all,* boys! You've had it, because you can only charge off such expense *one time.*

Uncle Sam takes a very dim view of anyone who attempts to continue charging off things which have been fully depreciated! You do not necessarily have to replace equipment which still has useful life left after depreciation charges have run their course, but off the accounting books they must come.

You can see that from a business standpoint it is advisable to try to calculate the life of each piece of theatre equipment as accurately as possible, regardless of the method of depreciation used in deciding the rates. No one can be 100% right in this; and the government doesn't expect that of you. Do the best you can, then consult your accountant or lawyer.

WHERE REPAIRS COME IN

Once again we come to a field wide open to arguments, but common sense and a fair approach should minimize disagreement with the collectors. Any *major repairs which tend to lengthen the life of equipment* are deemed "capital expenditures" and the costs should be added to that of the equipment and depreciated over the remaining life of the equipment in question.

But if the repairs are minor in nature and do not contribute materially to extending the useful life of the equipment, they may be charged off in the current year as *operating expense.*

Occasionally equipment will be outdated before it has worn out (as in the case of some projection equipment which must be replaced with new process equipment). The government makes allowances for this extraordinary expense at the time disposal is made of this property in the form of a *loss on capital value* over the scrap value.

The vital fact about all depreciation charges is that accurate records must be maintained, showing how charges were first arrived at and how they have been handled over the course of years. If you want to change your method of accounting for depreciation, remember that permission must first be secured from the Commissioner of Internal Revenue.

Also remember that you are not permitted to deduct in one year an allowance in depreciation which you failed to take in a prior year!

CLOSEOUT ADVANTAGES

Whenever you are in the process of closing out the sale of obsolete or depreciated equipment in favor of new replacements, or disposing of theatre properties, it is definitely advisable to consult a tax authority to obtain the maximum tax benefits, which may be substantial and which must be used immediately or lost forever.

For example, in disposing of a used truck, there is no gain or loss in your tax structure as already set up. If the allowance granted by a dealer for trade-in is, say, $500, and the depreciated value is less, say $100, then it is to your advantage to "trade" since the seeming gain of $400 is *not taxed.*

However, if conditions should be reversed and you found the depreciated value $500, and the dealer allowance only $100, then it is to your advantage to *sell* the car for cash, take the loss on your books for tax purposes, and benefit accordingly as you use the cash to buy the replacement car.

•

Choosing Carpeting

(*Continued from page* 11)

steps are not "swallowed up" by the pattern.

When one considers the amount of money necessarily invested, the amount of time the installation lasts, and the amount of influence the floor covering has on the overall effect of the interior treatment, carpet selection is placed in its proper, important perspective. And scale plays a part in a successful installation comparable to that of design styling and decoration.

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You Needn't Be Crazy To Remodel, but It Helps

says Charlie Jones

. . . owner-manager of the Northwood theatre, Northwood, Ia.

A COUPLE of months ago the editor of BETTER THEATRES wrote a very straight-to-the-point editorial on the subject of "Being a Good Host." In it he covered not only the matters of courtesy and good housekeeping, but pointed out the way the theatre has *not* kept step with other lines of business when it comes to "sprucing up" and looking its part.

It was stated that although in many cases fronts, lobbies and foyers had not been so neglected as the remaining sections of the theatre, those remaining parts of auditorium—seats, carpets, rest rooms, etc.—were generally so neglected over the past few years as to almost offset the good done by the primping devoted to front parts of most theatres.

It's an old saying that the exception proves the rule, and just to prove how right ye editor was in his aforementioned editorial, I wish to report on that exception and prove his point.

•

We might just as well bring this down to a personal basis right now and I'll tell you all about some of the things that probably ye editor, and maybe you, too, haven't thought about when it comes to making over and dressing up one of these small one-house situations. I can tell you about one that is just the reverse of that "good front-bad back" type. And in case you haven't remodeled for so long that you've forgotten that you do most of the work yourself, that you never get quite finished and that there is never quite enough money to do it the way you want to, I'll refresh your memory on that also.

Due to such sundry causes as cleaning up after fires, building new theatres, changing appearances to attract more business and just to satisfy pure vanity, I have helped remodel and redecorate what seems to be eight or ten theatres. This is all the justification that I need to convince myself that I knew just what I was doing when I decided my theatre needed its face lifted.

I decided last August that a major overhaul was mandatory for the drab, dark, scabby front that resembled a roadside billboard more than a Main Street theatre. I approached the carpenters. They assured me they would get at it before cold weather. One day a month later they told me they'd be to work on Monday. Monday came. I brought my coveralls to work, but all the work I got done was to read the trade papers.

This same procedure was repeated each day and each week for about three months. Still no carpenters. By this time snow is flying and temperatures are skirting around the absolute zero point up in this prairie country, and such is certainly not the time to consider substituting canvas for a wood and glass front. Nevertheless, came December and we changed carpenters. This one was ready to sign a contract to start remodelling on January 3rd. He finally sent his men in (both of them) February 7th.

This, it seems, was the right time to start working on a theatre front! It was now so cold that even the sidewalk superintendents didn't show up to ask questions, make criticisms and offer invaluable suggestions such as, "Why don't you put the box-office over here?"

Well, anyway, we timed it just right. On the third day, when the front was wide open and protected by just a canvas, the mercury hit 20 degrees, minus. We burned 20 gallons of fuel oil per day in a salamander (for you constructional illiterates, a salamander is an outside furnace that heats the air so you can bend your fingers sufficiently to pick up a four-penny nail in less than ten seconds.) This served some sort of purpose and work progressed like sorghum in February.

•

It was on the third day of this kind of weather that the wind came up at about 35 miles per hour and started flapping the canvas like the jib of a schooner in a typhoon and this allowed us to replace some of the marquee neon which we thought was doing a pretty good job up to now, but which the canvas broke.

Came Saturday night and we advised

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The oversize, efficient, motor-driven forced air cooling system protects and lengthens life of both slides and lamps . . . also keeps the projector amazingly cool to the touch even after hours of operation. Servicing and cleaning of the precision optical system is quick and simple. Then, for quick change of slides, the Stereopton provides a two-place slide carrier, silent and lightweight.

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the faithful to leave caps, gloves and overcoats on when they sat down. House temperature was 53 degrees. We were playing a jungle picture; maybe that was what kept the patrons from freezing to death.

But it didn't help the water pipes. A puddle of water which kept growing across the office floor and which we thought was just from the melting snow that the carpenters had brought in, was heroic indication that the hot water pipes were trying to perform over and above the call of duty.

When we found the break, we also discovered that the candy storeroom was shoetop deep in water. If this happens to you when you remodel, don't try to mop it up. Grab an empty seasoning bucket and the dust pan and bail like when the boat leaks. Shut off water. This eliminates use of restrooms and they don't become trashy when they can't be used. Call the plumber; he'll be out fixing everybody else's pipes, but it's your duty in such an emergency to call him anyway.

•

Three weeks doesn't seem like a long time—like when it's only three weeks before the next program goes to press—but it's a long time when you're paying $2.50 per hour for carpenters. We finally got them out of here. This is where you can really take over. This is where I took over. Anybody can paint these days with this rubber base paint.

My dad was a painter. I was raised with the smell of linseed oil, white lead and turpentine in my nostrils. (To this day I have to take a nip now and then to cut the persistent taste of the paint.) I was taught that painting was a skill. Painting today is kids play. And what a whale of difference just a few scents make! What was once a drab tan and maroon has changed to something as green as Kilarney. Now you can see my red carpet. Now you can see the stairs to the balcony. Now my sparkling white front "reflects vibrant life" at night! (And yet I overheard a female remark when passing, "Why did he paint it *white?* Now it will look so different from the other buildings on Main Street!" See what I mean?)

•

Now we move to the screen end of the interior. All we have to do is chop out the proscenium, build up supporting rafters for the roof, widen the screen platform, install a wider screen and then redecorate. I'm doing this so I can play CinemaScope, etc., big enough to make a proper impression. Maybe it's the "good Samaritan" in me. It is going to take a lot of action around the box-office to pay all this off, and I'm not counting the backaches and headaches. But the way I look at how this business is shaping up, you either got to get in or get out. I'm staying. . . . I hope.

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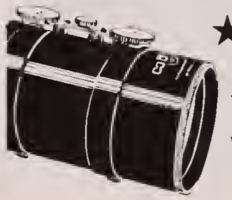

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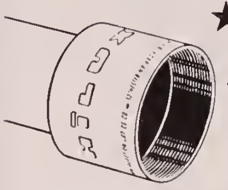

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About People of the Theatre

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AND OF BUSINESSES SERVING THEM

•

William E. Kollmyer, formerly manager of the Westrex Company, India, has been appointed manager of the Westrex Australia Pty Ltd., with headquarters in Sydney.

The appointment of *Hollis D. Bradbury* as manager, RCA Film-Recording Equipment, has been announced by *J. F. O'Brien,* manager, Theatre and Industrial Equipment Marketing, Engineering Products Division, Radio Corporation of America. Mr. Bradbury succeeds *Ralph A. Teare,* who recently was advanced to manager, RCA Industrial Products. Associated with RCA and predecessor companies since 1927, Mr. Bradbury was for the past four years sales manager for RCA film-recording equipment. Previously, from 1942 to 1945, he was manager of the New York recording studio, and, from 1945 to 1951, Eastern sales manager for film-recording equipment. In his new post he will coordinate all planning, promotion, and sales activities for film-recording equipment designed for use by motion picture studios. He will also supervise the operation of RCA's motion picture recording studios in New York and Hollywood.

The Sunset drive-in, Jackson, S. C., was recently ravaged by fire with the entire refreshment building and all booth equipment being destroyed. Damage was estimated at $15,000.

Edward R. McGlone, formerly manager of the RKO Palace in Cincinnati, has been appointed to that post at the RKO Palace in Columbus, Ohio, succeeding *C. Harry Schreiber,* who resigned. Mr. McGlone has been with RKO Theatres for 21 years, at one time having been at the RKO Dyker in New York City.

Jim Gray, who was formerly with the Pioneer Theatre Corporation of Minneapolis, has assumed operation of the Band Box theatre in Mason City, Iowa, for the C. A. Schultz interests and Consolidated Agencies of Kansas City.

Max Schaefer, formerly manager of the Esquire theatre, Indianapolis, has been named manager of the Shadeland Outdoor theatre there by Cantor Amusements Corporation. Succeeding him at the Esquire is Don Mott, formerly assistant manager of the Emerson and Rivoli theatres, Indianapolis.

The Belmont theatre in Los Angeles, formerly operated by Fox West Coast Theatres Corporation but closed for the past two years, will be reopened by the Berman Brothers Circuit, Los Angeles.

The appointment of *David H. Simonds* as director of advertising has been announced by the Bolta Products Division of the General Tire & Rubber Company, Lawrence, Mass., manufacturers of "Boltaflex" upholstery materials, "Bolta-Wall" vinyl wall covering and other plastic products. Mr. Simonds replaces

Sol Sackel, who resigned recently to establish his own advertising agency. Joining Bolta in November, 1951, as product advertising manager, Mr. Simonds has been in charge of the firm's merchandising and promotional activities. As director of advertising he will assume full responsibility for the Bolta Advertising Department and will be in complete charge of all basic promotional planning, policy and strategy for Bolta's products used in more than 20 different industries.

Joe Cogan has resigned as manager of the Stanley Warner Wiltern theatre, Los Angeles.

Mr. and Mrs. E. S. DeGuire, owners of the Shannon and Maxon theatres at Portageville, Mo., have leased both houses to Malco Theatres, Inc., Memphis.

R. J. Jones has purchased and reopened the Gain theatre in Round Pond, Ark.

The Dixie Amusement Company, which has headquarters in Swainsboro, Ga., has reopened the subsequent-run Rex theatre in Hammond, La., on a four-days-a-week basis.

P. J. Nichols has purchased the No. One drive-in theatre at Apalacicolo, Fla.

The Pal Amusement Company, of Vidilia, Ga., is rebuilding the Pal theatre in Louisville, Ga., which was destroyed by fire some time ago.

The Essaness Theatres Corporation, Chicago, has purchased the ABC Outdoor theatre at Posen, Ill., according to *Ralph Smitha,* general manager for the circuit.

Carlyle A. White, mayor of Rockford, Ill., has leased the Rock theatre there from *C. Lee Schmidt* and taken over its management himself.

Henry Pardo, formerly with Lockwood & Gordon theatres in Maine and New Hampshire, has been appointed manager of the Manchester drive-in, Bolton Notch, Conn. He succeeds *Sol Karp,* who has entered independent exhibition with *Mike Masselli* of Hartford, having leased the Baltic theatre in Baltic, Conn., from *Edward Lord,* Norwich, Conn.

Remodeling of the Crown theatre, Hartford, Conn., has been completed by the Crown Company, which recently acquired it on lease and has now reopened it. Seating capacity of the theatre was reduced from 840 to 760. The new manager is *Joseph L. Giobbi.*

Dr. Marvin Sandorf, owner of the Twin drive-in, Indianapolis, has announced plans to construct a shopping center this year on adjacent ground.

Col. John L. Crovo, veteran showman in Florida and most recently manager of the Arcade theatre in Jacksonville, has retired from an active role in the industry. Succeeding him at the Arcade is Al Hildreth, formerly at the suburban San Marco theatre in the same city.

Don Babcock has been named manager of the Stockton theatre, Stockton, Calif., replacing *Ray Espperson.*

Edward Force of Columbus, Ohio, has been named manager of the RKO Brandeis theatre in Omaha, succeeding *R. W. (Pinky) McIlvaine,* who resigned to enter another industry.

Bob Taylor has been named to manage the Harris theatre in downtown Pittsburgh.

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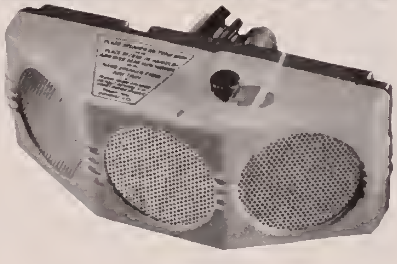

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40	7x14	541C	6x9	545-20C
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50-70	8x14	544C	7x9	545C
68-75	8x14	544-10C	7x9	545C
65-75	9x14	544C	7x9	545C
75-85	9x14	544C	8x9	545C
80-90	9x20	552-09	5/16x9	557C
95-110	10x20	552-09	11/32x9	557C
115	10x20	552-09	3/8x9	557C
115-130	11x20	552-09	3/8x9	557C
130-150	13.6x22	553-01	7/16x9	557C
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Better Projection

A Department on PROJECTION & SOUND

Lessons of Experience with Stereophonic Reproduction

By GIO GAGLIARDI

OVER A YEAR and a half have passed since the release of "The Robe" with stereophonic four-track magnetic sound, and during that time, it is estimated, over 5000 theatres have installed multichannel sound equipment and magnetic reproducing attachments. The mystery of the operation of these sound systems by now has abated, the equipment has become a little more commonplace. It may be advantageous, however, to review some of the experience many of us have had with such equipment and note points where the new systems have weak spots which may require watching during operation.

GIO GAGLIARDI

To begin with, practically all commercial four track magnetic striping has been done on CinemaScope film and it is taken for granted that *all sprockets* and rollers on the projectors, optical sound heads, film counters and all other accessories in the converted projection booths were changed to the new small-toothed type made especially for the new sprocket hole specifications of CinemaScope magnetic film.

All old sprockets should be eliminated entirely to prevent accidental reinstallation. Such a mistake would cause severe damage to any CinemaScope film and would result in expensive film bills.

Since the introduction of CinemaScope magnetic reproduction came suddenly and speed was extremely important, no time was wasted in trying to redesign the existing optical soundheads for magnetic reproduction. It was felt that a new, simple and entirely separate magnetic reproducer would answer all requirements. Manufacturers were prodded according to this plan and each developed a device which was to be inserted between the top of the projector and the upper magazine.

In order to simplify them, these penthouse or sandwich reproducers were made to be driven by the film itself, which derived its power from the upper sprocket in the projector. This was a simple expedient, but it subjected the sound recording to the possibility of a greater amount of flutter, with poor speed regulation produced by the upper magazine hold back devices. It's unquestionably true that the oil-damped flywheel of the optical sound head provides better mechanical filtration than the various mechanical filters being used in the magnetic soundheads.

In the optical soundhead, the photographic sound track is pulled past the image of an optical light slit. The light between this slit and the receiving photocell is modulated by the photographic recording on the sound track and produces the electrical signals for the theatre amplifiers.

MAGNETIC RECORDING

We all remember the old days when flimsy exciting lamps, oil filled optical systems, and unstable photocells and amplifiers gave very frequent troubles and required recurrent and accurate adjustments. As time progressed, all these items were improved to the point where optical recording and reproduction became a simple humdrum thing.

With multi-channel magnetic recording, we again are accepting the challenge of new problems which we hope may be solved in the near future. Of course magnetic recording in itself is not new, but its present application on photographic film is quite recent. The studios were the first to use 35mm striped film for their sound records because of the very good quality of the sound reproduction and the ease of monitoring, editing, mixing and playback.

When stereophonic sound was first de-

Keep an Ear to the Ground!

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Yes, stereophonic sound is making a "big noise" everywhere. The top films, the name films, the big box office films — all are using this new directional sound technique! Movie-goers who have already heard it want more . . . and those who have not yet heard it are anxiously awaiting a chance!

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monstrated at Carnegie Hall and later with "Fantasia," many optical sound tracks were used. For that reason the equipment was cumbersome, clumsy and not adapted to regular commercial application. Magnetic film coating made it possible to reduce the size of the equipment, and finally narrow striping on regular projection positive prints has brought multi-channel and stereophonic sound reproduction well within the range of all theatres.

Cinerama has demonstrated what wonderful use can be made of seven tracks recorded simultaneously on 35mm coated film, and CinemaScope has produced commercially acceptable results with four striped tracks on 35mm film with the picture. Today thousands of theatres can boast of having equipment which can reproduce good quality stereophonic sound, and magnetic recording and reproduction are primarily responsible for this.

Unlike optical recording, which requires the action of light on photographic emulsion and the chemical reaction and delay of the developing reagent, the oxide coating of the magnetic sound track is affected instantaneously by the recording magnetic head, and the sound may be reproduced immediately by a following "reproduce" head. The signal is stored in the metallic oxide track as tiny amounts of electrical energy in the form of variable magnetic flux. As the film moves past the magnetic pickup in the reproducer, change in the magnetic field of the different sections of the oxide stripe induces electrical signals into the winding of the pickup which then go to the theatre amplifiers.

The power of the magnetic fields stored in the oxide is *extremely small* and the amplification required for magnetic reproduction is a good deal higher than for optical tracks. Higher gain preamplifiers are needed, and greater care must be used in shielding out, or suppressing, disturbing noises and hums from the magnetic heads and the wiring of the various amplifiers which are employed.

MAGNETIC SOUNDHEADS

The magnetic heads for CinemaScope magnetic film are a group of four iron-cored coils assembled in a case. They are called magnetic clusters for that reason. These coils have an iron core which is formed almost like a closed ring. The continuity of the ring is broken by a tiny non-magnetic gap less than a thousandth of an inch in thickness. The inductive action of the magnetic flux passing across the gap between the pole pieces generates the electrical signal.

Since the power is infinitely small, the oxide stripe must be in direct contact with the pole pieces. *There cannot be any air space or the signal will decrease to zero.* The magnetic stripe on the film is composed of minute particles of iron oxide powder cemented into a very thin film. The stripe can have a considerable abrasive action and will have a tendency to wear out the metallic pole pieces at the magnetic gap.

This wear results in a decreased signal output and eventually in total loss of high-frequency reproduction. When the signal is reduced to a noticeable point, the magnetic clusters must be replaced. Replacement clusters cost between $125 and $160 per machine and it is urgent, therefore, to assure maximum operating life in order to keep operating costs down.

The coils in the clusters have only a few turns so the iron of the cores must have high permeability in order to insure high inductance and sufficient signal strength. The core must be hard to resist wear and must be amenable to machining for accurate alignment. The output level between the four tracks should not vary more than 2 db. The various manufacturers have been experimenting with core materials which will tend to prolong the operating life of the magnetic clusters.

The life of a magnetic head is measured in operating hours, or in feet of film passed over it. At the beginning of stereophonic reproduction the aim of the designers was for a life of about three million feet. Let us see what this means in actual theatre operating time.

MAGNETIC CLUSTER LIFE

The average neighborhood theatre operating matinee and evening, with continuous shows Saturday and Sunday, will run its equipment 56 hours per week. One machine would run half that time, or 28 hours. With a double feature program, even if a magnetic sound CinemaScope picture were on at every show, the operating time for each magnetic reproducer would be a maximum of 14 hours per week.

It is safe to assume that this maximum has not been attained and that the actual operation of magnetic heads does not amount to more than 10 hours per week per machine. This means a footage of 90 times 60 times 10, or 54,000 feet per week. A life of 3,000,000 feet would be equivalent to 56 weeks of theatre operation, or 560 hours of magnetic operation.

Since the first installation went in, the estimated life of a magnetic cluster has been increased; some manufacturers now guarantee 750 hours of operation, or four to five million feet. This would mean a normal expected theatre operation of 75 weeks. Search for new metal alloys for the cluster cores, and for new design of gap and pole structure, is being conducted to increase the operating life of a magnetic cluster further.

A study of field operation indicates that the actual life of magnetic clusters has been very erratic—ranging from 3,000,000 to

7 out of 10
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Research, Distribution and Service for the Motion Picture Industry

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HIGH EFFICIENCY REFLECTOR
All New! All Aluminum!

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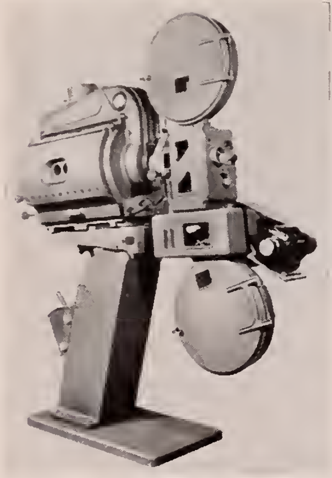

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$7.25 postpaid

QUIGLEY PUBLICATIONS
1270 SIXTH AVENUE, NEW YORK 20, N. Y.

7,000,000 feet of film. The amount of wear on a magnetic cluster depends upon the speed of the film, the pressure of the magnetic track upon the cores, and the quality and construction of the core material itself.

The pressure between the film and the magnetic head is the one item which may be carefully watched and controlled in the field. The amount of pressure of the film tracks against the pole faces will control the wear of the core material. It is imperative that the film alignment between the upper magazine reel, the guide rollers, the magnetic clusters and the sprockets in the reproducer and upper part of the projector should be perfect. The upper magazine reel hold-back mechanism should be the smoothest obtainable and the reels should not be unbalanced or warped. The flywheel and roller bearings in the magnetic reproducer should be checked often to prevent undue friction.

You can readily see that any unnecessary and erratic strain in the whole setup must be compensated for by special adjustment of the mechanical filter damping devices. Such maladjustments make it necessary to increase the pressure of the film at the point of contact in order to reduce flutter troubles. This results in short magnetic cluster life. It is important to check this feature frequently.

ITEMS FOR SPECIAL CHECKING

Following is a list of items that should be checked:

1. Upper magazine hold back friction washers and springs. Lubricate carefully, keep tension down to a minimum.
2. Alignment of upper magazine with rollers and sprockets in reproducer.
3. Alignment of reproducer with projection head. Poor adjustment will cause film pull to change from edge to edge. Watch for uneven wear on guide roller edges and on cluster faces. Film may cut into housings if all devices are not aligned properly.
4. Keep face of magnetic head *clean* by removing wax and oxide deposit *very frequently*. Make sure that shielding separators do not cut into film.
5. Reduce tensioning devices as instructed by manufacturer. Adjustment should be tested with constant tone loop to check for flutter.
6. Check wear on core material for each cluster and use frequency film to test output balance. Using 1000 cycle and 8000 cycle loops will quickly determine any possible loss of high frequencies.

As producers increase the supply of magnetically recorded prints, greater vigilance is required to maintain magnetic reproducers and stereophonic amplifier equipment. This special care will show up in resulting economy in the long run.

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with
- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A). back-lighted panels (1B), and changeable letters (1C). All dealers.	39
2—American Seating Co. Auditorium chairs. NTS and direct.	39
3—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	2nd Cover
4—Ballantyne Co., The In-car speakers (4A), drive-in package equipment (4B). Unaffiliated dealers.	13
5—Bausch & Lomb Optical Co Projection lenses. Direct and branches and dealers in all major cities.	28
6—Bodde Screen Co. Projection screens. Direct.	32
7—Carbons, Inc. Projection carbons. Franchise dealers.	30
8—Eprad, Inc. In-car speakers. Unaffiliated dealers.	29
9—F & Y Building Service, The Architectural design and building service.	23
10—GoldE Mfg. Co. Stereopticons. Direct.	27
11—Heyer-Shultz, Inc. Projection arc reflectors. All dealers.	34
12—Heywood-Wakefield Co. Auditorium chairs. Unaffiliated dealers.	6-7
13—Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	39
14—International Projector Corp. Complete projection and sound system. NTS.	31
15—International Seat Corp. Auditorium chairs. Unaffiliated dealers.	8
16—Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers and Graybar Electric Co.	25
17—Kollmorgen Optical Co. Projection lenses. NTS and all dealers.	33
18—LaVezzi Machine Works Projector parts. All dealers.	32
19—Motiograph Film gate. Unaffiliated dealers.	5
20—National Carbon Co., Inc. Projection carbons. All dealers.	4
21—National Super Service Co Vacuum cleaners. All dealers.	23

Reference Number	Adv. Page
22—National Theatre Supply Distributors.	21, 39
23—Panavision Projection lenses. Direct.	3
24—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	27
25—Radio Corp. of America Projection arc lamps. Dealers marked *.	19
26—Raytone Screen Corp. Projection screens. Direct.	26
27—RCA Service Co. Projection and sound equipment maintenance service.	24
28—Robin, Inc., J. E. Motor-generators (28A). rectifiers (28B), projection screens (28C), projection lenses (28D). Direct.	25
29—S. O. S. Cinema Supply Corp. Projection lenses. Direct.	23
30—Schlanger, Ben Architectural service.	39
31—Strong Electric Corp., The Rectifiers. Unaffiliated dealers.	15
32—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	22
33—Vallen, Inc. Curtain controls and tracks. Direct.	39
34—Wagner Sign Service, Inc. Changeable letter signs: Front-lighted panels for drive-ins (34A), back-lighted panels (34B), and changeable letters (34C). Unaffiliated dealers.	38
35—Wenzel Projector Corp. Projector bases (35A), lens attachment (35B). Unaffiliated dealers.	34

Reference Number	Adv. Page
36—Westrex Corp. Foreign distributors.	33
37—Williams Screen Co. Projection screens. Direct.	22

EDITORIALLY . . .

DRIVE-IN SCREEN STRUCTURES, page 37.

Prefabricated screen structures for drive-ins, with special built-in features for curving and tilting the screen. Made by Signs, Inc. Postcard reference number 38E.

NEW AUDITORIUM CHAIR, page 37.

New Griggs' chair, fully upholstered with manually operated steel ball-bearing hinge for positive up and down stops, announced by RCA. Postcard reference number 39E.

SILVER-SURFACED SCREEN, page 37.

New projection screen with silver surface and "seamless" construction. Marketed by the Radiant Manufacturing Corporation. Postcard reference number 40E.

TELEVISION PROJECTOR, page 38.

Television projector for a picture up to 9 by 12 feet. Introduced by the Fleetwood Corporation. Postcard reference number 41E.

PORCELAIN-SURFACED SCREEN, page 38.

New screen for drive-ins with specially treated porcelain enameled surface. Made by the Bettinger Corporation. Postcard reference number 42E.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in April, 1955 issue—

....
....
....
....

NAME

THEATRE or CIRCUIT

STREET ADDRESS

CITY STATE

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Features Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1806 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 2312-14 Cass Ave.

DISTRICT OF COLUMBIA (Washington)
18—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS:
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1235 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
33—Southwest Theatre Equipment, P. O. Box 2136.

KENTUCKY
Louisville:
34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
38—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:
39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND:
Baltimore:
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 23-12-14 Cass Ave.

Grand Rapids:
50—Ringold Theatre Equipment, 108 Michigan St., N.W.

MINNESOTA
Minneapolis:
51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18h St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
60—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—Norpat Sales, Inc., 113 W. 42nd St.
74—S.O.S. Cinema Supply, 602 W. 52nd St.
75—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
76—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
77—Bryant Theatre Supply, 227 S. Church St.
78—Charlotte Theatre Supply, 227 S. Church St.
79—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
80—Southeastern Theatre Equipment, 209 S. Poplar St.*
81—Standard Theatre Supply, 219 S. Church St.
82—Theatre Equipment Co., 220 S. Poplar St.
83—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
84—Standard Theatre Supply, 215 E. Washington St.
85—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
86—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
87—Mid-West Theatre Supply, 1638 Central Parkway*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
90—American Theatre Equipment, 165 N. High St.

Dayton:
91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
93—American Theatre Supply Co., 439 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
95—Century Theatre Supply Co., 20 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
98—Modern Theatre Supply, 1935 N.W. Kearney St.*
99—Portland Motion Picture Supply, 918 N.W. 19th St.
100—B. F. Shearer, 1947 N.W. Kearney St.
101—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
102—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 94 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND:
107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
108—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
109—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1918 Jackson St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 2010 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1303 Alametos St.

UTAH
Salt Lake City:
118—Intermountain Theatre Supply, 264 S. East First St.
119—Service Theatre Supply, 256 S. East First St.
120—Western Sound & Equipment, S. East First St.*

VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2316 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.

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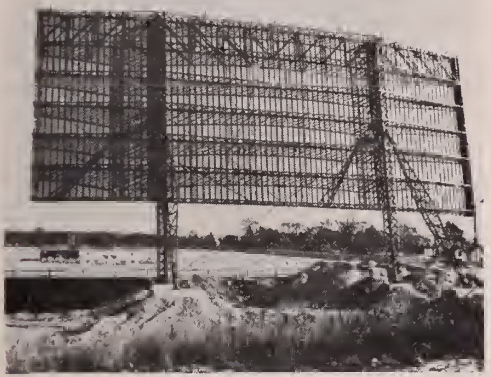
about Products . .

★ news and views of the market and its sources of supply

Prefabricated Screen Structures for Drive-Ins

PREFABRICATED screen structures for drive-in theatres, made of steel and having special built-in features which provide for curving and tilting the screen, have been developed by Signs, Inc., Boston, which also manufactures drive-in marquees and other signs.

The screen structure is supported by two box column towers, usually 68 feet in height, which rest on 3-inch clevis pins. The latter can be adjusted to tilt the screen at the angle desired. Steel trusses, spaced one above the other at intervals of 7 feet, 6 inches, can be fabricated with any desire of curve to meet special situations; however, the manufacturer is specializing in two standard curves designed, he states, to meet the vast majority of needs for purposes of economy in production.



Steel screen structure made by Signs, Inc., Boston, shown above in process of installation at the Redstone circuit's Veterans of Foreign Wars Parkway drive-in at Boston, with box columns and steel trusses mounted. Below is shown the clevis pin at the base of the two box columns on which the weight of the structure rests. It permits adjusting the screen to the desired tilt.

The screen is surfaced with galvanized steel panels, fastened to the trusses and to each other by special clips. It is then coated with matt white paint applied with special rollers, which give it a stipple effect found to reflect the light efficiently in all directions, according to the manufacturer's statement.

Although the screen structures are designed to withstand winds up to 130 miles an hour, the manufacturer has devised a winch system which permits lowering the whole screen on the clevis pin "hinges" to the ground on its face for such hurricane areas as Florida where this may sometimes be desirable.

ERECTING THE STRUCTURE

In most cases the screen can be erected within 48 hours, after the four concrete foundations for the box columns and rear legs have been prepared, according to Joseph Feldman, project engineer for the company. All components can be delivered in two pole trailers, he pointed out, each taking one box column, one rear leg and half the trusses.

Using the trusses to suport them, six men —four on the upper level and two on the lower—can handle the screen surfacing job. The lower two hoist up the steel panels; the four above, each with a bag of special clips slung around his waist, fasten the sheets in place. Application of the matt white paint with the special roller covers the joints so it is not apparent where they join, it is stated.

Signs, Inc., is now working with the Smith Management Company, Boston, in development of a new "Twi-Night" stainless steel screen surface intended to increase brightness so that drive-ins may open at an earlier hour than now possible. One half of the screen at the S-3 drive-in in Rutherford, N. J., has been given this treatment and it shows a considerable gain in brightness over that which was evident before, Mr. Feldman said.

New Griggs' Chair Distributed by RCA

A NEW GRIGGS' theatre chair, fully upholstered and featuring a manually operated steel ball-bearing hinge for positive up and down stops, has been announced by the Engineering Products Division of the Radio Corporation of America. The complete Griggs line, including the Kroehler-developed "pushback" type, is distributed by RCA dealers.

Catalogued as Model 71MBW, the new chair was especially designed to provide "maximum seating comfort at a minimum cost," according to M. J. Yahr, manager of RCA Theatre and Sound Products. The chair is equipped with braced, double-wall end stands which are cut to match floor inclines. This feature is designed to assure proper fit and maintain constant seat heights, it is pointed out. All metal parts and hardware are treated with an underlayer of rust-resisting phosphate coating and a top coating of baked-on enamel finish.

The chair seat is a cushion type with steel coil springs. The metal back, 19¼ inches high, features an upholstered plywood panel bolstered with padding. Both seat and back are available in a variety of plastic tops and fabrics.

New "Seamless" Screen with Silver Surface

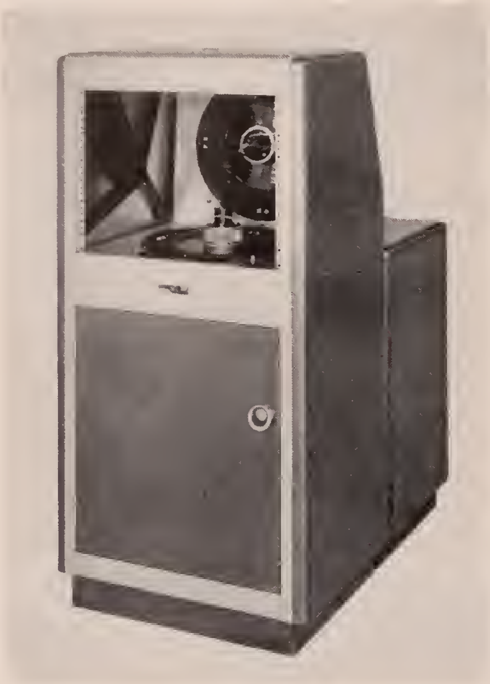
A NEW projection screen with a silver surface, featuring "seamless" construction, has been marketed by the Radiant Manufacturing Corporation, Chicago. It is also available with a matte white surface at a lower price.

Trade-named "Superama," the new screen is said to be electronically welded into one uniform surface through a controlled thermal process so that no seams can be detected in the fabric. This process is also said by the manufacturer to produce a rugged and flexible fabric and one that is tear-proof.

The screen is packed for shipment in wooden crates, fully protected, on a special 5-inch aluminum roller, with an elevating sling and erecting platform. Both the "Super-Flect" silver surface screen and the "Super-White" matte surface are now in full production, ready for immediate delivery, the manufacturer states.

Television Projector for 9x12-foot Picture

A TELEVISION projector, designed to present a picture up to 9 by 12 feet has been introduced by the Fleetwood Corporation, Toledo. Catalogued as Model FL-1001, it is said to accommodate audiences of several hundred people for showings of special programs, including those which are presented on a closed-circuit.



The projector is housed in a heavy duty, bonderized steel cabinet and painted in two-tone gray. It contains a built-in speaker for smaller groups and plug-in facilities for driving fixed speakers in an existing auditorium system. It is mounted on casters.

Power supplies, amplifiers, and video equipment are mounted on sliding racks, thus being easily accessible for service. Each door has a lock, and there are no external parts when the unit is closed for storage.

High fidelity remote speakers are available as optional equipment. Distribution of the unit is through "Doc" Faige & Associates, New York City.

Prices of Williams' Screens Are Reduced

REDUCTIONS in the prices of its "all-purpose" silver-surfaced screens have been announced by the Williams Screen Company of Akron, Ohio. In making the announcement, H. C. Williams, president, stated that the price changes were made possible by the "ample facilities for mass production provided by the company's two plants in Akron."

The special embossed surface of the all-purpose screens is designed to furnish excellent light distribution, Mr. Williams said, adding that the infra-red baked finish is tough, durable and resistant to moisture.

Distribution of the Williams screens is handled direct from the factory and through dealers of the Ballantyne Company, Omaha.

Drive-In Screen Made with Porcelain Surface

A NEW screen for drive-in theatres, consisting of a specially treated porcelain enameled surface into which tiny glass beads have been fused, has been introduced by the Bettinger Corporation of Waltham, Mass. The material has been designed to withstand the most rigorous weather conditions, and its high reflectivity will enable earlier showings for drive-ins in daylight saving areas, according to the manufacturer.

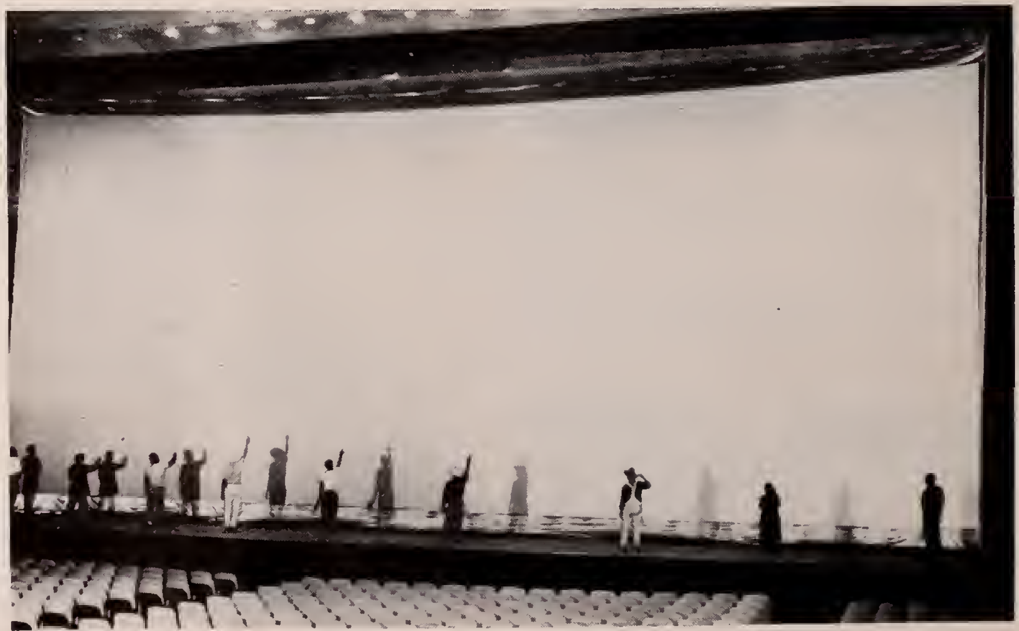
Called "Reflectoscreen," it is made by firing glass beads at high temperature onto a white porcelain surface by means of a special ceramic paste. The manufacturer states that the inorganic nature of the surface makes it impervious both to the elements and to water and solvents that may be used in cleaning it. He states further that the finish is sufficiently durable "that under extreme conditions in industrial atmospheres the screen may be steam-cleaned if necessary without risk of damage."

The material is available in 2 by 5-foot panels with other sizes provided to order. It is designed both for mounting on new screen towers and to cover existing screen surfaces and is adaptable to either flat or curved screen construction.

Vinyl Foam Material For Cushioning Use

A NEW VINYL foam material said by the manufacturer to have

80-FOOT RAYTONE SCREEN IN MEXICO CITY



This 80 by 32-foot Raytone screen, recently introduced at the Sonora theatre in Mexico City, is said by the Westrex Corporation to be the largest it has supplied and installed to date. Seating 4,000 in a stadium-type auditorium, the theatre is equipped for CinemaScope with 40 surround speakers. The sound equipment is Westrex Multi-Channel; projectors are Century CC; and both arc lamps and selenimum rectifiers are Ashcraft.

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30 West Washington, Chicago, Ill.

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart (insert at page 35) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, 1270 Sixth Avenue, New York 20.

many properties heretofore unavailable in a cushioning agent has been made available by Bolta Products of Lawrence, Mass., a division of the General Tire & Rubber Company.

Called "Bolta Fashon Foam," the material can be sealed by heat to almost any other fabric, thus making various combinations of fabric and foam easily possible, it is pointed out. Unlike foam rubber, it can also be used directly under vinyl sheeting. Other qualities claimed for it include uniform compressibility and fire-resistance.

In weight the vinyl foam is approximately 50% lighter than foam rubber. The 3-to-4 pound density of foam vinyl is the equivalent of the 7-to-8 pound density of foam rubber, and it is possible to control softness within density in the foam vinyl.

Currently being produced in thicknesses ranging from $\frac{1}{16}$-inch to 3-to-4 inches, the new material is said to have wide potential usage in a number of fields. It can be made in any desired color for decorative purposes and can be cleaned with soap and water.

Hand Truck to Carry Film on Stairways

A STAIR CLIMBING hand truck for a variety of uses, including moving film containers up and down stairways and ramps (see photo), has been marketed by Valley Craft Products, Inc., Lake City, Minn.

Called the "Stair Cart," the unit is equipped with a special ratchet mechanism designed to enable it to roll up stairs step by step as the operator pulls a cable drive. Positive two-wheel brakes are also incorporated in the truck, and they are said by the manufacturer to "allow perfect control at all times for safely descending stairs or ramps with loads as heavy as 500 pounds, thereby preventing serious accidents."

Other features of the truck include interchangeable shoes, sealed ball bearings, steel tube construction and large pneumatic tires. Six different models are available.

No. 153 TRACK
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Inquiries are invited

Avoid Legal Liability in Stopping Misbehavior

CONTINUED FROM PAGE 14

ful and permanent injuries as a direct and proximate result of the negligence and carelessness of the company's employee in failing to protect her against the assault of Sommers.

In holding the company liable, the higher court said that the employee was negligent in permitting Sommers to enter the premises.

WATCH CHILDREN!

Modern higher courts also hold that theatre operators may be liable for injuries to patrons resulting from negligence of child patrons. For example, in Crowley v. Bugg (292 Ill. App. 210), it was shown that an adult patron was injured as a result of stumbling over a child on the floor in the aisle. The performance was in progress, the lights were dim, and there were no lights at the floor.

The higher court held the theatre owner liable in heavy damages for injuries sustained by the adult patron, and said that "it was defendant's (theatre owner's) duty to the patrons" to sufficiently light the aisle, or pay employees to keep children from injuring other patrons.

For comparison see Ellington v. Walgreen (38 So. [2d] 177). Here a patron named Ellington sued for $40,000 in damages for personal injuries when he slipped and fell in oil on the floor. The testimony showed that a child patron dropped a bottle of oil; the bottle broke and the oil splattered on the floor. Ellington entered 15 minutes later and slipped in the oil, and fractured the end bone of a vertebra. In view of this testimony, the higher court held the proprietor liable in damages to Ellington and said:

"We find that the breaking of the bottle was noted by defendant (theatre proprietor) and for a sufficient length of time prior to plaintiff's (Ellington's) falling for same to have been cleaned from the floor."

In other words, the fact that the proprietor *knew* that the bottle of oil was broken on the floor, and failed to clean the floor immediately, indicated negligence which resulted in his liability.

On the other hand, theatre owners are not liable for injuries to patrons if the testimony proves that the theatre management used *reasonable care* to prevent the injury. For illustration, in Milasevich v. Fox Theatre Corporation (165 Pac. [2d] 195), the testimony proved facts, as follows:

A boy eleven years of age purchased an admission ticket and entered a theatre. While he was seated watching the picture, a dog bit him several times. The parents of the boy sued the theatre for damages.

During the trial the doorman of the theatre testified that the day of the injury he saw a dog trying to enter the main door of the theatre and chased him out three times, and that while some patrons were entering the theatre the dog ran in alongside them. The usherette attempted to stop the dog. In view of this testimony the higher court held the theatre corporation not liable for the injury, and said:

"The evidence shows that every reasonable effort was made by defendant's (theatre's) employees, both to keep the dog from entering the theatre, and to promptly eject it after it had entered. As we view it no actionable negligence on defendant's (theatre's) part was shown."

AUTHORITY OF EMPLOYEES

Always the authority of a theatre employee to represent his employer, when assaulting or violently ejecting a patron, is important evidence. As above explained, a theatre patron may be ejected from the premises when his conduct is boisterous, or otherwise objectionable to other patrons to the extent that he either is disorderly or violates reasonable rules and regulations of the theatre. And force may be used if necessary to evict him after he has been requested to leave quietly and he refuses to go; or if such assault is necessary to protect the owner or employee, or other patrons, from injury.

While a theatre owner generally is liable if unnecessary or undue force is used by an employee in ejecting a patron who is boisterous or disorderly, *this law is applicable only when the theatre employee was authorized to eject patrons*, or the employee was placed in such position that the court could imply that he had authority to eject disorderly or undesirable patrons.

So while the courts hold that theatre managers and ushers impliedly are authorized to maintain order and eject disorderly patrons, the courts also have held that a theatre owner is not liable in damages for injuries inflicted on patrons by a person employed to do such things as repairing or cleaning the premises. In other words, a theatre owner never is liable for injurious acts of an employee who had *no expressed or implied authority* to eject a disorderly patron, unless the owner or his manager *wilfully permits* the unauthorized employee to effect the injury.

Then, again, the rights and liabilities of a theatre owner differ materially if the injurious acts are performed by a theatre employee, instead of authorized police officers. For example, a theatre owner *is liable* in damages for any unlawful injurious acts of a *special* police officer *if the injury is effected to protect the proprietor's property.* He is *not* liable if the conduct of the injured disorderly person was such that it was the *duty* of the police officer, by virtue of his police powers, to eject and arrest the patron *for apprehension and punishment* by law.

For comparison, see Neallus v. Hutchinson Amusement Company (139 Atl. 671). Here it was shown that a man named Benson, was appointed by the city to act as a special policeman at a place of amusement. *His wages were paid by the theatre proprietor.* One night Benson clubbed a patron, who sued the proprietor for damages.

Since the testimony proved that when the patron was clubbed he was not performing any act which was in violation of the law, and that Benson, the police officer, was *not attempting to arrest him*, the higher court held the theatre proprietor liable in damages and said:

"If Benson (policeman) was at the time of the assault making an arrest for the commission of a crime, he was acting as a police officer, and the defendant (proprietor) would not be responsible, although he used excessive force in so doing."

Also, see the leading higher court case of Klaming v. Orleans Theatres Company (117 So. 132). In this case the testimony disclosed that a patron of a theatre was attempting to assist another patron who was sick. The theatre manager used care in ejecting the patrons from the premises, believing that they were creating a disturbance. The higher court held the theatre owner liable and said:

"Whenever such managers, or those charged with the duty of maintaining order, have reason to believe one in the audience guilty of improper conduct, calculated to alarm or disturb the audience, they are justified in taking such reasonable steps as will be necessary to put an end to the disturbance, even to the extent of ejecting the offenders. On the other hand, people who visit such places of amusement and entertainment are entitled to full protection at the hands of the managers in the enjoyment of the privilege for which they have paid their money. And where, as in this case, a patron is insulted, maltreated and caused to leave by an employee without just, reasonable or probable cause, such proprietor will be held liable in damages."

It is well established law that a theatre owner never is liable for assault of a patron, whether an adult or a child, by an employee who acts *outside* his regular authority.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 8,163 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Cops (U-I)	–	–	16	8	4
Adventures of Hajji Baba (20th-Fox)	–	15	40	21	–
Americano (RKO)	5	10	15	7	–
Athena (MGM)	9	20	42	13	1
Atomic Kid (Rep.)	9	15	17	2	–
Bad Day at Black Rock (MGM)	3	22	24	5	–
Bamboo Prison (Col.)	–	13	17	7	–
Barefoot Contessa (U.A.)	7	40	15	8	1
Battle Cry (W.B.)	18	20	15	–	–
Beau Brummell (MGM)	–	18	22	15	11
Bengal Brigade (U-I)	–	12	22	19	16
*Betrayed (MGM)	2	36	46	24	12
*Black Dakotas (Col.)	–	8	10	3	–
Black Knight (Col.)	3	24	23	16	2
Black Shield of Falworth (U-I)	–	15	67	24	9
Black Tuesday (U.A.)	–	5	5	7	–
Black Widow (20th-Fox)	3	33	37	5	5
Bounty Hunter (W.B.)	4	18	34	16	4
Bread, Love and Dreams (IFE)	7	4	7	–	6
Bridges at Toko-Ri (Par.)	24	30	18	–	–
Brigadoon (MGM)	6	18	31	33	7
Bullet Is Waiting, A (Col.)	–	11	30	23	8
*Broken Lance (20th-Fox)	28	40	21	17	–
Caine Mutiny (Col.)	52	60	42	14	1
Carmen Jones (20th-Fox)	13	31	12	3	1
Cattle Queen of Montana (RKO)	–	10	13	12	3
Chief Crazy Horse (U-I)	–	9	5	2	–
Country Girl (Par.)	23	16	5	3	–
Crest of the Wave (MGM)	3	13	9	–	1
*Crossed Swords (U.A.)	1	10	10	–	3
Cry Vengeance (A.A.)	–	6	8	7	3
*Dawn at Socorro (U-I)	1	25	26	22	20
Deep in My Heart (MGM)	5	10	32	19	10
Desiree (20th-Fox)	15	29	19	26	3
Destry (U-I)	3	30	29	6	2
Detective, The (Col.)	–	3	8	6	2
Dragnet (W.B.)	58	41	16	7	2
Drum Beat (W.B.)	15	31	20	24	1
*Duel in the Sun (SRO) (Reissue)	–	7	19	27	7
Egyptian, The (20th-Fox)	22	47	36	17	6
Far Country, The (U-I)	8	16	29	19	–
Fire Over Africa (Col.)	2	19	27	18	7
Four Guns to the Border (U-I)	–	16	27	11	2
*Francis Joins the Wacs (U-I)	17	51	23	–	1
*Gog (U.A.)	–	5	17	8	–
Golden Mistress (U.A.)	2	9	12	9	–
Green Fire (MGM)	–	8	23	12	5
*Gunfighters (Col.) (Reissue)	3	5	7	1	1
Hansel and Gretel (RKO)	15	17	12	–	–
*Hell Raiders of the Deep (IFE)	–	4	2	–	1
Hell's Outpost (Rep.)	–	9	13	10	–
Her Twelve Men (MGM)	9	20	34	27	11
High and Dry (U-I)	–	18	16	5	7
Human Desire (Col.)	–	5	11	17	7
Human Jungle (A.A.)	10	10	24	12	3
Jesse James' Women (U.A.)	1	16	17	3	–
*Johnny Guitar (Rep.)	30	56	38	6	4
Jupiter's Darling (MGM)	–	4	13	14	–
Julius Caesar (MGM)	13	22	22	10	4
Jungle Gents (A.A.)	–	3	5	5	8
Khyber Patrol (U.A.)	–	13	25	5	2
*Knock on Wood (Par.)	9	11	32	34	22
Last Time I Saw Paris (MGM)	33	55	31	13	–
*Living It Up (Par.)	40	49	27	12	3
Long Gray Line, The (Col.)	–	6	3	3	–
Many Rivers to Cross (MGM)	4	23	11	1	–
Masterson of Kansas (Col.)	2	10	18	8	1
*Mr. Hulot's Holiday (GBD)	8	20	17	–	–
Men of the Fighting Lady (MGM)	9	27	41	19	4
Naked Alibi (U-I)	–	15	21	17	9
On the Waterfront (Col.)	42	58	39	11	1
Outcast, The (Rep.)	5	34	26	13	5
Phffft (Col.)	11	24	33	41	1
Prince of Players (20th-Fox)	2	7	16	8	18
Private Hell 36 (Filmakers)	–	2	10	3	2
*Pushover (Col.)	–	–	6	13	13
Racers, The (20th-Fox)	5	5	10	4	–
*Reap the Wild Wind (Par.) (Reissue)	–	13	5	12	–
*Rear Window (Par.)	32	53	30	1	–
Ricochet Romance (U-I)	–	12	12	19	8
*Ring of Fear (W.B.)	2	17	29	16	18
Rogue Cop (MGM)	4	33	32	22	6
Sabrina (Par.)	24	38	37	27	3
*Seven Brides for Seven Brothers (MGM)	87	57	20	3	3
Shanghai Story (Rep.)	–	3	17	9	5
Shield for Murder (U.A.)	3	19	10	16	3
Sign of the Pagan (U-I)	3	14	26	3	–
Silver Chalice (W.B.)	2	27	40	5	3
Sitting Bull (U.A.)	2	21	18	29	1
Six Bridges to Cross (U-I)	2	15	19	25	–
Smoke Signal (U-I)	–	3	9	6	8
So This Is Paris (U-I)	2	16	32	11	8
Star Is Born, A (W.B.)	21	32	36	14	7
*Student Prince (MGM)	9	24	38	21	4
Suddenly (U.A.)	18	23	39	19	10
Ten Wanted Men (Col.)	2	7	10	4	–
There's No Business Like Show Business (20th-Fox)	29	37	7	10	–
They Rode West (Col.)	–	4	3	6	2
This Is My Love (RKO)	–	14	16	11	5
This Is Your Army (COMPO)	–	–	2	3	–
Three Hours to Kill (Col.)	–	19	18	6	9
Three Ring Circus (Par.)	18	44	17	10	–
†Tonight's the Night (A.A.)	–	–	1	1	3
Track of the Cat (W.B.)	2	20	19	3	15
Trouble in the Glen (Rep.)	–	7	–	4	3
20,000 Leagues Under the Sea (B.V.)	30	19	2	–	–
Underwater! (RKO)	4	11	19	–	–
*Valley of the Kings (MGM)	–	10	41	29	10
Vanishing Prairie (B.V.)	34	30	20	2	–
Vera Cruz (U.A.)	30	42	22	2	–
Violent Men (Col.)	2	21	14	16	–
West of Zanzibar (U-I)	–	–	5	3	3
White Christmas (Par.)	48	29	10	2	2
White Feather (20th-Fox)	–	11	13	1	1
Woman's World (20th-Fox)	37	37	31	7	7
Yellow Mountain (U-I)	–	10	9	4	3
Young at Heart (W.B.)	5	13	38	2	5

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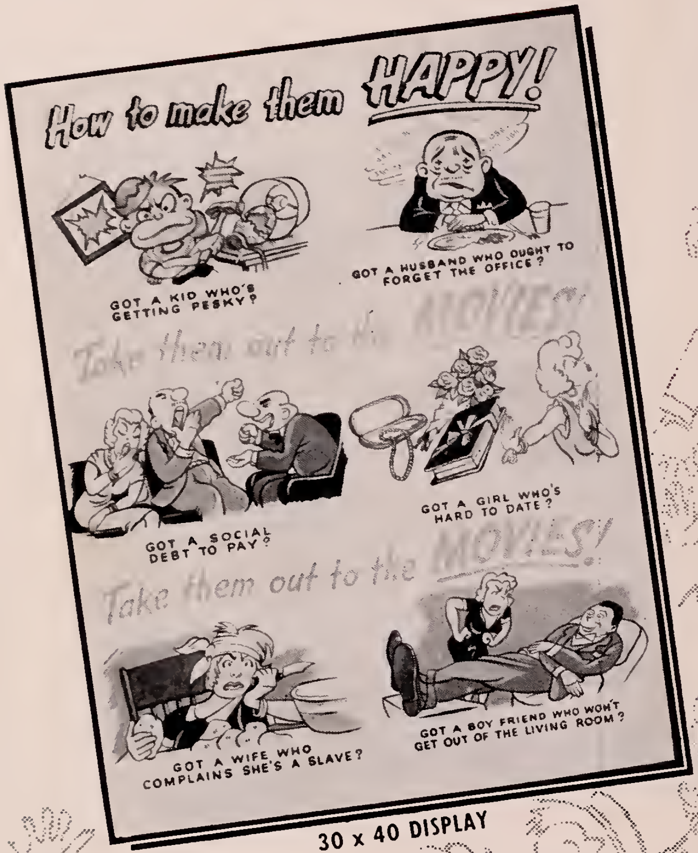
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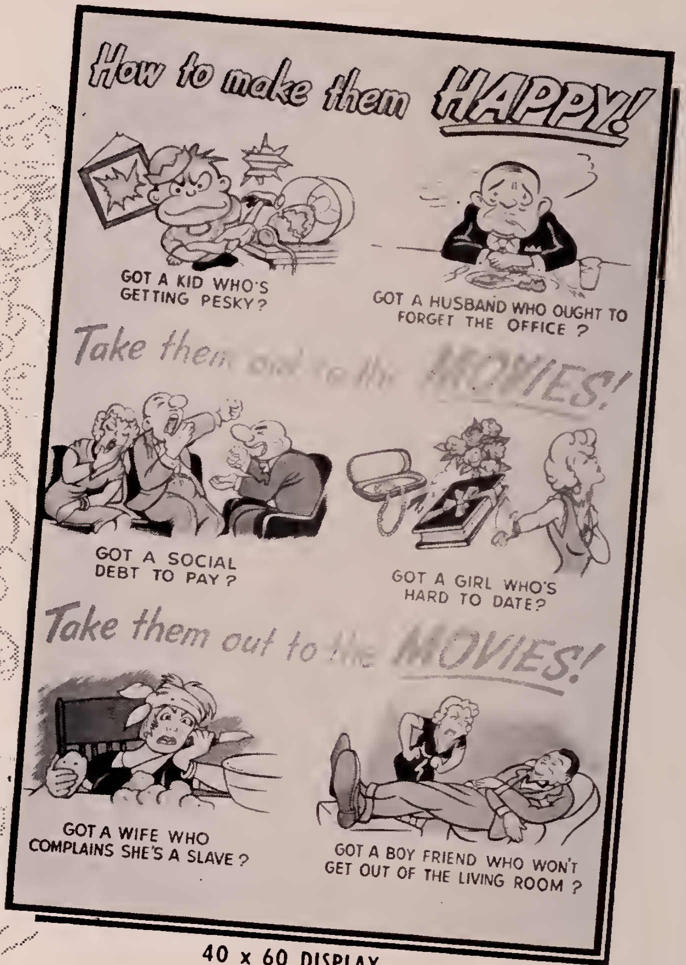
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"Bedevilled"

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With

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Directed by **MITCHELL LEISEN** · Produced by **HENRY BERMAN**

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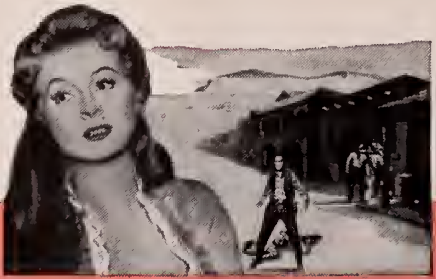
Blanketing the Nation weekly from April 5th to May 4th! Over 99 !!! NBC-TV STATIONS WITH 30 MILLION PEOPLE WATCHING! PLUS NBC RADIO NETWORK COAST-TO-COAST! Here's what's happening: On the April 5th telecast famed Jack Bailey, M.C. of Old Gold's "Truth or Consequences" program, selected a contestant to hitch-hike—on horseback—from Los Angeles to the town of "Truth or Consequences" in New Mexico. On the same night the contestant was introduced to a masked woman called the STRANGE LADY IN TOWN! He is to arrive at his destina-



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ATLANTA, GA	WSB-TV	10:00-10:30 PM
AUGUSTA, GA	WJBF-TV	10:00-10:30 PM
AUSTIN, TEX	KTBC-TV	9:00- 9:30 PM
BAKERSFIELD, CALIF	KERO-TV	10:00-10:30 PM
BALTIMORE, MD	WBAL-TV	10:00-10:30 PM
BANGOR, ME	WABI-TV	10:00-10:30 PM
BAY CITY-SAGINAW, MICH	WNEM-TV	9:00- 9:30 PM
BLOOMINGTON, IND	WTTV	9:00- 9:30 PM
BOSTON, MASS	WBZ-TV	10:00-10:30 PM
BUFFALO, N. Y	WGR-TV	10:00-10:30 PM
BURLINGTON, VT	WMVT	10:00-10:30 PM
CHATTANOOGA, TENN	WDEF-TV	9:00- 9:30 PM
CHARLESTON, S. C	WUSN-TV	10:00-10:30 PM
CHICAGO, ILL	WNBQ	9:00- 9:30 PM
CLEVELAND, OHIO	WNBK	10:00-10:30 PM
COLUMBIA, S. C	WIS-TV	10:00-10:30 PM
COLUMBUS, OHIO	WLW-C	10:00-10:30 PM
DAVENPORT, IOWA	WOC-TV	9:00- 9:30 PM
DENVER, COLO	KOA-TV	8:00- 8:30 PM
DES MOINES, IOWA	WHO-TV	9:00- 9:30 PM
DETROIT, MICH	WWJ-TV	10:00-10:30 PM
DULUTH, MINN	WDSM-TV	9:00- 9:30 PM
ELKHART, IND	WSJV-TV	9:00- 9:30 PM
ERIE, PA	WICU	10:00-10:30 PM
FARGO, N. D	WDAY-TV	9:00- 9:30 PM
FORT WAYNE, IND	WKJG-TV	9:00- 9:30 PM
FORT WORTH, TEX	WBAP-TV	9:00- 9:30 PM
FRESNO, CALIF	KMJ-TV	10:00-10:30 PM
GRAND RAPIDS, MICH	WOOD-TV	10:00-10:30 PM
GREENVILLE, S. C	WFBC-TV	10:00-10:30 PM
HOUSTON, TEX	KPRC-TV	9:00- 9:30 PM
JACKSON, MISS	WLBT	9:00- 9:30 PM
JOHNSTOWN, PA. (Alt. Weeks)	WJAC-TV	10:00-10:30 PM
KANSAS CITY, MO	WDAF-TV	9:00- 9:30 PM
LA CROSSE, WISC	WKBT	9:00- 9:30 PM
LANCASTER, PA	WGAL-TV	10:00-10:30 PM
LANSING, MICH	WJIM-TV	10:00-10:30 PM
LEXINGTON, KY	WLEX-TV	10:00-10:30 PM
LIMA, OHIO	WLOK-TV	10:00-10:30 PM
LOS ANGELES, CALIF	KRCA	10:00-10:30 PM
LOUISVILLE, KY	WAVE-TV	9:00- 9:30 PM
LUBBOCK, TEX	KCBD-TV	9:00- 9:30 PM
MACON, GA	WNEX-TV	10:00-10:30 PM
MEMPHIS, TENN	WMCT	9:00- 9:30 PM
MIAMI, FLA	WGBS-TV	10:00-10:30 PM
MILWAUKEE, WISC	WTMJ-TV	9:00- 9:30 PM
MOBILE, ALA	WALA-TV	9:00- 9:30 PM
MONROE, LA	KNOE-TV	9:00- 9:30 PM
MONTGOMERY, ALA	WSFA-TV	9:00- 9:30 PM
MUNCIE, IND	WLBC-TV	9:00- 9:30 PM

nd Radio the Famed ding a Tremendous IN TOWN”

tion April 15th. There he will meet the STRANGE LADY IN TOWN again who will be his date during a 3-day Fiesta being held. She will be unmasked at that time.

On April 12th, Telecast of the contestant's progress en route to meet the STRANGE LADY IN TOWN! On April 19th, Telecast of contestant's reward or fine, and film of the unmasking at the Fiesta, of the STRANGE LADY IN TOWN. Then on April 20th, April 27th and May 4th NBC Radio Network takes over and broadcasts entire event *again!*

ANOTHER SOLID SHOWMANSHIP 'FIRST' FROM WARNER BROS! TIMED ON-THE-BUTTON FOR A PERFECT CASH-IN WITH NATIONAL RELEASE!

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NASHVILLE, TENN.	WSM-TV	9:00- 9:30 PM
NEW HAVEN, CONN.	WNHC-TV	10:00-10:30 PM
NEW ORLEANS, LA.	WDSU-TV	9:00- 9:30 PM
NEW YORK, N. Y.	WRCA-TV	10:00-10:30 PM
NORFOLK, VA.	WVEC-TV	10:00-10:30 PM
OMAHA, NEBR.	WOW-TV	9:00- 9:30 PM
PEORIA, ILL.	WEEK-TV	9:00- 9:30 PM
PHILADELPHIA, PA.	WPTZ	10:00-10:30 PM
PHOENIX, ARIZ.	KVAR-TV	8:00- 8:30 PM
PITTSBURG, KANS.	KOAM-TV	9:00- 9:30 PM
PORTLAND, ME.	WCSH-TV	10:00-10:30 PM
PORTLAND, ORE.	KPTV	10:00-10:30 PM
PROVIDENCE, R. I.	WJAR-TV	10:00-10:30 PM
READING, PA.	WEEU-TV	10:00-10:30 PM
RICHMOND, VA.	WTVR	10:00-10:30 PM
ROANOKE, VA.	WSLS-TV	10:00-10:30 PM
ROCHESTER, N. Y.	WHAM-TV	10:00-10:30 PM
ST. LOUIS, MO.	KSD-TV	9:00- 9:30 PM
ST. PAUL, MINN.	KSTP-TV	9:00- 9:30 PM
SALT LAKE CITY, UTAH	KTVT	8:00- 8:30 PM
SAN ANTONIO, TEX.	WOAI-TV	9:00- 9:30 PM
SAN DIEGO, CALIF.	KFSD-TV	10:00-10:30 PM
SAN FRANCISCO, CALIF.	KRON-TV	10:00-10:30 PM
SEATTLE, WASH.	KOMO-TV	10:00-10:30 PM
SCHENECTADY, N. Y.	WRGB	10:00-10:30 PM
SIOUX FALLS, S. D.	KELO-TV	9:00- 9:30 PM
SPOKANE, WASH.	KHQ-TV	10:00-10:30 PM
SPRINGFIELD, MASS.	WWLP	10:00-10:30 PM
TAMPA, FLA.	WFLA-TV	10:00-10:30 PM
TULSA, OKLA.	KVOO-TV	9:00- 9:30 PM
UTICA, N. Y.	WKTV	10:00-10:30 PM
WASHINGTON, D. C.	WRC-TV	10:00-10:30 PM
WEST PALM BEACH, FLA.	WJNO-TV	10:00-10:30 PM
WHEELING, W. VA.	WTRF-TV	10:00-10:30 PM
WICHITA FALLS, TEX.	KFDX-TV	9:00- 9:30 PM
WILKES-BARRE, PA.	WBRE-TV	10:00-10:30 PM
WILMINGTON, DEL.	WDEL-TV	10:00-10:30 PM
WILMINGTON, N. C.	WMFD-TV	10:00-10:30 PM
WINSTON-SALEM, N. C.	WSJS-TV	10:00-10:30 PM
YOUNGSTOWN, OHIO	WFMJ-TV	10:00-10:30 PM

PROGRAM CARRIED LATER AS SHOWN

City & State	Station		Local Time of Telecast	Days Delay
BATON ROUGE, LA.	WAFB-TV	Tues.	10:00-10:30 PM	7
BIRMINGHAM, ALA.	WABT	Thur.	10:00-10:30 PM	9
BOISE, IDAHO	KIDO-TV	Tues.	10:00-10:30 PM	14
BUTTE, MONT.	KXLF-TV	Tues.	9:30-10:00 PM	14
COLUMBUS, GA.	WDAK-TV	Tues.	10:30-11:00 PM	14
EAU CLAIRE, WIS.	WEAU-TV	Tues.	9:00- 9:30 PM	7
HONOLULU, HAWAII	KONA-TV	Fri.	8:00- 8:30 PM	17
HUNTINGTON, W. VA.	WSAZ-TV	Tues.	7:00- 7:30 PM	7
JACKSONVILLE, FLA.	WJHP-TV	Fri.	8:00- 8:30 PM	17
OKLAHOMA CITY, OKLA.	WKY-TV	Tues.	10:30-11:00 PM	21
WILMINGTON, N. C.	WMFD-TV	Tues.	10:00-10:30 PM	7

AND! AND! AND! NBC-RADIO NETWORK IN ADDITION!

IN MAY FROM 20th

Edward L. Alperson
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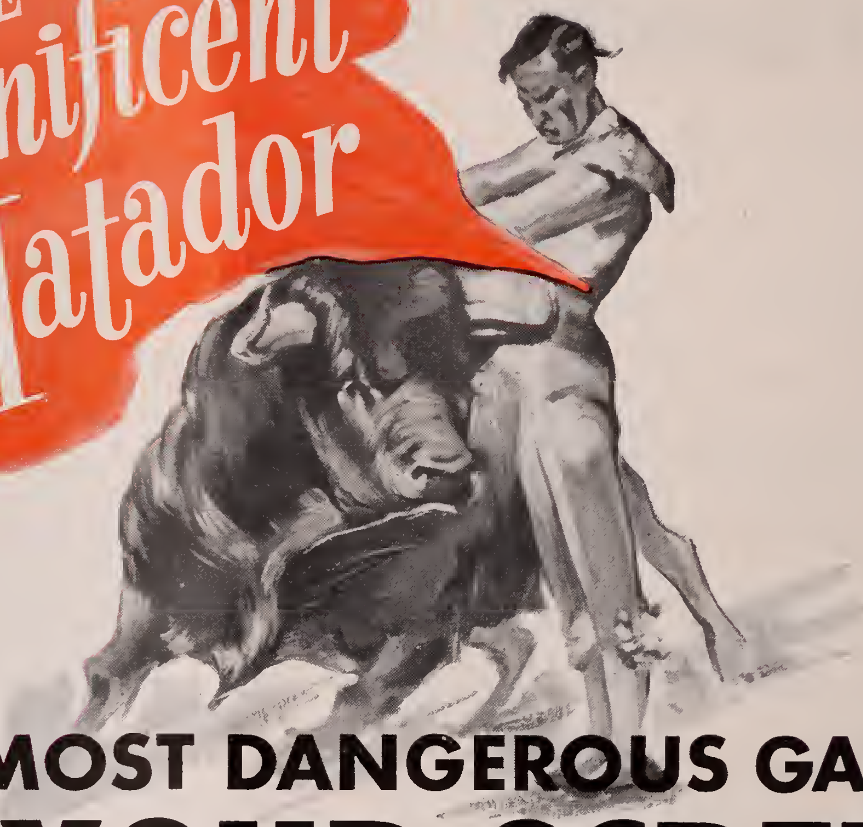
THE Magnificent Matador



THE WORLD'S MOST DANGEROUS GAME...

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FIGHT
the Brave Bulls!

MAKE
the Pass of Death!

LOVE
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Screenplay by CHARLES LANG · Co-Producer Carroll Case · Released by 20th Century-Fox

"IT'S A PLEASURE TO DO BUSINESS WITH 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 199, No. 3

April 16, 1955

Militant TOA

IT should be no surprise to the industry that the Theatre Owners of America has become militant and vocal on trade practices. Almost from the time the organization was founded in Washington, in an arranged marriage between the old Motion Picture Theatre Owners and the war-born American Theatres Association, it was inevitable that the group would eventually devote a substantial part of its energies to relations between exhibitors and distributors. No organization should be criticized for seeking to improve the welfare of its membership. That is the fundamental purpose of most organizations, including those of exhibitors.

The original idea that TOA should concern itself exclusively with public relations, legislation and other broad subjects and have nothing to do with trade practices was idealistic. It was based on the assumption that TOA members were qualified to handle all aspects of their relations with distributors on an individual basis. The first change in TOA basic philosophy came with the organization's enthusiastic and continuing interest in an arbitration system. That was something the members could not handle on an individual basis, no matter how competent they were. Also it was a subject that dealt with the form rather than the substance of trade practices.

The shift in TOA's activities has been so gradual that it is impossible to point to a single event and say that marked the transition from a public relations to a trade practices organization. Changes in TOA policy have been noted over the past several years. However, the statement entitled "Call to Action!" issued this week by E. D. Martin, TOA president, definitely puts trade practices in the number-one position, even ahead of arbitration. TOA, in Mr. Martin's words, seeks: "Immediate and substantial relief from the inequitable conditions of licensing, and from the outrageous and prohibitive rentals. . . ." He asked that an industry conference be called forthwith.

TOA suggests that the alternative to "peace, harmony and the greatest good for the greatest number" is "strife, jungle warfare and chaos." While "jungle warfare" may be a new term for a form of buyer-seller relations, there is no doubt that the industry has had much too much "strife and chaos."

The HERALD has championed the cause of arbitration. There is much that can be gained and nothing lost in utilizing some form of arbitration within the industry. Whether arbitration should be worked out before or after an industry conference on trade practices is something that should be decided by those individuals who must participate in both meetings.

The HERALD has championed the idea of an industry roundtable conference. There is much that can be gained and nothing lost by having representations of exhibitor groups and presidents and sales managers of distributing companies sit down together and exchange views to the extent permitted by law. It must be recognized that the legal counsel of the distributors—and also of the circuits and exhibitor groups themselves—would not consent to their principals discussing at a round table the establishment of a national sales policy for certain classes of theatres or the handling of rentals or other conditions concerning a particular situation or situations. Such matters must be considered by the various distributors individually.

The industry needs to put aside considerations of person and personality and attempt to deal with the issues that are causing excessive friction. Name calling—by either side—does no good. An exchange of views leading to a mutual understanding of each other's position and problems would do good. That is an approach worth trying, now more than ever before.

* * *

Free Screen in Kansas

THERE was an element of drama last week in the way Governor Fred Hall of Kansas handled the signing of a bill repealing film censorship. As the last day for approving bills came to an end, industry observers were afraid that he was going to "pocket veto" the measure. However, taking advantage of the clock stopping device sometimes used by legislatures facing a fixed adjournment time, Governor Hall signed the measure April 7 with a date of April 6. What is important is the action taken and not the showmanship way in which it was done. As Eric Johnston said, "Every believer in freedom of expression will rejoice that Kansas has repealed its ancient censorship law. . . . It is to be hoped that the lead of Kansas will be followed by her sister states that still have anachronistic censorship statutes on their books."

This week the Kansas State Supreme Court upheld the constitutionality of film censorship, an action of little practical significance in that state in view of the repeal bill. However, the decision could have a bearing elsewhere. The U. S. Supreme Court recently again sidestepped making a fundamental decision on the question, and several states have censorship bills pending.

* * *

¶ Quote of the Week: "The motion picture industry in a relatively short time has risen from a babbling infant to a giant with a mighty voice. Unless it watches out for its interests and guards against dangers, taxes, television and timidity, its powerful voice may be reduced again to a whisper."—New York Senator Fred L. Moritt.

—*Martin Quigley, Jr.*

Letters to the Herald

"Command" Review

To the Editor:

At first I wasn't going to sign my real name because I knew you'd be prejudiced. (Perhaps you still will be). But I hope that I make enough sense for you to disregard my name and consider my ideas. Daddy doesn't even know I'm writing you, but I just couldn't control my anger when I read your review of "Strategic Air Command" in The HERALD of April 2.

You said, "The screenplay by Valentine Davies and Beirne Lay, Jr., was adequate."

What is the basis of a movie? The story. No matter how good the director, producer, actors, etc., you haven't got anything unless you've got a good sound story. That's why I ask you how can a movie that is acclaimed "excellent" by the reviewers have an "adequate" screenplay?

You mentioned a few of the actors and actresses and gave them credit for keeping the plot in sight. Maybe this story was just too big for you. I think it was the best job of keeping a good balance between the humans and the planes that I have ever seen.

I think all the other pictures with the same theme have been lopsided. They were either too much the personnel aspect or vice-versa. They seem like TV next to "Strategic Air Command."

Well, I've said my piece. It may not have meant anything to you. I'm only fifteen and maybe I don't spell as well, write as well, or know as much as you, but I certainly try my best to give credit where credit is due.

I suggest that before forming an opinion of a screenplay you read it, besides seeing the movie.—*PHILIPPA LAY, Los Angeles, Calif.*

Dear Miss Lay:

You and your screen writer father should be proud of your letter. The world would be a much better place in which to live if sons and daughters everywhere were as ready to defend intelligently the works of their parents.

You know there are some things—such as the answers to problems in arithmetic—which may be judged objectively. There are other things—such as examples of abstract art—which must be judged subjectively. Between these two extremes most things, including motion pictures, have to be judged by standards which are partly objective and partly subjective.

The apportionment of credit for a successful motion picture among those who contributed importantly to its making is a most inexact art and science. Neither those close to production nor those who see the completed production in a theatre remote from Hollywood can be certain about who or what contributed how much to the end result. Nevertheless the makers of a motion picture are entitled to the praise that may be accorded them by reviewers and members of the public alike. That praise is one of the rewards of the creative film-maker. It also serves as an encouragement for future activities.

Had your father wished to undertake creative work that could be judged on the basis of an individual effort rather than one which results from a team (such as a motion picture), he might have taken up sculpturing, or some other art where one person alone is responsible for the finished work. One of the hazards of writing for the screen is that on occasion a screenwriter may not receive sufficient credit for his contribution to a fine film and on the other hand he may be blamed for poor results which should be attributed properly to the producer, director, players or others.

When the time comes for you to pick your own career you will have to decide whether you want one in which the product is yours alone or requires teamwork. Each type has its own rewards—and difficulties. May you be happy and successful in whichever one you select. Sincerely,

—MARTIN QUIGLEY, JR.

Broadside

To the Editor:

On the good side we should be grateful for the new techniques because they give more to sell than just a repeat story with an aging star. But on the other hand there is not enough cash left after buying new projection and sound equipment to spend on building improvement and redecorating the theatre.

Also, the producers seem to be playing the same old follow-the-leader game, one successful story results in dozens of a similar type. The Johnston office should be authorized to limit or control such nonsense in order to end this feast-famine releasing pattern.

I miss the old block-buying days. I never did favor picture-by-picture buying and I still can't understand how theatre divorcement got tangled up with the subject of block buying.

Then I have a few shot gun broadsides: national advertising by producers should be more in television than magazines; the Johnston office should sponsor a weekly TV program that would sell movies; there should be fewer story details in reviews, leave something for the public to find out at the theatre; and all clearances except for show case runs should be eliminated.—*HAROLD H. BERKHOLTZ, West Bend, Wis.*

MOTION PICTURE HERALD

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On the Horizon

SELF-POLICING

Apropos of such matters, the Independent Theatre Owners of Ohio, the other day comprehensively covering censorship hearings at the state legislature, congratulated its membership on restraint and general good taste. Commented secretary Bob Wile: "Despite examples brought out by the hearings, there are many worse pictures which no one has shown. The mails are flooded with appeals from producers and distributors with all sorts of junk. If these show in any of your competitors' theatres, notify the county prosecutor and swear out a warrant. That's the best defense you can make of your own intentions to maintain a clean and decent screen".

STATISTICS

Census Bureau officials hope to start getting out by fall some of the state-by-state results of this year's census of production, distribution, exhibition and service industries. Most of the questionnaires are already back to the Census from the industry firms, and the Bureau is making some follow-ups on the tardy respondents.

STOCKHOLDER SUIT

There is another RKO suit. This one again is in Wilmington in the Court of Chancery. It is a suit by stockholder Goldie Bodek of New York to prevent majority stockholder Howard Hughes from selling the RKO Pictures Corporation to the Atlas Corporation. That is, if he is going to; and if there are any negotiations. The complaining stockholder wants the court to prevent sale for more than $6 per share; and failing that, wants Mr. Hughes to account to the corporation for monies over that figure. She also says RKO has $17,800,000 in the bank and a tax loss carry-forward of $30,000,000; and that because he desires to sell to Atlas for much more than the $6 per share he paid for the stock, Mr. Hughes is wasting corporate assets by not investing. The loss so far is alleged to be $1,000,000.

ADULTS ONLY

"Blackboard Jungle" will open at Memphis April 22. Banned at first by 88-year old Lloyd T. Binford, a censor of some renown, and his board, the picture will be shown with the tag, "adults only". This is by arrangement, apparently, with the mayor. Mr. Binford said the board had no authority for the classified approval, but that the City Commission might establish such authority. The mayor, said that whatever Mr. Binford said was "all right with him". Mr. Binford's board last week reversed its ban against Columbia's "The Bamboo Prison" after the company indicated it would sue.

QUOTE

W. Ward Marsh, sermonizing the other Sunday in "The Cleveland Plain Dealer" (as is his custom), was good enough to quote our recent "Better Theatres" issue on the theatre of the future. Mr. Marsh is optimistic, wonderful, and has above all, sympathy for the theatre man. As he says: "Evolution is moving so fast it has become a revolution."

FIBRE BOXES

Metal containers for air shipments of film are a thing of the past. Fibre boxes have taken over. The film is now non-flammable. And, of course, the containers are vastly lighter. The savings are considerable.

Floyd Stone-James D. Ivers
J. A. Otten-Jay Remer

WHEN AND WHERE

April 18: MGM Ticket Selling Workshop, Statler Hotel, Buffalo, N. Y.

April 18-22: Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

April 20-22: Union Internationale de l'Exploitation Cinematographique, Paris, France.

April 26: Boston Variety Club, testimonial luncheon for Nathan Ross, oldest active film salesman in New England, Hotel Bradford.

April 26: MGM Ticket Selling Workshop, Orlando, Fla.

April 26-May 10: International Film Festival, Cannes, France.

May 2-3: North Central Allied, annual convention, Minneapolis.

May 4: MGM Ticket Selling Workshop, Nicolett Hotel, Minneapolis.

May 4-5: Annual convention of Variety Clubs International, Ambassador Hotel, Los Angeles.

May 4-6: Annual convention, Allied Independent Theatre Owners of Iowa-Nebraska, Hotel Savery, Des Moines, Iowa.

May 6: MGM Ticket Selling Workshop, Des Moines, Iowa.

May 10: Allied Rocky Mountain Independent Theatres' annual convention, Park Hill Country Club, Denver.

May 10: MGM Ticket Selling Workshop, Billings, Mont.

May 10-12: Third annual joint meeting of the Missouri-Illinois Theatre Owners and the Kansas-Missouri Theatre Association, Arrowhead Lodge, Lake of The Ozarks.

May 15-17: Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Association, Biltmore Hotel, Atlanta.

N. S. S. EXECUTIVE REALIGNMENT

Herman Robbins, president of National Screen Service, in a letter to his branch managers Wednesday, said he had induced the board of directors to separate the top executive positions into two offices, chairman of the board and president. Mr. Robbins will be chairman of the board and chief executive officer and George F. Dembow will be president and chief operating officer.

Burton E. Robbins was elected vice-president in charge of sales, succeeding Mr. Dembow in that position.

"The arrangement still keeps me active as your senior officer," Mr. Robbins said, "but permits me to turn over to very capable but younger hands the daily pressure of corporate management." William Brenner, the announcement said, will remain supervisor of sales operations.

by the Herald

TELLING THE ALLIED ARTISTS STORY (continued). The scenes at the left, last week, are from New York, upper picture, and Kansas City, where the lively new major company continued to press its message home to exhibitors: make our heavy investment pay off. In New York, sales manager Morey Goldstein, center, was a candid and friendly host to reporters. With him are Edward Morey, vice-president and Douglas Rosen, Canadian representative. In Kansas City, lower picture, where exhibitors were the listeners, on the dais were Steve Broidy, president; Senn Lawler, Fox Midwest division manager; Harold Wirthwein, western division manager; Mr. Goldstein; John Flinn, publicity-advertising director; and Ray Copeland, branch manager.

This week in pictures

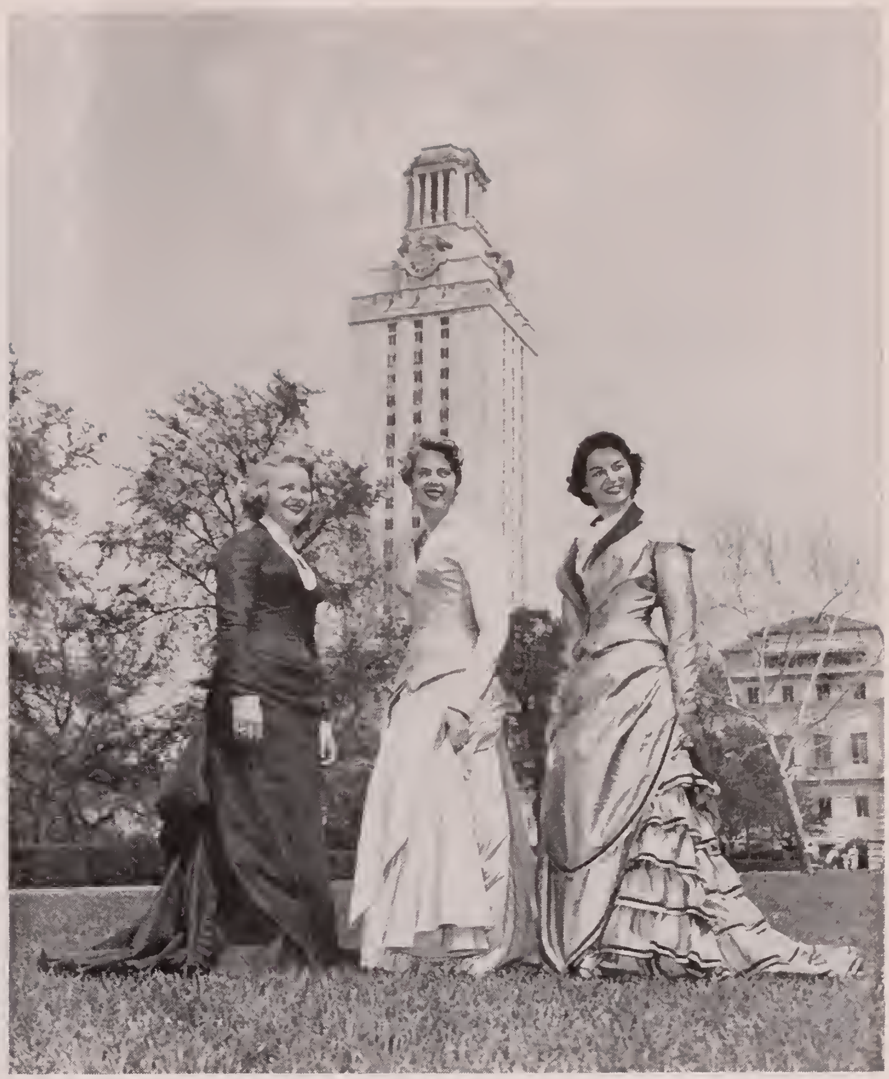
ON THE SCENE. Arthur B. Krim, right, United Artists president, visits in Spain with the executives and cast of "Alexander the Great." In El Molar, a Spanish village, he poses with Richard Burton, the star, left; Robert Rossen, producer-director; and Mr. Burton's agent. Mr. Krim has been in Europe initiating and exploring co-production.

PROMOTION. Hosts at the "out of this world" screening of Universal-International's "This Island Earth" at the Victoria Theatre, New York, last Saturday were John Cusack, manager; Jeff Morrow, the picture's star; Max Fellerman, executive of Lopert Films, operator of the Victoria, and Phillip Gerard, Universal's eastern publicity manager. They are shown with some of the gifts given their guests, several hundred children.

A PLAQUE, for helping the Boy Scouts promote the film "Jamboree": Eugene Pleshette, right, Brooklyn Paramount director, receives it from Justice J. Vincent Keogh. Looking on are Richard Garton, Boy Scouts of America; Scout John Carljen; and James Boyer, far right, also a Boy Scout executive.

SOUTHEASTERN
MOVIE FESTIVAL
MAY

THEY ARE BACK of the Southeastern Movie Festival, which will run May 16-June 16. The men are Richard Kennedy, president of the Alabama Theatre Owners; J. H. Thompson, president of the Theatre Owners and Operators of Georgia; and Jerry Gold, Florida exhibitor leader.



SHOWING OFF the period costumes for Warners' "Strange Lady in Town." The girls are University of Texas students, on their campus, at Austin, where the picture opened Tuesday.

DEAR HOUS
YOUR 35
PERHAPS THE JOB
PERMANENT

"HOUSE MOTHER" Marie Roessel, Universal cashier in the Cleveland branch, had her 35th year with the company remembered the other day by her associates.

CITATION FROM NYU to an alumnus of distinction. Stanley Kramer, producer, receives from New York University Chancellor Henry T. Heald, right, a eulogy of his film achievements, his latest being UA's "Not As a Stranger." With them is Mrs. Kramer. Mr. Kramer is NYU '33.

THE WINNERS CIRCLE—EASTER 1955

THE weather, ranging from unseasonably warm and seasonably spring-like in the north and northeast to rainy and wet in the south, was praised and blamed by showmen either for the good to excellent business which prevailed in most situations on the Easter holiday weekend or for the middling to fair business counted in a few situations. Generally across the country the average was as good or better than last year, with the strong business done by the big pictures.

The high spots: Hollywood, calm to soft; Boston, chilly Saturday, warm Sunday, grosses way beyond last year; Baltimore, as good or better than last year; Washington, tourists stayed outside in sun; Hartford, weather too good, drive-ins excellent, indoor fair; Oklahoma City, rains helped, business good; Pittsburgh, ideal weather, strong product, excellent business; Chicago, weather warm, box office equal to last year.

Cleveland, good to sensationally above last year's rainy Easter; Milwaukee, ideal spring weather held grosses to average; Atlanta, business best in three years, weather very bad; Charlotte, beautiful weather, good attractions did well, others badly; Dallas, 40,000 children in parks Saturday for egg-rolling but Sunday exceptionally good; Portland, Ore., heavy showers, business equalled 1954; New Orleans, incessant rain and wind played havoc with weekend business.

Miami, better weather than 1954 helped where product was better, others weak; Denver, weather fine, business generally better than last year; Nashville, business up even after excellent previous two weeks; San Francisco, warm weather took people out of town, box office disappointing; St. Louis, slowed by rain but generally average; Philadelphia, up from last year, with very good product chiefly responsible for the increase.

Listed below are the pictures which did above average business at key city first runs for the week ended Saturday, April 9.

Photos by the Herald

RUSH HOUR, above, at Radio City Music Hall, New York, facing the grand staircase, as Easter Week handed the staff its biggest job. At right, watching happily from a balcony, is Russell Downing, managing director.

BATTLE CRY
RECORD BREAKER
NY PARAMOUNT

Left. Robert Shapiro, managing dierctor of the New York Paramount, watches star Nancy Olson mark the all-time record run, 11 weeks, of Warners' "Battle Cry."

Albany: Hit the Deck (MGM).

Atlanta: The Long Gray Line (Col.); A Man Called Peter (20th-Fox); Revenge of the Creature (U-I); Untamed (20th-Fox).

Boston: Blackboard Jungle (MGM) 2nd week; Camille (Reissue) (MGM) 3rd week; Gate of Hell (Harrison) 2nd week; Man Without A Star (U-I); Ma and Pa Kettle At Waikiki (U-I); Wyoming Renegades (Col.) 2nd week.

Buffalo: Captain Lightfoot (U-I); East of Eden (W.B.); The Glass Slipper (MGM); A Man Called Peter (20th-Fox); On the Waterfront (Col.).

Columbus: The Country Girl (Par.) 2nd week.

Denver: The Country Girl (Par.) 5th week; Gate of Hell (Harrison) 3rd week; Hit the Deck (MGM); Tarzan's Hidden Jungle (RKO).

Des Moines: The Country Girl (Par.) 3rd week; A Man Called Peter (20th-Fox).

Detroit: The Country Girl (Par.); The Long Gray Line (Col.) 2nd week; Revenge of the Creature (U-I).

Hartford: Chief Crazy Horse (U-I); A Man Called Peter (20th-Fox); On the Waterfront (Col.); Rear Window (Par.); Romeo and Juliet (U.A.); Run for Cover (Par.).

Indianapolis: The Glass Slipper (MGM); A Man Called Peter (20th-Fox); Man Without A Star (U-I).

Jacksonville: Escape to Burma (RKO); Hit the Deck (MGM); Long John Silver (DCA).

Kansas City: The Caine Mutiny (Col.); The Country Girl (Par.) 2nd week; Jupiter's Darling (MGM) 4th week; On the Waterfront (Col.); Seven Angry Men (A.A.).

Memphis: Bamboo Prison (Col.); The Country Girl (Par.) 3rd week; Man Without A Star (U.-I).

Miami: The Country Girl (Par.) 2nd week; The Glass Slipper (MGM); Hit the Deck (MGM) 2nd week.

Milwaukee: The Big Combo (A.A.); The Country Girl (Par.) 6th week.

Minneapolis: Chief Crazy Horse (U-I) 2nd week; The Country Girl (Par.) 7th week.

New Orleans: Big House, U.S.A. (U.A.); Camille (Reissue) (MGM) 2nd week; The Caine Mutiny (Col.); On the Waterfront (Col.); Women's Prison (Col.).

Oklahoma City: The Country Girl (Par.) 5th week; The Glass Slipper (MGM); On the Waterfront (Col.) 2nd week; Untamed (20th-Fox).

Omaha: The Americano (RKO); The Country Girl (Par.) 2nd week; On the Waterfront (Col.).

Philadelphia: Battle Cry (W.B.) 6th week; Blackboard Jungle (MGM) 2nd week; Conquest of Space (Par.); The Country Girl (Par.) 9th week; New York Confidential (W.B.).

Pittsburgh: The Country Girl (Par.).

Portland: On the Waterfront (Col.).

Providence: The Caine Mutiny (Col.); Chief Crazy Horse (U-I); New York Confidential (W.B.); On the Waterfront (Col.).

Toronto: The Country Girl (Par.) 2nd week; Hit the Deck (MGM) 3rd week; A Man Called Peter (20th-Fox); To Paris With Love (JARO); White Feather (20th-Fox).

Vancouver: The Country Girl (Par.) 2nd week; On the Waterfront (Col.).

Washington: Chief Crazy Horse (U-I); The Country Girl (Par.) 9th week; Gate of Hell (Harrison) 6th week; The Glass Slipper (MGM); Hit the Deck (MGM); The Long Gray Line (Col.) 8th week.

TOA 'ROARING MAD' AT DISTRIBUTION'S POLICIES

Martin Urges Talk Now; Allied Applauds a Vital Change in Stance

by VINCENT CANBY

In a sharply worded statement that made use of such words as "unreasonable," "unbearable," "outrageous" and "prohibitive," the Theatre Owners of America this week reversed its official stand on making the proposed industry round table conference contingent on agreement on an arbitration system, thus joining Allied States Association in official disaffection with distribution. It's a militant exhibition that in this instance has closed ranks.

The reactions in various sections of the industry, though somewhat predictable, were no less significant:

A spokesman for distribution expressed "surprise" and "dismay," commenting that TOA used to be "pretty generally a sensible group of people";

Ruben Shor, president of Allied, said "we're elated" and that it is "salvation" for exhibitors who have similar problems to think alike; while

Spyros Skouras, president of 20th Century-Fox and the boss of distribution director Al Lichtman, who first proposed the round table plan and who came in for special mention in the TOA statement, commented Tuesday that "there has been too much waste of time" in working out both arbitration and the round table and that both should be given top priority.

The cause of all the excitement was a four-page statement of policy, over the signature of E. D. Martin, TOA president, and issued by TOA headquarters in New York Monday. In it TOA urged the calling of the round table conference "forthwith," accompanying this proposal with a blast at distribution which in utter frankness certainly equals some of Allied's more straightforward statements. Issuance of the TOA statement followed a meeting in New York of the organization's top officials.

Lulled "Into Complacency," TOA Head Charges

Unlike Allied, TOA heretofore has gone along with distribution's request to delay the round table meeting until the snags in the arbitration system were worked out. The new statement painted a bleak picture on the progress made in the arbitration negotiations, suggesting there was serious doubt as to whether there ever could be agreement on a system.

READE TO TALK WITH CEA HEADS AT CANNES

The often-expressed dream of officials of Theatre Owners of America for an international exhibitor organization may come a few paces closer in May when Walter Reade, Jr., chairman of the board of TOA, meets at Cannes, France, with representatives of the British group, the Cinematograph Exhibitors Association. Preliminary talks were held last summer by Alfred Starr, chairman of the TOA executive committee, when he was abroad. The negotiations of Mr. Reade, who plans to attend the Cannes film festival, will be followed later in the summer by Herman Levy, TOA general counsel, who also is going abroad and will broach the subject to various continental exhibitor groups.

Mr. Martin opened his statement by decrying the "unreasonable and unbearable film rentals and the inequitable conditions of licensing being demanded by distribution." He also charged that Mr. Lichtman and another unnamed distributor spokesman had lulled exhibitors "into complacency."

He then quoted a statement by Mr. Lichtman to the effect that neither distribution nor exhibition should seek a profit "at each other's expense." What, asked Mr. Martin, is fair about a minimum of 50 per cent or the failure of distributors to recognize "the forces now threatening extinction of exhibitors?"

Later Mr. Martin criticized Mr. Lichtman for stating at the TOA convention that only one point then divided distribution and exhibition from agreement on arbitration. "We have learned," wrote Mr. Martin, "that what Mr. Lichtman said was not so; that much more than one point separated the thinking of exhibition and distribution."

Note Failure to Report On Arbitration Status

"We now believe," he continued, "that it is the purpose and intention of distribution to keep the scope of arbitration and the avenues of relief as narrow as possible. While our area of agreement is wide, it is nevertheless true that the road ahead leading to completion is far and long, and due to no fault of exhibition."

However, some industry observers noted that Mr. Martin made no mention in his statement that Herman Levy, TOA general counsel, was as much aware of the status of arbitration negotiations as any distributor spokesman, since Mr. Levy has been exhibition's principal negotiator. Neither at the TOA convention, nor subsequent to it, did any TOA leader challenge the public distribution statements reporting "progress" in arbitration negotiations. The industry observers contended that, on the contrary, TOA associated itself with many public statements reporting progress.

"Call to Action" Asks For "Immediate Relief"

Titled "Call to Action," Mr. Martin's statement declared, "What is needed now, more than anything else, is immediate and substantial relief from the inequitable conditions. . . . To do any less is to drive harried and over-burdened exhibitors into desperate acts, which they and the entire industry may well regret in the foreseeable future." The "desperate acts" apparently refer to Allied's proposal to seek Federal regulation of the industry.

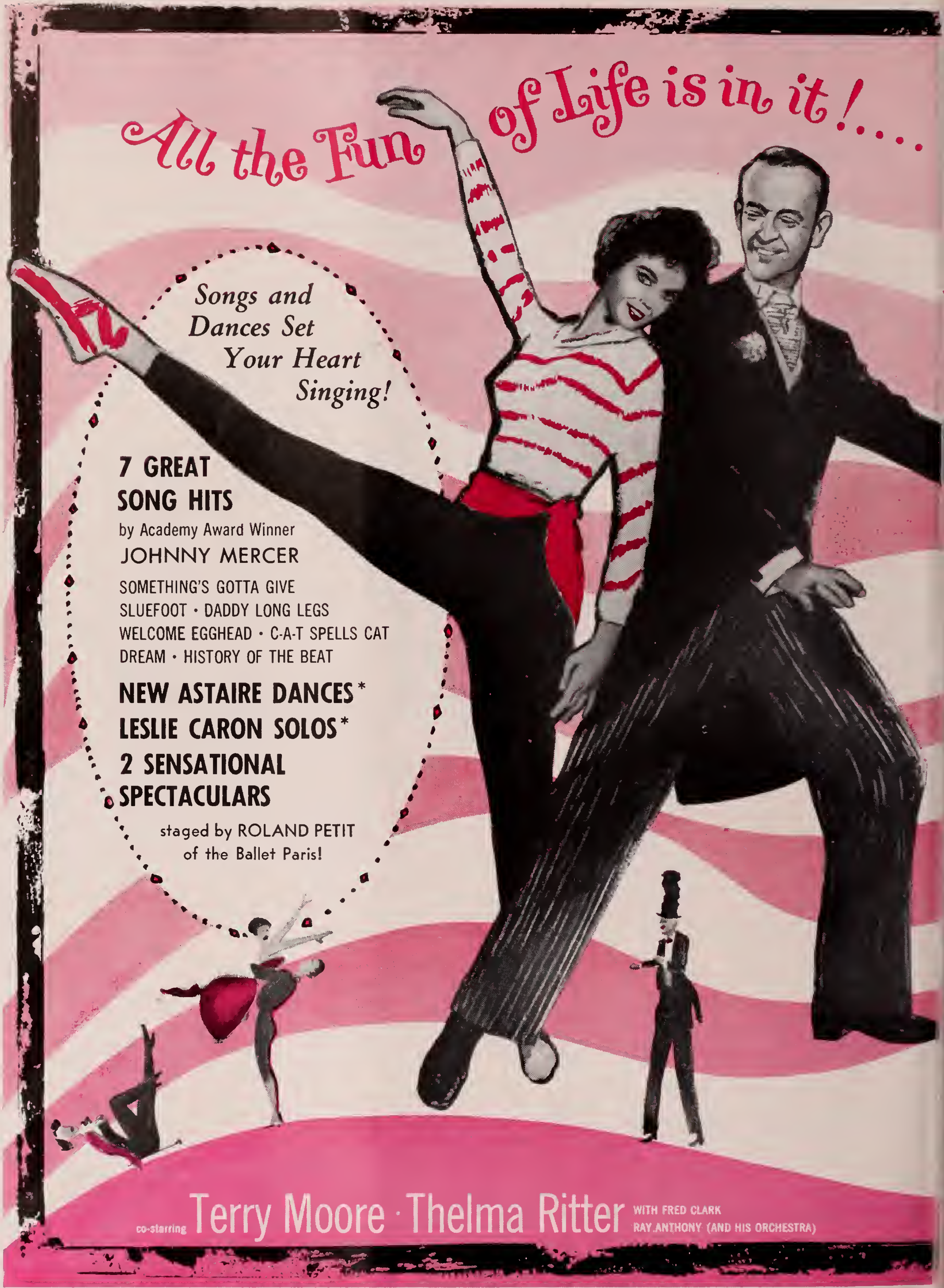
"We can now no longer hold the position that the completion of an arbitration system must precede the industry conference. It is now untenable," Mr. Martin declared. He added that TOA's interest in arbitration is "no less keen" than before and warned there are now two roads open to the industry, one peace-loving, recognizing that "this is an interdependent industry," and the other full of "strife, jungle warfare and chaos."

There was no indication in New York at midweek of any change in distribution's view on arbitration-before-round table. The sales managers' committee of the Motion Picture Association has set no date for a meeting in the future, while many of the individual sales managers are out of town. Private distribution reaction was concerned mainly on the "blistering" tone of Mr. Martin's statement, rather than on the merits of whether arbitration should continue to have the top priority over the proposed round table conference.

Harry Brandt Links ITOA With New TOA Position

Meanwhile, Harry Brandt, president of the Independent Theatre Owners Association, announced that he joined the new TOA position. Said Mr. Brandt: "I am not with Allied in seeking governmental regulation of the industry. I am with TOA on the need for an immediate conference where we should discuss problems like sensible men. Some method of conciliation service should come forth from a round table discussion."

It is expected that now that Allied and TOA are seeing eye-to-eye on over-all policies a date for a meeting between committees of the two will be set in the near future. Such a meeting has been in the offing ever since the Allied board meeting in St. Louis in February.



All the Fun of Life is in it!....

Songs and Dances Set Your Heart Singing!

7 GREAT SONG HITS

by Academy Award Winner
JOHNNY MERCER

SOMETHING'S GOTTA GIVE
SLUEFOOT · DADDY LONG LEGS
WELCOME EGGHEAD · C-A-T SPELLS CAT
DREAM · HISTORY OF THE BEAT

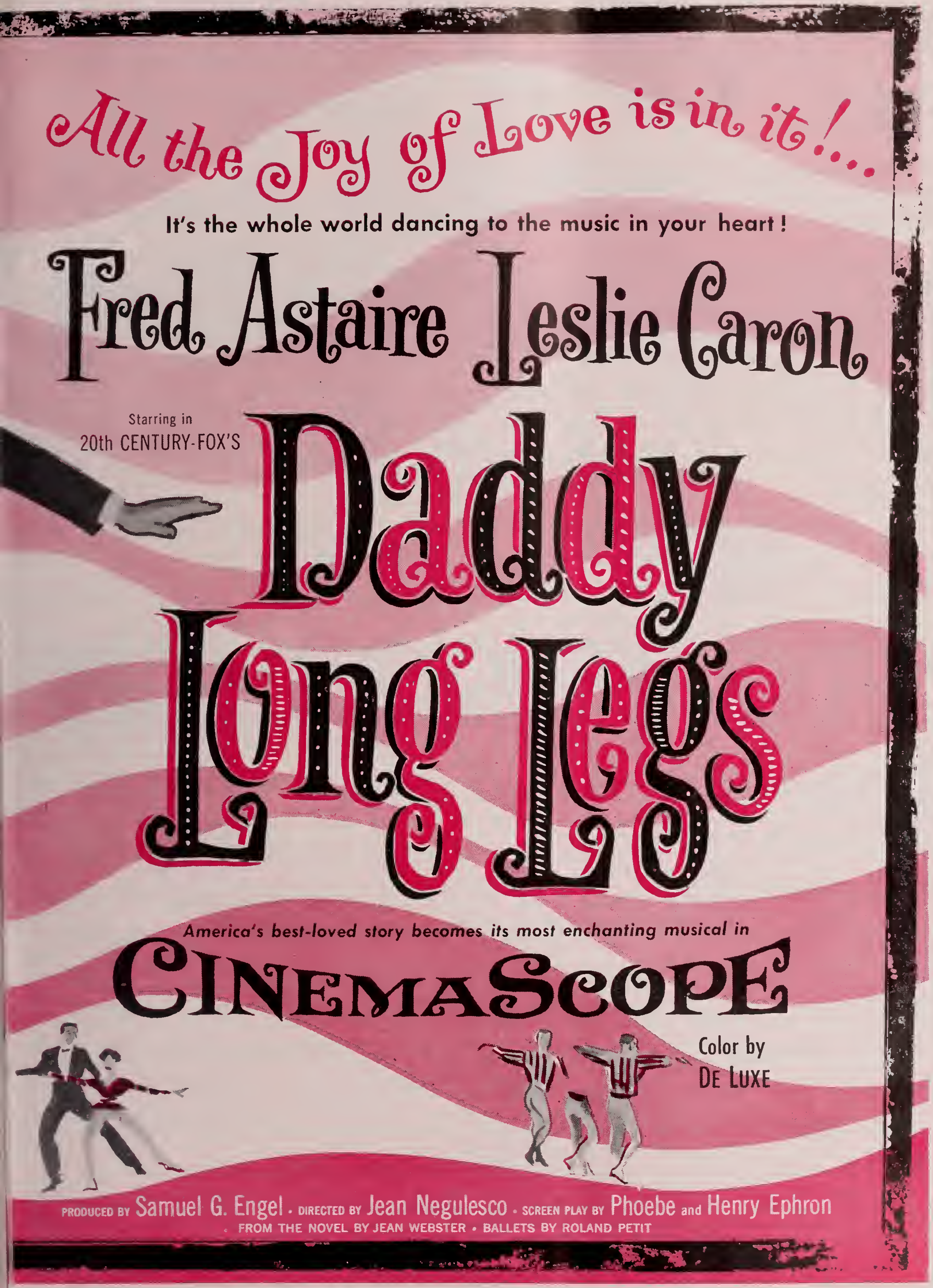
NEW ASTAIRE DANCES*
LESLIE CARON SOLOS*
2 SENSATIONAL SPECTACULARS

staged by ROLAND PETIT
of the Ballet Paris!

co-starring **Terry Moore · Thelma Ritter** WITH FRED CLARK
RAY ANTHONY (AND HIS ORCHESTRA)

*Full of pep and jazz—modern rhythm that will have the youngsters dancing in the aisles!

It's got the beat... the rhy



All the Joy of Love is in it!...

It's the whole world dancing to the music in your heart!

Fred Astaire Leslie Caron

Starring in
20th CENTURY-FOX'S

Daddy Long Legs

America's best-loved story becomes its most enchanting musical in

CINEMASCOPE

Color by
DE LUXE

PRODUCED BY Samuel G. Engel · DIRECTED BY Jean Negulesco · SCREEN PLAY BY Phoebe and Henry Ephron
· FROM THE NOVEL BY JEAN WEBSTER · BALLETS BY ROLAND PETIT

thm of a 20th musical smash!

WARNERS TO MAKE A TV SERIES, ABC TO SHOW IT

39 Full-Hour Features to Be Based on Old Films; to Promote Screen

Warner Brothers Pictures and the American Broadcasting Company announced jointly this week that a long term contract has been signed by the two companies for a television-motion picture series, to be made by Warners and shown on ABC.

The announcement was made by Harry M., Jack L. and Albert Warner, heads of the film company, Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., and Robert E. Kintner, president of ABC.

To Be Based on Earlier Warner Features

The contract calls for the Warner studios to prepare a series of 39 full-hour features, titled "Warner Bros. Presents," each of which is to be based on one of three full-length Warner films—"Casablanca," "Kings Row" and "Cheyenne," which are to be the titles of the three broad program categories which the series will embrace. Each format will be rotated in sequence except where it is deemed desirable that certain ones may continue two or more weeks in a row because of the program content.

The company said that at least six minutes of each program will be devoted to taking the viewers either behind-the-scenes or on location of a full-length Warner film in the making and soon to be released. In addition, each program will preview portions of the next week's "Warner Bros. Presents" show.

Filming of the series, which will have its premiere on the ABC-TV network Tuesday, September 13, 7:30 to 8:30 P.M., EDT, is expected to begin immediately, with a special production unit assigned to each of the three phases in the series. The programs will not feature the stars who appeared in the original films, but will use new and upcoming stars, according to the company.

Sees It as Source of Talent For Warner Productions

Jack L. Warner, who is in charge of all Warner Bros. Pictures television activities, announced this week that Gary Stevens was appointed general manager of the division producing the "Warner Bros. Presents" series and that Art Silver will be in charge of the "behind-the-scenes" subjects. He also said that Solly Baiano, former head of the Warner Studio casting department, will be in charge of casting for all units of the company's television division.

Mr. Warner said, in regard to the new program series that "it will prove a major factor in developing new entertainment talent for motion pictures and in telling the important story of theatre motion pictures to the public." He said that the show will exploit to the fullest extent the value of the television medium in the marketing of theatre motion pictures.

Ben Kalmenson, Warner vice-president in charge of distribution, said that the programs "will prove beneficial from an exhibitor viewpoint," while Mr. Goldenson said, "it brings a new and definite vitality to the marketing and merchandising of motion pictures," and that it will bring important gains for everyone concerned, by attracting audiences to the theatre. Mr. Kintner felt that the "know-how of our two organizations will develop television fare that will win the applause of millions of viewers."

"MISS BROOKS" TO BE FEATURE PICTURE

HOLLYWOOD: "Our Miss Brooks," CBS television show, will be brought to the screen by Warner Bros. as a full-length feature, it was announced by Jack L. Warner, executive producer. Eve Arden, star of the show, will also star in the film, which will be made by Miss Arden and Al Lewis, director. Warners previously had brought another television show to the theatre screen when they made "Dragnet" last year. They also recently announced that Liberace, a television personality, had been signed to make a feature film entitled "Sincerely Yours," to be produced by Henry Blanke.

Warners Is First Major To Make Such a Deal

Warner Brothers is the first major film company to announce plans for such a television show, although the Walt Disney organization has a similar show, "Disneyland," also on the ABC network.

Mr. Warner also announced last week that his company's new television film subsidiary, Sunset Productions, will be launched with an aviation series, "Men of the Sky." Although the series will have the cooperation of the Defense Department, it will not consist of training, propaganda or documentary subjects, but rather will be 30-minute entertainment dramas. They will be filmed in color and will be available for the Fall market. Vincent B. Evans will prepare and produce the series under the supervision of Jack Warner, Jr.

Schaefer Rents Theatre

MIAMI: George J. Schaefer, distribution executive, will be lessee of the Riviera theatre here, to be constructed at the South Dixie Highway and Red Road.

"Crockett" in 350 Spots

More than 350 situations have already booked Walt Disney's "Davy Crockett, King of the Wild Frontier," within two weeks following his decision to release the three-part television show to theatres, it was announced this week by Leo F. Samuels, general sales manager of Buena Vista, Disney distributing subsidiary. It is estimated there will be more than 1,300 dates during the first month of its release, from June 9 to July 9.

The film, which was originally planned for foreign distribution only, will be cut from the original running time of 144 minutes to 95 minutes. The picture will have its premiere in several Texas cities June 9, preceded by personal appearances by its two stars, Fess Parker and Buddy Ebsen.

The release of "Davy Crockett" will be launched with one of the most extensive exploitation tieup campaigns ever given a Disney production, according to the company. More than 50 different types of merchandise, from sheet music to costumes, have been tied in on a national as well as on every local level with the booking of the picture.

By the time the film goes into general release this summer, Mr. Samuels said, it will present to exhibitors a most effective exploitation campaign. "Arizona Sheepdog," a 20-minute short, will be the companion film on the "Crockett' engagements.

Germaine Reelected by Hartford Variety Club

HARTFORD: Henry Germaine of Paramount has been reelected chief barker of the Variety Club of Connecticut, Tent 31. Also serving are Hy Levine, first assistant chief barker; John Pavone, second assistant chief barker; Sam Germaine, dough guy; George Weber, property master, and Bob Elliano, international canvassman. The crew, also renamed, includes George Wilkinson, Pat Goode, Harry Feinstein, Rudy Frank, Bob Hoffman and Sam Wasserman.

NBC Film Division Meet

A national sales meeting of the NBC Film Division was to be held this week at the Hotel Warwick, New York, it was announced by Jake Keever, national sales manager. Scheduled to attend various sessions were Sylvester L. Weaver, Jr., president; Robert B. Sarnoff, executive vice-president; Carl M. Stanton, vice-president in charge of the division, and Ted Sisson, division director, in addition to the entire sales force.

UNBELIEVABLE! HELD OVER— 2ND TIME AROUND!

Columbia's

ON THE WATERFRONT

ACADEMY AWARD REPEAT ENGAGEMENTS

SEATTLE—Roosevelt • **DENVER**—Denver • **SALT LAKE CITY**—Capitol
ST. LOUIS—Orpheum • **CLEVELAND**—Ohio • **NEW HAVEN**—College
PORTLAND, Ore.—Fox • **MILWAUKEE**—Wisconsin (M. O.-Century)
BOSTON—Pilgrim (M. O.-Mayflower) • **TULSA**—Majestic (M. O.-Rialto)
SYRACUSE—State (M. O.-Strand) • **TOLEDO**—Rivoli (M. O.-Pantheon)
SAN FRANCISCO—Fox (M. O.-Cinema) • **BURLINGAME**—Peninsula
SAN DIEGO—Capri • **NEW YORK**—Globe • **LAWRENCE**—Warner
WILMINGTON—Arcadia • **SAN JOSE**—Studio • **YORK**—Capitol
OKLAHOMA CITY—State • **TACOMA**—Rialto (M. O.-Blue Mouse)
SPOKANE—Orpheum • **NASHVILLE**—Vendome • **OAKLAND**—Roxy
MIAMI BEACH—Town and Lincoln • **LOUISVILLE**—Rialto (M. O.-Brown)
BUFFALO-Century • **SACRAMENTO**-Esquire • **BERKELEY**—Berkeley

. . . and more and more each day!

ZANUCK TELLS PRESS OF:

NEW PROCESS, PRODUCT PLANS

by the Herald

A MOMENT OF REFLECTION. Darryl Zanuck, chief of production at 20th-Fox, pauses during his New York interview. At his side is Charles Einfeld, vice-president in charge of advertising.

by FLOYD E. STONE

Darryl F. Zanuck, 20th-Fox's production chief, landed in New York last week after a long European visit, and after a news interview and some home office conferring, headed for his Coast home.

During his interview, he ranged over a variety of subjects, including Miss Monroe; and made these points:

The company has indeed a new and "startling" process. Its details he could not disclose; but so far the only investment is the studio's, and the only adjustments those to camera and film. When the process is perfected, all studios may share the excitement and benefits.

A "Fixed Standard"

CinemaScope, Mr. Zanuck asserts, has become a fixed standard throughout the world. There now are 21,000 installations and before the year's end there should be 30,000.

The company is attempting an "audience building" program. It will buy where possible pre-sold properties; it will develop new personalities; and it will produce television shows which promote its theatrical product. The story is the thing, and recognizing that, the company no longer will wait for talent availability; it will give new faces a chance.

As for television, the company's subsidiary making films for that medium will promote theatrical releases, as "Disneyland" helps Disney pictures in theatres. For instance, its contemplated General Electric series would have six minutes of the one-hour show institutionally advertising motion pictures.

The company doesn't expect to make money in its television activities. It just hopes it won't lose too much. It would be satisfied with theatre box office returns. Mr. Zanuck conceded the new activity could produce a profit, eventually.

Regardless of what other companies say, plan, or do, 20th-Fox probably will not be making any CinemaScope pictures in black-and-white. Mr. Zanuck said he is violently opposed to using the medium without color. CinemaScope license agreements prohibit its use in black-and-white.

The company has the rights to "Anastasia" and "Bus Stop," and Mr. Zanuck is negotiating for three more legitimate theatre shows. These are what Mr. Zanuck feels are "pre-sold" properties which have more interest for the public than star names.

Marilyn Monroe still is "under contract." Mr. Zanuck doesn't know about Miss Monroe's reported request she be allowed to produce and star in her own company. He does know the contract to which he refers runs three years more, and he "guesses" Miss Monroe may be liable for damages if she doesn't perform.

"Cinerama Holiday" in Dallas

Dallas will be the sixth city to show "Cinerama Holiday" when it opens at the Melba theatre April 27, it was announced by Lester B. Isaac, general manager in charge of Cinerama exhibition for Stanley Warner Corp. "This Is Cinerama" will close April 25.

RKO Circuit Earnings Up

Earnings of RKO Theatres Corp. for the first eight weeks of 1955 were slightly ahead of last year, it was announced last week by Sol Schwartz, president. Although there was a slight recession noted in March, he forecast a late summer upsurge as a result of stronger attractions.

At the annual stockholders meeting last week, all directors were reelected and the stockholders approved the retirement of 583,977 shares of stock, thus reducing the shares.

The new board met this week and elected the following officers: Albert A. List, chairman of the board; Mr. Schwartz; William W. Howard, vice-president; Dudley G. Layman, vice-president and treasurer; T. F. O'Connor, vice-president; Wm. F. Whitman, secretary and general counsel; H. E. Newcomb, comptroller; Louis Joffe, assistant secretary, and Edward W. Avery and Arthur E. Bell, assistant treasurers.

New York Film Producers Elect Lowendahl President

Walter Lowendahl, vice-president of Transfilm, Inc., last week became president of the New York Film Producers Association. He succeeds David Pincus, president of Caravel Films, Inc. Other newly elected officers are Harold Wondsel, of Sound Masters, vice-president; Herbert Kerkow, of the firm of that name, secretary; Edward Lamm, Pathescope, treasurer. On the board are Henry Strauss, Peter Mooney, Jack Henderson, David Pincus, and Robert Lawrence. The group approved the producer-Screen Actors Guild pact on commercials.

Cinema Lodge Luncheon

William I. Siegel, assistant district attorney of Kings County, New York, and past president of the Metropolitan Council of B'nai B'rith, will be the principal speaker and installing officer at the presidents' luncheon of the Cinema Lodge of B'nai B'rith at the Hotel Sheraton Astor, April 19. Max E. Youngstein will be installed as president and Burton E. Robbins, retiring president, will be honored.

Tudor Acquires "Ridge"

Moe Kerman, president of Tudor Pictures, has announced his company has acquired United States distribution rights to "Heartbreak Ridge" from MGM. This Korean war story was made in Eastman color and is scheduled to have its American premiere at the Paris theatre, New York.

Shea Building Sold

BUFFALO: Shea's Kensington theatre building here has been sold by Shea's Kensington Realty Corp. of Buffalo to Bailey-Kensington, Inc., in which Irving Fried, vice-president of the Tri-State Automatic Candy Corp. of Buffalo, is the principal.

CITIZENS WHOOPING AND HOLLERING AT TOLL TV

FCC Flooded with Letters From Public with "Pros" About Equal to "Cons"

by J. A. OTTEN

WASHINGTON: Toll television, declares Mrs. Pearl V. Flint of Hillsboro, N. H., "is about the last straw. Too bad they can't put meters on our nostrils and tax us for the air they are afraid we are breathing free."

Counters Henry Haas, of Philadelphia: "Only with pay-as-you-see-TV can television give the public the high-type programs most of us have been waiting for."

Major Parties' Views Due at Last Moment

These two comments are typical of hundreds of letters and post cards that are pouring in to the Federal Communications Commission in answer to its request for advice as to whether or not it should license Toll TV. The deadline for comment is May 9, and most of the major parties to the case will not file their views until the very last moment. But the reaction of several hundred people all around the country, people who usually describe themselves as "plain, ordinary TV set owners," already fills two huge volumes in the FCC's docket room.

As of the moment, the mail is running just about 50-50. The early mail was overwhelmingly opposed to Toll TV, perhaps as much as three to one against, a perusal of the docket file indicates. Then the mail swung just as sharply in favor of Toll TV largely inspired by the discussion of the subject in *Newsweek* magazine. Now letters are pretty evenly divided, except for an occasional spurt on one side or the other in obvious response to suggestions by local theatre owners or local Zenith radio dealers that their friends write the Commission.

Many of the letter writers have also written their Senators and Representatives, and the FCC file is filled with notes from Congressmen passing along correspondence from constituents. Only one lawmaker, however, has so far written the Commission urging action one way or the other. Senator Malone of Nevada urged rapid approval of Toll TV, declaring "this will benefit greatly my state of Nevada."

Say They've Paid Enough For TV Set Already

The writers of the letters and post cards against Toll TV usually argue they have already paid enough buying their set and don't want to pay any more. They declare "the airwaves should remain free," and add that Toll TV would especially hurt retired people or shut-ins living on small incomes and other low-income taxpayers.

Says D. H. Beldin, of Bromley, Mass., "It would seem to me we have enough taxes now." Mr. and Mrs. Ralph J. Stauffer of Reading, Pa., send in a post card headed "Emancipation Proclamation." This proclaims that "when and if pay-as-you-see television goes into effect, I'll get rid of mine and go back to radio." Mrs. H. Wycoff of Newark adds that "for years, television has gotten along without the coin system, and I think it should continue."

Mrs. S. R. Tully of Quinwood, W. Va., warns that if the FCC approves Toll TV, "they will take television right out of the lives of those who need it most—retired people living on small incomes." W. B. Huddleston of Beaumont, Texas, declares, "These channels belong to the American people and should be used to their advantage and not for the profit of some corporation." Irene, Merle and Rupert Haskins of Kansas City add "we hope you turn the request down. Repairs and upkeep are enough without this new charge."

"Most Unreasonable Idea," Says Irate Citizen

Clara Endresse of West Hollywood says, "We pay enough for a television set in our homes. Please do not pass a coin box slot machine idea off on the public." C. W. McKibbin of Valencia, Pa., declares, "I do not think we should have to pay to see certain programs. I am willing to watch the commercials."

Chimes in Charles Goethe, of Fort Lauderdale, Fla., "The idea of having to pay for seeing television is the most unreasonable idea I have heard in a long time." William C. Holtz of Portland, Ore., says that if the FCC approves Toll TV, "low income groups may just as well relegate their TV sets to the trash cans, for the big moneyed subscription groups could monopolize all the best talent and the free shows wouldn't be worth viewing."

The writers in favor of Toll TV declare that present TV programs are poor and shot with commercials, and that Toll TV is needed to bring good programs into the homes. They say it will help sport clubs, play producers and other entertainment organizations.

Poor Commercials, Programs Cited by "Pro" Letters

"I believe it will improve programs and I hope it may eliminate tiresome and repetitious commercials," writes Robert E. Walters of Brookfield, Ill. Mr. and Mrs. George Kira of Richmond, N. Y., report they have refrained from buying a TV set because programs are so poor, but that Toll TV would bring programs of "a more selective type." Helen Flynn of Matapan, Mass., says "I am heartily and enthusiastically in favor of it. I could see many new plays, opera and movies that I could probably never see if they weren't shown that way." Mrs. William Hill of McKeesport, Pa., adds, "It would be so nice to see up-to-date pictures instead of ones that are 20 years old."

Many of the proponents of Toll TV attack the motion picture theatre owners for

(*Continued on following page, column 1*)

NARTB DECIDES TO BATTLE TOLL TV; EXHIBITOR ALLY

WASHINGTON: The National Association of Radio and Television Broadcasters Tuesday decided to wage an all-out fight before the Federal Communications Commission against pending toll television proposals. The NARTB's decision, made at a special meeting of the association's television board, gives the motion picture exhibitors an extremely powerful ally in fighting current toll TV applications by Zenith Radio Corp. and other pay-as-you-see systems.

The NARTB television board, comprising spokesmen for all the big networks, including CBS, NBC, ABC and DuMont, argues that pending toll TV proposals would inevitably infringe the present free TV broadcasting system, and that the public interest could not tolerate this. It questioned whether the FCC has legal authority to approve any of the pending proposals.

The board did say, however, that it thought toll TV could be provided in other ways without interfering with unlimited free television, and that it would have no objection to such a proposal. The NARTB staff was directed by the board to present the association's stand to the FCC, to take part in all FCC proceedings and hearings and to take "any and all necessary and proper steps to preserve unlimited public reception within the television broadcast bands."

The board's position was approved by 13 of the 15 directors. John Esau, of KTVQ, Oklahoma City, abstained from voting. Paul Raibourn, a Paramount Pictures vice-president, representing KTLA, Los Angeles, dissented from the stand. Paramount, which owns KTLA, also owns International Telemeter Corporation, a pay-as-you-see system.

TOLL TV FIGHT

(*Continued from preceding page*)

their opposition, indicating the magnitude of the public relations job ahead of the Exhibitors Joint Committee against Toll TV.

Byron Bentley, president of the National Theatre Arts Council, argues it would benefit the public by making more and better programs available and would benefit film producers and all other persons engaged in creating entertainment by providing new outlets. "Motion picture theatre exhibitors," he continues, "are the only ones concerned with our entertainment industry who create nothing, who live on the creativity of others. Yet they are trying, for their own selfish benefit, to limit the creative potential of all stage and film producers by permitting them no outlet but movie theatres."

Film Exhibitors Are Attacked by Some

Allan MacDougall of Beverly Hills cautions the FCC to remember "the movie exhibitors are fighting for their own selfish interests." James O. Allen of Pomona, Calif., feels that "the fact that the motion picture theatre owners are against the idea is an indication in its favor." E. C. Mills of Los Angeles says the argument of exhibitors "should be suspect" because they didn't carry out their promise to pass along to patrons any reduction in the admission tax.

For every argument on one side of the issue, there's one on the other. Hardy Burkes of Los Angeles sends along 50 signatures he collected in favor of Toll TV and says only two people he approached refused to sign his petition. Mr. Holtz of Portland sent a petition from 100 people against it, and says only three people were in favor.

The Florida State Retailers Association writes in opposition, while the Association of American Medical Colleges says Toll TV will help develop television as a medium for post-graduate medical education. Several broadcasting stations write in against the proposal, while several other stations declare Toll TV will save them from ruin. The National Association of Television Advertisers informs the Commission it is "violently opposed" to Toll TV, while the head of the Pittsburgh "Steelers" Football Club says Toll TV is the only way to keep many athletic groups going.

Organized Letter Writing Campaign Is Evident

The effect of organized letter-writing campaigns is apparent in the FCC's file. Someone in Maine mimeographed and distributed statements against Toll TV, and these have poured into the Commission signed by individual citizens. A flood of letters against Toll TV from Drumright, Okla., apparently resulted from a campaign there by W. J. Smith of the Tower theatre. On the other hand, letters from Albuquerque follow a message from Zenith distributor Albert Mathias telling Zenith dealers and their friends to write the Commission and Congress in favor of Toll TV.

CBS BANS ZENITH'S PLUG FOR TOLL TV

The refusal of the Columbia Broadcasting System to allow Zenith Radio Corporation to insert a commercial plug for Phonevision in the partially Zenith-sponsored CBS-TV show, "Omnibus," is being interpreted by industry observers as the first public sign of opposition to toll TV by the networks. Apparently Zenith thinks so too. The company has withdrawn all its sponsorship from "Omnibus" after a CBS statement to the effect that Phonevision is not a product, "it's a controversial issue." A similar hassle developed last year between Zenith and the American Broadcasting Company. CBS has tentative plans for a half-hour TV show April 24 devoted to presenting both sides of the toll TV issue.

Ezell Associates Plans 2,000 Car Drive-In

Claude Ezell & Associates, operating drive-in theatres, will build a drive-in accommodating 2,000 cars, the organization disclosed at its 15th annual meeting, in Dallas. The new theatre will be in Houston. Property has been acquired for it. The firm also is negotiating for five additional sites. It spent more than $900,000 during 1954 improving its properties, reports during the meeting further disclosed. Nineteen of its 21 theatres were given 40 by 80 foot curved Fibreglass screens, new projection equipment, and new lenses for different systems. Ten were given stereophonic sound. Three received new ramps and speakers.

Adolph Schimel Continues As UJA Industry Chairman

Adolph Schimel, vice-president and general counsel of Universal Pictures, will again in 1955 be chairman of the amusement industry campaign for the United Jewish Appeal. Mr. Schimel was "drafted" recently. He also received a plaque signed by the UJA officers. This year of campaign direction will be his third.

BLATT MOVES TO CASH IN ON TOLL TV

WASHINGTON: At least one exhibitor says he may want to cash in on toll TV if and when it's authorized by the Federal Communications Commission. John A. Blatt of the Blatt Brothers Theatres circuit in Pennsylvania and New York, wrote the FCC that "being fearful of the results of our theatre business with the coming of toll TV," he would like to apply for a toll TV franchise for all the communities where he has theatres.

Two Debates Mark Lines On Toll TV

The subscription television news this week was highlighted by the announcement of a new ally for the Committee Against Pay-As-You-See TV, plans for two public debates on the subject, and a statement filed by a Chicago advertising agency to the effect that toll TV "will be a boon to television advertising."

The new ally, the New England Broadcasters for Free TV, was announced by Leon P. Gorman, of Bangor, Me. The group plans to coordinate activities of radio and television station personnel in Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut aimed at demonstrating to the Federal Communications Commission that pay-TV is not in the public interest. Mr. Gorman, the general manager of WABI and WABI-TV in Bangor, said he has made a study of the subject and for years has been in opposition to any system which will be a threat to sponsored programming.

The first of two debates on the subject was to feature Alfred Starr, co-chairman of the Committee Against Pay-As-You-See TV, and Millard C. Faught, consultant for Zenith Radio Corporation, at a luncheon sponsored by the National Press Club in Washington Thursday. The second is to feature Trueman Rembusch, the committee's other co-chairman, against Joseph S. Wright, vice-president and general counsel for Zenith, over the Mutual Broadcasting System's "Reviewing Stand," Sunday at 2:30 p.m., CST. The program is to originate from Chicago's station WGN. Also participating will be Larry Wolters, radio-television editor of the Chicago *Tribune*, and James H. McBurney, of the School of Speech of Northwestern University.

The pro-toll TV advertising agency also headquarters in Chicago, the home of Zenith Radio. It is MacFarland, Aveyard & Company. In its statement to the FCC, the agency called toll TV "inevitable" and said that income from it and commercially sponsored TV will make it possible for areas now without television to have it in the future.

Southeast Asia Festival In Singapore May 10-20

The second annual Southeast Asia Film Festival will be held in Singapore this year from May 10 to 20, with screenings at two of Singapore's largest first run houses, the Odeon and the Capitol, James Lawler, organizing secretary, has announced in Singapore. Sponsored by the Federation of Motion Picture Producers in Southeast Asia, the festival will have entries from the Philippines, Macae, Hong Kong, Formosa, Thailand, Singapore, Japan and Indonesia.

ECONOMIC GAIN IN 1955 SEEN IN MPAA REPORT

But Johnston Cites Higher Costs, Trust Suits and Foreign Restrictions

"Early signs point to economic gains in 1955 which should top the notable progress" made by the motion picture industry in 1954, according to Eric Johnston, president of the Motion Picture Association of America, in the annual report of the MPAA released Wednesday.

> **Said Mr. Johnston, "Several factors, first noted in 1953, developed more forcefully through the year and contributed importantly to the brighter prospects for the coming 12 months. These included significant gains in technological developments and their wider acceptance by the public; increased output of high quality pictures and record earning for American pictures in overseas markets."**

However, the MPAA chief added, "as always there are causes for caution in the industry's future. The costs of picture making have risen. In many spots there are indications that the important foreign market may be tightening up. Another dampening influence is the continuing high volume of anti-trust suits which plague our industry."

Mr. Johnston said he could see "good reason to believe that the industry for the first time is on the threshold of an arbitration forum where many of its family problems and tensions can be thrashed out in reasonable and friendly fashion.

"All in all, I believe the industry will continue to turn out the finest kind of entertainment—and the public will continue to show its appreciation by increasing the totals at the world box office."

Mr. Johnston also took the occasion of his annual statement to make some critical remarks about screen censorship, both in content and by way of taxes. "There is no more justification," he said, "for the governments of free men to bridle the screen than there is to curb the press. . . . Responsible film industries recognize their obligations to the public. Our Motion Picture Production Code, which is a quarter-century old in 1955, is striking evidence of that."

Cites Dangers in Going To the Government

Later he remarked, "It is not smart to run to the Government for protection. This leads to further official interference and to retaliation by other governments. It is not smart to seek subsidies, for then filmdom invites invasion by special interests, and loss of patronage and respect. Nor is it smart for governments and pressure groups to censor, unfairly tax, or pressure their film industries. The price is too high. . . . Then, motion pictures as a free institution would disappear—and free institutions, under attack everywhere in the world today, are too precious to be undermined."

MPAA PAYS TRIBUTE TO PRODUCTION CODE

The Motion Picture Association of America, in its annual report issued Wednesday, gives special attention to the Production Code on the occasion of the 25th anniversary of its ratification, saying: ". . . we can expect even greater respect and honor to be rendered to the Code in the future, as the industry goes forward to new accomplishments as a free institution."

On April 4 in Hollywood, directors of the Association of Motion Picture Producers paid a 25th anniversary tribute to the Code and "to Martin Quigley, who conceived and wrote the document"; to Will H. Hays who helped obtain industry acceptance for it; to the Rev. Daniel Lord, S.J., who gave preliminary aid and advice; to Joseph I. Breen and Geoffrey Shurlock for their administration of the Code, and to industry leaders whose efforts made it effective.

In that section of the report dealing with MPAA departments and services in 1954, it was revealed that the Production Code Administration issued its seal of approval to 303 feature pictures in the year. This compares with 354 the year before and reflects principally the decline in production. Of the 1954 total, 58.4 per cent were in color and 41.6 in black and white—the first time in industry history when color films outnumbered black and white.

Pointed out as significant also was the fact that more foreign productions received the Code seal in 1954 than in any other year in PCA history. A total of 71 foreign features were reviewed and approved in the year, an increase of 10 per cent over 1953.

The 1954 output was said to have been marked by an emphasis on melodrama, with Westerns and adventure pictures showing the greatest numerical strength. CinemaScope historical fiction and spectacle films were responsible too for many of the hits, it was added.

Among the other statistical data in the report were figures relating to the Advertising Code Administration. In the past 21 years, it has reviewed almost 2,900,000 different pieces of advertising, publicity and exploitation. "The success of this work," the report states, "depending as it does on the willing cooperation of the motion picture companies, is a clear indication of the industry's strong sense of responsibility to the public." Last year alone, the unit passed 129,229 pieces of advertising and publicity material.

Other Activities of Organization Detailed

Other sections of the report deal with the activities of the Title Registration Bureau, Community Relations, the Children's Film Library, Technical Services and Electronics Television. In the last section, the report noted that only three TV stations went out of business in 1953, compared with 39 last year. Also noted was the trend toward filmed TV programs, as opposed to "live" shows, and the budget of $80,000,000 for production of U.S. TV films alone in 1955.

In the annual report of the Motion Picture Export Association, issued at the same time as the MPAA report, Mr. Johnston, MPEA president, declared that American films last year "reinforced" their leading position in the international entertainment field. "The growing volume of paid admissions abroad to American motion pictures is eloquent evidence of the world wide appeal of our films," he said.

There are "mixed blessings" in the success, however. The MPEA head said that there are "mounting problems" of exchange, taxation, import restrictions and other forms of discrimination against the American industry, which problems the MPEA is meeting at all times. Mr. Johnston reaffirmed U.S. interest in the success of local industries abroad. "We have shown this interest in the most concrete way," he said, by giving assistance to the distribution in the U.S. of foreign product. Last year 190 foreign films were shown in the United States, he reported.

Johnston, Other Officers Reelected by Board

At the board of directors meeting Wednesday Eric Johnston was reelected president. At the same time Geoffrey Shurlock, director of the Production Code Administration, was elected vice-president, Stanley R. Weber, treasurer, and Thomas McNamara, assistant treasurer. The following incumbent officers were reelected: Ralph Hetzel, Kenneth Clark and G. Griffith Johnson, vice-presidents; Sidney Schreiber, secretary; William H. Roberts, assistant secretary, and James S. Howie, assistant secretary-treasurer. All directors were reelected. The Association passed a resolution on the death of Frederick W. DuVall January 17, 1955, mentioning that Mr. DuVall had served the association with unquestioned loyalty giving generously and effectively in time and ability and that he had earned the unlimited respect and affection of his colleagues.

KANSAS ABOLISHES BOARD OF CENSORS, U. S. OLDEST

The state censor board of Kansas was abolished last week when Governor Fred Hall signed the bill which the legislature passed immediately prior to adjournment. The measure becomes effective July 1.

Kansas was one of the first states to establish a film censor board. This bill leaves only five others which still maintain them—New York, Pennsylvania, Maryland, Virginia and Ohio. Industry and legislative observers said that Kansas' action may prove precedental or at least may encourage these other states to take similar action. However, the legislatures of these five states either have adjourned already or have not introduced censorship repeal legislation and thus no effect would be seen until the next sessions.

Eric Johnston, president of the Motion Picture Association of America, said of the Kansas bill, "Every believer in freedom of expression will rejoice that Kansas has repealed its ancient censorship law. . . . It is to be hoped that the lead of Kansas will be followed by her sister states that still have anachronistic censorship statutes on their books."

However, Mrs. Frances Vaughn, chairman of the Kansas board, said its abolition was a threat to the morals of the state. "Any kind of pictures can be shown," she added, "and they will be, make no mistake about that. I feel strongly that the men and women of Kansas do not want the box office dollar placed above the morals of their young people."

Despite the new law, the Kansas Supreme Court ruled last week that the board was within its legal rights in banning the film, "The Moon Is Blue." The court said it was not passing on the merits of the film, but that "The only question presented here is limited to the constitutionality of the statute creating and regulating the Board of Review." It held that the board had full reviewing power under the statute just repealed. The picture, of course, can be shown after July 1, when the repeal becomes effective.

In contrast to the situation in Kansas, the Connecticut State Legislature's Judiciary Committee held a public hearing this week on a Senate bill which would create a Board of Review, membership to be appointed by the governor, to aid local authorities "in reviewing movies and theatricals." The proposed board would advise local authorities when any entertainment is considered indecent, immoral or likely to impair public morals.

Combine Not Illegal Trust Court Holds

WASHINGTON: The U. S. Supreme Court this week refused to hear the appeal of the G. and P. Amusement Co., Cleveland, from lower court rulings throwing out its anti-trust suit against several exhibitors, four distributors and a booking combine. The court gave no reason for its action.

The plaintiff had leased the Moreland theatre, Cleveland, from 1937 to 1950 and said it was forced to close in 1950. It sued the competing Regent Theatre Co., various other companies owned by the Regent's owner, 20th Century-Fox, Loew's, Warner, Universal and the Cooperative Theatres of Ohio, a central booking agent that included the Regent. It charged that Cooperative had used its power to buy for theatres in closed situations as a lever to get the best product from the distributors for the Regent, as against the Moreland.

G. and P. asked the Supreme Court to rule that a theatre buying cooperative which combines theatres in both open and closed situations violates the anti-trust laws. The Cleveland District Court and the Sixth Circuit Court of Appeals in Cincinnati threw out the suit, finding that the cooperative had not attempted to exercise any monopoly power possibly arising from its control of the closed situations in order to get films for the Regent.

The complainant had argued that the power used was exactly what the high court had declared illegal in the major anti-trust cases. The defendants replied that there was no parallel at all, and that negotiations between the cooperative and the distributors were always on a theatre-by-theatre, picture-by-picture basis.

Committee to Explore Needs Of Children's Film Library

Promising that distribution would make available more pictures for the children's film library, the sales managers committee of the Motion Picture Association of America appointed Bernard Goodman, Warners, and Monroe Goodman, Paramount, to explore the needs of the library. Morey Goldstein, chairman of the group, said last week, following a meeting of distribution sales heads, that all agreed to furnish the maximum number of suitable pictures for the library for special showings, due to exhibitor requests. He added that many exhibitors have come to realize that the youngsters of today are the future ticket buyers of tomorrow.

Exhibitors' $300,000 Suit Names 10 Distributors

ST. LOUIS: A $300,000 triple damage suit under the Federal anti-trust laws was filed in Federal District Court here last week against 10 film distributors and a Missouri theatre operator by Earl E. Williams and Pauline Williams, owners of the Venita theatre, Herculaneum, Mo. The petition charged they were forced to close in June, 1952, because the distributors "illegally refused" to give them first run films. Defendants are Paramount, Columbia, Warners, 20th Century-Fox, Universal, Loew's, RKO, United Artists, Republic, Allied Artists and Miller Theatre, Inc., theatre operators in Festus, Crystal City of St. Louis County.

Loew's to Continue Republic 16mm Distribution Abroad

Signing of a long term contract for the continued distribution abroad of 16mm versions of Republic Pictures product by Loew's International Corp. was announced last week. The deal, initiated in 1947, enables MGM offices overseas to offer customers a complete service suited to the 16mm market and consisting of MGM pictures and Republic's feature and serial pictures, according to Loew's. MGM was the first of the major companies to enter the 16mm field commercially.

Glase Issues 17th "Lest We Forget"

Paul E. Glase, manager of the Fabian's Embassy Theatre, Reading, Pa., has issued the 17th edition of "Lest We Forget," a compilation of highlights from the careers of theatrical men and women who have died. The current edition covers the years 1953 and 1954. Mr. Glase remarks in it that this is his tribute to performers who have "made their last curtain call." The 24-page booklet is free to all in the show business.

Debate on Propaganda

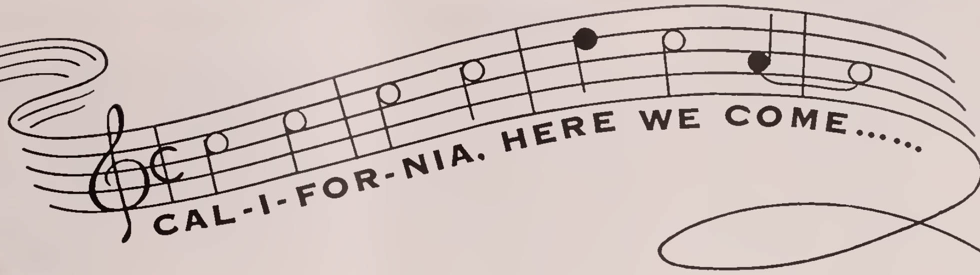
Whether this country is wasting money in its information services overseas will be debated Sunday, April 23, on America's Town Meeting of the Air, ABC Radio, 8 to 9 P.M., EST. Speakers will be Eugene Castle, who has written a book attacking alleged waste, and Representative Harrison A. Williams, Democrat, New Jersey, a member of the House Foreign Affairs Committee.

Building Miami House

MIAMI: Ground has been broken for the new Riviera theatre, a 1,300-seat house here. S. R. Longo of A. Longo & Sons says it will be completed by August. It will be leased to Sun-Red, Inc.

New Winnipeg Film Board

WINNIPEG, MAN.: The Winnipeg Film Board has elected the following officers for 1955: P. Geller, president; S. Pearlman, vice-president; L. Norrie, secretary; B. Meyers, fire marshal, and F. Davis, assistant fire marshal.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"and a little child shall lead them..."

WHAT'S ART DIRECTOR? JOE WRIGHT ANSWERS

by WILLIAM R. WEAVER

HOLLYWOOD: Joseph Wright is art director of the Samuel Goldwyn production of "Guys and Dolls," the costliest property (at $1,000,000 against 10 per cent of the world gross) ever acquired by Hollywood from Broadway. The picture is in its fourth week of shooting, in CinemaScope and color by Technicolor, with Academician Joseph L. Mankiewicz directing Academicians Marlon Brando and Frank Sinatra, plus other notables in plenty. A big picture on all counts.

Mr. Wright is art director of "Guys and Dolls" for a good many reasons, you may be sure, for Producer Goldwyn takes nobody and nothing for granted, but one of the conspicuous ones among them is the fact that he was art director of "Oklahoma," a pretty man's-sized type of Broadway material itself, and the first production in the Todd-AO process, a circumstance that makes Joseph Wright the only Todd-AO art director in the world as of now.

14 Other Good Reasons

Fourteen other good reasons are 14 good years at the Twentieth Century-Fox studio where he art-directed about three pictures a year, on the average, ranging from deepest drama to cream-puffy musicals and mounting up, in the aggregate, to the big round reason why he was singled out to art direct "Oklahoma."

So a person interested in finding out what it is, precisely, that an art director does, what it is that he contributes to the sum of a production, what his problems are, what he does before and during the shooting of a film goes to a Joseph Wright, whom everybody calls Joe Wright, and asks him. Joe gives him direct answers, offhandedly and in simplified, journeyman terms.

A producer can get, Joe makes it plain, his choice of a number of kinds of production jobs his art director is prepared to give him. They range from "stark" to "soft," these being trade terms that compare loosely to the "pulp" and "slick" of the magazine field, for instance. The stark treatment of a production property calls for the plain, the angular, the rough and functional—a realistic, unglamorized setting and backgrounding of whatever's to go on in the foreground action or, as the case may be, dialogue.

Blending Most Often Used

The soft or slick treatment of settings and backgrounds leans to the luxurious, the graceful, the polished, the glossy—a deliberately glamorized handling of the surroundings in which the talk-talk-talk most likely to dominate this type of subject will sound, so to speak, natural. Between these extremes range, of course, the gradations, the combinings and blendings, most often used.

An art director plays his effects, to borrow a term from music, in such sequence that audience-interest in setting and background mounts, in the same way that audience-interest in the moving story builds from crisis to crisis, from a starting level steadily upward, scene by scene, to the highest point compatible with plot interest. (Like music score, setting and background must add to, augment, adorn and embellish narrative, but must never under any circumstances intrude.)

Gets to Work Early

Properly, an art director goes to work on a production months before a set is built or costume chosen. He is in best stead if he can work from a finished script, but he can manage with a reasonably complete adaptation, and if necessary can begin with only the original subject matter.

In conferences with the producer, and with the director if a director has been chosen at this point, he determines the type of investiture he is to create for the story, and gets down at once to the detailed designing of the sets. The set decorators work in close cooperation with him. So, when the time comes, do the costume designers. The latter two groups are linked to the SMPAD only in the informal manner of neighboring, cooperating crafts, but the three function, in practical effect, as one.

A Premium on Precision

By the time the industry got around to breaking out of its postage-stamp screen confines, a couple of years ago, the art director had his profession so well developed and refined that the immense expansion brought no great new problems, although it did multiply details and did put a new premium on precision, exactness and authenticity. Making these adjustments was no more difficult, however, than adjusting to the onsweeping tide of color, a few years earlier, which had been, in fact, a more complicated business—what with explorations in every direction to determine color limitations, contrast capacity, photographic propensities of fabrics, etc. —and a matter of necessarily slower progress.

A person interested in finding out what it is that an art director does in the production of a picture, what it is that he contributes and how, comes away from Joe Wright with the feeling that he's learned only the top layer of answers, but with a firm conviction that the art-industry would be in sorry case indeed without it.

Buy Wolfe Books

HOLLYWOOD: Paul Gregory and William P. Goldman have purchased stage and screen rights to three Thomas Wolfe properties, "Of Time and the River," "The Web and the Rock" and "You Can't Go Home Again," Mr. Gregory recently announced.

VistaVision Ads Citing New Screen

The attention of newspaper readers throughout the New York metropolitan area and surrounding areas was directed this week in full-page advertisements to the "spectacular new presentation" of VistaVision on the "world's largest theatre screen" starting with the world premiere next week of "Strategic Air Command" at the Broadway Paramount theatre.

The ad includes diagrams and descriptions of "two of the major factors which make possible this presentation: "(1) the huge, new curvilinear screen being installed at the theatre, and (2) the new specially designed VistaVision horizontal projectors which allow projection over a far greater screen area than ever before possible."

It appeared in all seven New York dailies on various days and said in part, "You'll understand why the Motion Picture Academy of Arts and Sciences gave VistaVision its special award this year."

The Paramount picture, which stars James Stewart and June Allyson, will have a special invitational premiere in conjunction with the Air Force Association April 20, prior to its public debut the following day.

France, Italy Sign New Co-Production Agreement

PARIS: A new Franco-Italian agreement has been signed which will extend film cooperation between the two countries until December 31, 1957. The exact terms have not as yet been published but it is known they differ from previous agreements. Under the new pact there are likely to be fewer co-productions with emphasis on higher quality and greater attention paid to films for the young. An exchange of documentaries is also included in the agreement.

Japan "Born" Contest to Discover Local Star

In conjunction with Warners' release of "A Star Is Born" in Japanese cities May 1, the company is conducting a nationwide contest in that country to find a "New Star of Japan" in association with the Toho Company, producers and distributors, and the Nippon Company, distributors of fruit juices. The winner will receive a free trip to Hollywood and a contract with Toho. The final judging of candidates will take place April 24.

Advertising Men Promoted

OMAHA: Mrs. Esther L. Green, owner of FEPCO Film Advertisers here, has promoted Ronald Rosseter and Emery Toth to co-managers of the firm, replacing Henry McGrath, resigned.

Film Exports Up Sharply During 1954

WASHINGTON: Exports of motion picture films and equipment in 1954 were an impressive 33 per cent above 1953 exports, according to Nathan D. Golden, Commerce Department film chief.

Mr. Golden reported 1954 exports of $39,082,772, compared with 1953 shipments of $29,347,423. Sharpest gains were recorded in shipments of rawstock, theatre equipment and 35mm positive feature films. Decreases turned up in several categories including 16mm positive feature films, 35mm and 16mm cameras and some types of projectors and other types of motion picture equipment.

Feature Films Increase

Shipments of exposed or developed motion picture feature films were put by Mr. Golden at 323,404,549 linear feet, valued at $12,445,419 in 1954, compared with 303,351,452 linear feet valued at $10,188,253 in 1953. Shipments of 35mm exposed positive feature films rose from 257,112,195 feet valued at $8,437,961 in 1953 to 282,727,093 feet valued at $10,780,894 last year, while shipments of 35mm negative features dropped in terms of linear feet — from 8,448,003 feet to 6,269,107 feet — but rose slightly in dollar value from $563,512 to $578,083. Exports of 16mm negative features were up in terms of both linear feet and dollar value, while exports of 16mm positive features were down in both categories.

Raw stock shipments rose from 310,064,649 feet valued at $7,364,360 in 1953 to 452,857,393 feet valued at $12,166,553 last year. The increase was spread across all six subdivisions—35mm positive and negative, 16mm positive and negative and 8mm positive and negative.

Last year 38,968 motion picture cameras valued at $1,885,061 were shipped out of the country, compared with 21,782 cameras valued at $1,658,007 a year earlier. Shipments of 35mm and 16mm cameras were down, while shipments of 8mm cameras were up sharply.

Projectors Rise Sharply

Exports of motion picture projectors totalled 30,156 projectors valued at $4,050,683 last year, compared with 21,662 projectors valued at $3,865,059 in 1953. Shipments of 16mm silent and sound projectors were down, while those of 8mm and 35mm projectors were up.

Shipments of motion picture screens rose from $898,799 to $1,818,859, while shipments of motion picture projection equipment rose from $2,077,774 to $2,192,052. Sound reproducing equipment exports rose from $1,120,661 to $2,561,963. Exports of sound recording equipment and motion picture studio equipment dropped.

Hollywood Scene

Hollywood Bureau

START OF eight new productions and completion of four others brought the collective shooting-level to 35 as of the Easter weekend.

Paramount started filming "Anything Goes," probably the most expensive musical in its long history, in VistaVision and color by Technicolor, with a cast headed by Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor and Kurt Kasznar. Robert Emmett Dolan is producing, with Robert Lewis directing.

Ladd, Robinson Cast

Jaguar Productions, releasing through Warner Brothers, went to work on "The Darkest Hour" in CinemaScope and WarnerColor and in San Francisco. Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest and Paul Stewart are principals in a cast directed by Frank Tuttle.

"The Tall Men," a 20th Century-Fox project in CinemaScope and in color, got under way in Mexico, with William Bacher and William Hawks co-producing and with Raoul Walsh directing. Clark Gable, Jane Russell, Cameron Mitchell and Emile Meyer are leads in the picture.

"The Cockleshell Heroes" is a Warwick Production, for Columbia release, now shooting in the Gibraltar territory, with Jose Ferrer, Trevor Howard and an international cast. Executive producers are Irving Allen and A. R. Broccoli, the producer is Phil C. Samuel, and Ferrer is directing.

Universal-International began shooting "A Time Remembered," Technicolor, produced by Albert J. Cohen and directed by Jerry Hopper, with Rock Hudson, George Sanders, Cornell Borchers and Shelley Fabares.

Kettles at It Again

U-I's "The Kettles in the Ozarks" has Marjorie Main, Arthur Hunnicutt, Una Merkel, Olive Sturges and Richard Eyre in the cast. Richard Wilson is the producer. Charles Lamont is directing.

"The Lock and the Key" is a Batjac Production presenting William Campbell, Lori Nelson, Paul Fix, Berry Kroeger and Anita Ekberg. Robert Morrison is producing; Andrew V. McLaglen directing.

Theodora Productions, releasing through United Artists, began shooting "Storm Fear," with Cornel Wilde as producer, director and principal star. Jean Wallace, Dan Duryea, Lee Grant and Steven Hill are others in the cast.

Kaye Forms Music Firm

Danny Kaye and his wife, Sylvia Fine, have entered the music publishing field with the formation of Dena Music Company, in partnership with Fred Raphael. The company will have offices in Hollywood.

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA
The Cockleshell Heroes (Warwick; CinemaScope; Technicolor)

INDEPENDENT
The Lock and the Key (Batjac Prod.)
The Tall Men (CinemaScope; Color)

PARAMOUNT
Anything Goes (VistaVision; Technicolor)

UNITED ARTISTS
Storm Fear (Theodora Prods.)

U-I
The Kettles in the Ozarks
A Time Remembered (Technicolor)

WARNER BROS.
The Darkest Hour (Jaguar Prods.; CinemaScope; WarnerColor)

COMPLETED (4)

COLUMBIA
Renegade Roundup
Sergeant O'Reilly

U-I
Francis in the Navy
The Rawhide Years (Technicolor)

SHOOTING (27)

ALLIED ARTISTS
Phenix City
The Body Snatchers

COLUMBIA
The Big Shock
Queen Bee
Last Frontier

INDEPENDENT
Charge of the Rurales (Montezuma Prods.; AnscoColor)

MGM
Trial
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)
The Bar Sinister (CinemaScope; Eastman Color)

PARAMOUNT
Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
The Gunman (Trucolor)
Jaguar
The Last Command (formerly "The Texas Legionnaires") Trucolor

RKO RADIO
The Boy and the Bull (King Bros.; CinemaScope; Eastman Color)

20TH-FOX
Seven Cities of Gold (CinemaScope; Color)
A Many-Splendored Thing (CinemaScope; Technicolor)
The Left Hand of God (CinemaScope; Color)
How to Be Very, Very Popular (CinemaScope; Color)

UNITED ARTISTS
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I
The Second Greatest Sex (CinemaScope; Technicolor)

WARNER BROS.
Rebel Without a Cause (CinemaScope; WarnerColor)
Pete Kelly's Blues (CinemaScope; WarnerColor)
The Animal World (Technicolor)
Jagged Edge (CinemaScope; WarnerColor)

Films Unhurt By London's Paper Strike

by PETER BURNUP

LONDON: A survey of London's West End business, following the continuing shutdown of the capital's newspapers, shows that the motion picture theatres have continued on a normal level; whereas stage-play houses, including the famed Covent Garden with its season of Sadler's Wells Ballet, have suffered grim losses descending in certain recorded cases to the abysmal.

Used Various Devices

Film publicity men are due credit, although not for all the town-crier devices to which they resorted in the crisis. Potential patrons have found the greatest inconvenience in not knowing the hour when a chosen film runs on the program. Thus sandwich-board men were employed to parade Leicester Square and such like places with the information. Throwaways were printed by the thousands and special operators were put on switchboards of the theatres to answer the extra telephone calls.

The newspaper shutdown also has led to a re-evaluation of newspaper criticisms. In several cases where the reaction was known to be favorable, special trailers have been made, containing the information and opinions for screenings in the suburbs.

CIRCUIT EXPANSION FEARED

Alarm grows among a section of exhibitors here over the recent Parliamentary announcement that the Board of Trade will raise no objection to either of the major circuits expanding its holding up to 607 theatres. They affect to see in the announcement yet another Governmentally sanctioned threat to their businesses by the circuit octopus.

▽

Britain's two largest independent circuits—as opposed to the ABC and Rank Groups—continue to expand their theatre interests. Star Cinemas (London), Ltd., acquired recently four halls in Sheffield, Yorkshire, at a cost of £150,000. As a result Star now controls 106 theatres.

Sol Sheckman, chairman and governing director of Essoldo Circuit (Control), Ltd., also announced at the time the purchase of the 2,300-seat Palace, Hanley. It brings Essoldo's total circuit strength to 178. Both circuits are carrying out extensive CinemaScope installations.

JOINS COOPERATIVE UNIT

William Moffat has been appointed a director of the British Commonwealth Film Corporation — a cooperative organisation representing a group of major British producers in overseas markets.

Mr. Moffat recently returned to this country from a visit to Japan on behalf of the corporation to survey the prospects for British films. He has now returned to Tokyo and replaces Lewis Bush, the corporation's representative in Japan. Mr. Moffat severed a long association with Associated British-Pathe five years ago when he resigned as managing director.

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James Quinn has been appointed to be the new director of the British Film Institute in succession to Denis Forman. Mr. Quinn is at present an executive of Courtaulds, Ltd., a firm of textile manufacturers, but his main outside interest has always been the cinema. He has worked as an outside collaborator on the production of several films and was once a cinema projectionist. The B. F. I., whose principal object is to encourage the development of the art of the film, is partly subsidized by the Government.

Robert Clark, president of the B.F.P.A. and director in charge of production of Associated British Picture Corporation, was appointed a Governor of the Institute.

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Associated Broadcasting Company and Associated Rediffusion—two of the companies appointed as programme contractors on the Independent Television Authority's commercial network—report capacity bookings for air-time following publication of their rates.

Captain T. N. Brownrigg, general manager of Associated Rediffusion reports: "Within two weeks of our rate-card having been issued, commercial time to the value of more than £1,000,000 has already been bought". He added, "it is quite clear that speaking generally, we shall shortly be fully booked at least for the first three months' transmissions".

Rates to £1,000 A Minute

Associated Broadcasting Company is responsible for the weekend programmes on the London transmitter and for Monday to Friday each week from Birmingham. The company has a peak viewing rate of £1,000 a minute in London, with prices scaled down to £350 a minute at other times.

Associated Rediffusion will operate the London transmitter for Monday to Friday each week and has fixed a basic rate of £650 a minute which will be adjusted up to £975 for top-viewing hours and down to £195 for less popular times.

▽

Princess Margaret will attend the world premiere of the Associated British film, "The Dam Busters," at MGM's Leicester Square Empire theatre, Monday, May 16. The film commemorates one of the Royal Air Force's most fabulous achievements in World War II when members of the classic 617 RAF Squadron, under the command of Wing-Commander Guy Gibson, V. C., destroyed the Ruhr Dams.

YATES SAYS PRODUCTION POLICY WAS "MISSTATED"

Following up on his widely quoted remarks at Republic Pictures' annual meeting of stockholders in New York last week, to the effect that Republic's removal from the theatrical motion picture production ranks was under consideration, Herbert J. Yates, Republic president, Monday issued a terse statement declaring "Republic's production policy has been grossly misstated and was not authorized by me or Republic's board of directors."

Mr. Yates said that the company's policy remains unchanged, that it plans to complete and deliver in the first six months of this year 14 "deluxe pictures and six special features, a total of 20 pictures, which exceeds the entire number of pictures we produced during 1954." The studio already is at work planning production for the second half of the year, he said.

Nevertheless, Mr. Yates' statements at the stockholders meeting, at which time he blamed the company's position on lack of cooperation from exhibitors who did not give top rentals or playing time to Republic product, have resulted in the formation of a Republic Pictures stockholders' protective committee "to make . . . (the company) a profitable producer of motion picture films for the theatre and TV." The organizer is Bernard Smith, a dissident stockholder who, with his father B. E. Smith, owns 72,300 shares of company stock.

The aims of the group are to explain charges brought against management, to rectify any inequities, and "to bring about whatever management changes appear necessary in light of an independent examination." Mr. Smith also scored Mr. Yates for "summarily" dismissng the motion made by attorney-stockholder Harold Weill calling for an independent audit of the company's books. The members of the protective committee are to be announced at an early date.

The Yates statement caused a flurry of comment in exhibition. E. D. Martin, president of Theatre Owners of America, said it was "an inconsistent and unrealistic position" and pointed to the big profits of other producer-distributor companies. The Allied Motion Picture Theatre Owners of Western Pennsylvania issued an open letter advising, "don't be a quitter, Mr. Yates." Among others who expressed unhappiness were S. H. Fabian, Alfred Starr and Leonard H. Goldenson.

The National Spotlight

ALBANY

The tighter check on film copy, first effected by Albany dailies when "The French Line" played here last summer, is being continued. The Hearst *Times-Union* rejected the advertising first submitted for the foreign-produced "Intimate Relations" and accepted the material only when changed and deemphasized. . . . A farewell dinner for Nat Rosen, former local 20th Century-Fox manager and current Pittsburgh manager, was held at De Witt Clinton Hotel. Co-chairmen were Norman Weitman, Universal manager, and Norman Jackter, Columbia manager. . . . Visitors included: Lou Goldstein, owner of drive-ins at Schuyler and West Rome and buyer-booker for Harry Lamont's Riverview and Vail Mills drive-ins; Edward L. Fabian, New York; Bob Stone, Des Moines-Omaha field representative for MGM, now traveling with three starlets and a float to plug "The Prodigal;" Emery Austin, MGM exploitation director.

ATLANTA

Mrs. Polly Puckett and Miss Betty Landers, both of Allied Artists, are new members of the Atlanta WOMPI. . . . On the row buying and booking were Walter Morris, with theatres in Knoxville; The Lam's of Lam Amusement Co., Rome, Ga.; W. Welch, Dallas theatre, Dallas, Ga.; R. H. Brannon, of theatres in Georgia. . . . The Fox theatre played two weeks of "The Country Girl" to SRO business. . . . J. E. McLeory, Allied Artists, Charlotte, N. C., branch was visiting in Atlanta with his family. . . . Johnnie Sims, has been added to the sales force of Capital City Supply Co. . . . Mrs. Faye Lenkeit has resigned from Allied Artists Southern Exchanges to move to Florida. . . . H. C. Cunningham is the new owner of the Ritz theatre and Skyland drive-in at Woodbury, Tenn. . . . The new Grove Hill theatre, Grove Hill, Ala., has reopened with Mrs. J. K. Kellen as manager. The house has been enlarged to seat 350. . . . John L. Damm is the new manager of the Princess theatre, Mt. Dora, Fla. For several years he operated his own drive-in at West Palm Beach.

BOSTON

Sponsored by the Variety Club, a testimonial luncheon for Nathan "One Shot" Ross, oldest active film salesman in New England, will be held April 26 on the Bradford Roof, with Joseph G. Cohen chairman and James Marshall treasurer. Ross has been 45 years in the business, at one time with the First National Company, later with Eagle Lion and United Artists and now as a free lance salesman. . . . Leon Gorman whose late father owned the Cape theatre, South Portland, Maine, has acquired an interest in TV station WABI, Bangor, Maine, and is film buyer for the station. He may retain his interest in the theatre. . . . Jim Sayer, operator of the Old Rock drive-in in Salem, N. H. and the Starway in Somersworth, N. H. has taken over the Northampton drive-in in the same state. . . . David Siegel, vice-president of Signs, Inc., Boston builders of screen towers and marquees for drive-ins, has just completed a two week trip to the Southwest and West Coast, covering seven major cities and flying a total of 8,000 miles.

BUFFALO

The old Academy theatre at 245 Main street, has been purchased by the Marine Trust Company of Western New York from Michael Perna, who will continue its operation as a motion picture house until the bank has need for the property, which it eventually plans to improve "for banking purposes." The Academy was referred to in the latter part of the 19th Century as "THE" theatre in Buffalo. There is a good chance that it will be torn down before its 103d anniversary next Oct. 15. It opened Oct. 15, 1852 as the Metropolitan theatre. . . . Mrs. Lee Gross Adams booker at the UPT executive offices is vacationing on the West Coast to which point she recently flew with husband, Dick. . . . Elmer F. Lux, head of Elmart Theatres and president of the Common Council and Bob Boasberg, brother of Charles, have both signed up to go on the Ad Club's annual cruise—this year to Gratiot Inn on Lake Huron. . . . Lester Pollock of Loew's, Rochester, arranged to have George Murphy, MGM star, appear at the annual Police Ball, the talent for which Lester annually lines up. . . . The MGM "Wheel of Fortune" float was in Buffalo the other day and Shea's Eddie Meade arranged some splendid TV, radio and newspaper promotion for its and the accompanying trio of starlets. . . . Lou Levitch, manager of the Granada had a capacity audience in attendance at a recent Cooking Show, put on his stage by Niagara Mohawk.

CHICAGO

The Rocky Marciano-Dan Cockell heavyweight championship fight scheduled for May 16, to be carried via the facilities of Theater Network Television, will be shown in Chicago in the Balaban & Katz Marbro, Uptown and Tivoli theatres. Top admission price is set at $3.60. . . . During the month of March, the Chicago Censor Board reviewed 90 pictures, four of which were classified for adults only. There were no rejections. Twenty-four were foreign films. . . . Jack D. Danielson has joined the sales department staff of Atlas Film Corporation. Warren Nelson has been promoted to film editor on the company's technical staff. . . . Mrs. Edna Frank, who has been with MGM 34 years, the last several as office manager, will retire June 1. . . . Lee Foley, former theatrical director, actor and producer, has joined Kling Film Productions as visual coordinator. Foley happens to be celebrating 35 years in theatre work. . . . Mrs. Lucille Alexander is leaving the Movietone News staff April 30 to marry Taylor Richardson. They will live in Trenton, N. J.

CLEVELAND

Most local theatres reportedly were not experiencing the usual Holy Week slump. Especially good business prevailed downtown where "Revenge of the Creature" brought into use the Hippodrome's third balcony for the first time since "No Business Like Show Business." And "Country Girl," following Academy awards in its 8th week greatly exceeded the previous week's take, while "On the Waterfront" a downtown comeback and "Blackboard Jungle" in its second week all did top business. . . . Death took two veteran area exhibitors this week. Foster H. Hathaway, 57, died suddenly in his home in Struthers where he owned the Ritz theatre. Funeral services were held Friday in Struthers where he lived with his mother. In Toledo, Jack O'Connell, owner of the Loop theatre and also the Paulding theatre, Paulding, died. He was about 60. His wife, Virginia, survives. . . . Joe Shagrin, Foster Theatre, Youngstown, is out of the hospital after surgery and expects soon to resume his Film Row activities. . . . Abe Schwartz, Lexington theatre, returned from Florida. . . . Also Lou Geiger who handles theatre bicycle promotions.

COLUMBUS

Grace Kelly's selection as best actress of the year in the Academy Awards had a good effect on the box office at Loew's Ohio, where "The Country Girl" played a second week after the awards were announced. . . . Two local indoor theatres and one drive-in turned over their facilities to civic, religious and fraternal groups for Easter morning services. RKO Palace was the scene of a ceremony held by the Knights Templar, Hope Lutheran Church conducted services at Fred Rowlands' Livingston and Frank Yassenoff's West Fifth Avenue auto theatre was used by the Junior Chamber of Commerce for the annual shutins' service. . . . Mrs. James M. Schooler is the newly-elected president of the Columbus and Franklin County Motion Picture Council. . . . Irving Shiffrin, exploitation representative of Allied Artists, was in town in advance of "The Big Combo" and "Murder Is My Beat" at Loew's Ohio. . . . Float plugging MGM's "The Prodigal" was in town Monday. . . . Anne Chamberlain Brown, native of Marietta, Ohio, sold her novel, "A Tall Dark Man" to Hecht-Lancaster Productions. Mrs. Brown is the sister of Dud Chamberlain Jr., assistant news editor of the *Columbus Citizen*.

DENVER

Allied Rocky Mountain Independent Theatres will hold their annual convention May 10 at the Park Hill Country club Denver. Bennie Berger, Minneapolis, North Central Allied president, will attend and give a talk. . . . Elsie Knox, of Service Theatre Supply, wound up 18 months on the Federal grand jury, and received the thanks of the judge

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MEMORIES FILL BEHLINGS, IN EXHIBITION SINCE 1911

BUFFALO: A popcorn business that outgrossed the box office, a brash salesman who rose to a top job in the film industry, short-lived joy over a new, $10,500 organ that went out of style with talkies.

Those memories of Albert C. and Lydia Behling live again today as they celebrate their 28th anniversary as owners of the Ellen Terry theatre here. Banners and freshly-painted signs, and the appropriate film, "There's No Business Like Show Business," proclaim the Behlings' appreciation to their patrons.

"We can't help getting sentimental when mothers phone us to recall the days that they themselves were brought to the theatre as children," Mrs. Behling said.

A friend's suggestion led the couple, who had been married four years, into the exhibiting business in Buffalo's old Fillmore Palace in May, 1911. "For a nickel, you saw a four reel, hour-long show. We popped our own corn and picnickers from across the street would swamp our outside stand during the summer," Mrs. Behling recalled.

After the nickelodeon, the couple operated the old Abbott theatre, the Sylvia and were the first proprietors of the Kenmore. The Ellen Terry was 13 years old when the couple paid $75,000 for it.

An energetic usher at the Sylvia, which the Behlings operated with the late R. M. Gram and his wife, was labeled the most likely to succeed. He was Elmer F. Lux, now president and general manager of Elmart Theatres, Inc., and president of the Buffalo Common Council.

Franz Werfel's
THE SONG OF
BERNADETTE
Our 28th Anniversary

MR. AND MRS. ALBERT BEHLING

Mr. and Mrs. Behling, who divide their time between a Canadian summer home and an apartment on Buffalo's swank Delaware Ave., well remember the coming of sound film. They had just finished paying for a plush organ in the Ellen Terry when Al Jolson and "The Jazz Singer" appeared. Mrs. Behling has learned through the years that her neighborhoog customers don't take to horror pictures. It takes a "good picture or musical to attract them," she said.

(Continued from preceding page)

for good service. . . . Lee Theatres have bought the Lakewood, Lakewood, Colo., from the Jefferson Amusement Co. . . . Jerry Banta, Metro salesman, was pulled out of a snowdrift in Wyoming in the recent severe blizzard. . . . Ethel Williams, 58, inspectress at RKO, died of a heart attack while on the job. She was the sister of Elmer Finch, head shipper there. . . . Kenneth (Bud) Bromell, 19, step-son of Mel Glatz, son of Mrs. Glatz, was killed in a train-auto collision in which the youth's intended wife was also killed. Bromell was in the shipping department at National Theatre Supply. . . . Leonard Scales has opened his new 350-car (with room for expansion) Rocket drive-in, Grand Junction, Colo., with Clarence Batter doing the buying and booking.

DES MOINES

Kenneth Claypool has been named to the vacant booking job at Warners. He replaces Cloyd Street who resigned. . . . Foster Blake, Universal division sales manager, was a guest of the local exchange during the week. . . . Betty Olson, president of the newly-formed women's division of Variety club, has been busy setting up committees for the group. A meeting of the board and new committee chairmen was held last week. . . . The Starlite and SkyVue drive-in theatres at Cedar Falls opened last week for the season. . . . Free Wednesday night movies will continue at the Winfield theatre in Winfield, it was announced last week. E. J. Kramer, manager, agreed to keep on with the pictures at the request of the Chamber of Commerce. Carl Schwanebeck, manager of the Perry theatre at Perry has announced that a plan to show a series of summer films for children has been overwhelmingly endorsed by the parents of Perry's school children. The Perry P.T.A. Council and the Y.W.C.A. are co-operating with the theatre management in planning the series. The pictures will be presented at 2 p.m. each Wednesday beginning June 8 and will continue for 12 weeks. . . . The Prescott Theatre at Prescott has reopened under the management of Bradford Daggett.

DETROIT

Adolph and Irving Goldberg, twin heads of Community Theatres, were spearheads of a Standard Club gift to Neal Lang. Lang, popular manager of the Sheraton-Cadillac hotel who has left for New York's Sheraton-Astor, was given a Mercury station wagon. . . . Reruns of Academy Award films led off at the Madison with "On the Waterfront" paired with "Night People." Second pairing will bring "Waterfront" and "Caine Mutiny" which will then overlap "From Here to Eternity." . . . Edward Wenclasky, projectionist at the Rogers, has been replaced by Kenneth Grenke from the Crystal. . . . Harry Balk announces that his reopened Park is being operated by James McKay, managed by Abe Schweig. . . . Arthur Potter, for the past 25 years projectionist at the Six-Mile Uptown (recently RKO-Uptown) died of a heart attack following an auto accident. He is survived by his wife and son Albert, Colonial projectionist.

HARTFORD

Perakos Theatre Associates' long-projected plans to build a 900-car capacity drive-in theatre at suburban Wethersfield, Conn., have been turned down by the Wethersfield Zoning Board of Appeals. . . . A huge shopping center, including an indoor theatre, will be built on Route 75, Windsor Locks, Conn., this fall, by Alexander Jarvis, Manchester, Conn., builder and developer. . . . James M. Totman, assistant zone manager, Stanley Warner Theatres, and family have returned to New Haven from Daytona Beach, Fla. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mrs. Shaw are on a cruise to South America. . . . Phil Gravitz, Connecticut branch manager for MGM, is marking his 25th year with the company. . . . Edward F. Lavery, veteran projectionist at Loew's Poli, Bridgeport, Conn., died suddenly, after collapsing on a Bridgeport street.

INDIANAPOLIS

Oscar Markun, 82, pioneer theatre owner, died here April 7. A native of Russia, he retired 20 years ago. The widow survives. . . . Trueman Rembusch and George Landis have returned from Florida vacations. . . . The Virginia theatre at Terre Haute, closed for more than a year, will reopen with Ted Parvu as the new owner. It formerly was operated by Clyde Brant. . . . E. L. Ornstein now is buying and booking for Arthur Morris's Strand at Dawson Springs, Ky. . . . State Film Service is now occupying the former Screen Classics office space at 443 North Illinois Street. . . . Ernie Miller, at the Cinema, and Peter Fortune, at the Tuxedo, are installing CinemaScope. . . . Chief barker Bib Conn has called a luncheon meeting Thursday to further plans for a ladies auxiliary of Variety.

JACKSONVILLE

Miss Irene Scanlon, president of the Motion Picture Council, presented a silver tray to Col. John L. Crovo at a MPC luncheon held in his honor. Recently retired from managing the Arcade theatre, Crovo had been in the industry for over 50 years. . . . LaMar Sarra, vice-president and general counsel of Florida State Theatres, is representing the industry as an observer at current sessions of the Florida Legislature in Tallahassee. . . . L. D. Netter Sr., FST president, and Mrs. Netter spent the Easter season with relatives in Miami. . . . Jimmy Frew, U-I branch manager from Atlanta, called at local booking offices. . . . A planning conference for the observance of a Southeastern Movie Festival, May 16-June 16, was held here with distributor branch managers and North Florida exhibitors in

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attendance. . . . K. F. Jackson, 20th-Fox branch cashier, was resting at home after hospitalization. . . . Variety Tent 44 has scheduled a fund-raising dance at the Roosevelt Hotel during May. . . . J. W. Johnson is the new owner of the Ponce de Leon theatre at DeFuniak Springs.

KANSAS CITY

The week immediately before Easter Day was marked by relatively light attendance though several first runs had above-average business. The previous weeks of Lent, however, had been good in attendance. . . . Thirteen drive-in theatres are in operation in or near Greater Kansas City. The Kansas, now installing CinemaScope, was to reopen April 14. . . . Easter sunrise services were held at these drive-in theatres: the Hillcrest, the Highway 40, and the Kansas. . . . Maurice Druker, manager of the Midland, had booked "On the Waterfront" and "The Caine Mutiny" for return engagements in advance of the Academy Awards—the features had been shown first run at the Midland in the fall of 1954. . . . "One Summer of Happiness" is in its eighth week at the Glen. . . . The Vogue begins showing this week of "Doctor in the House." . . . The Kimo, ending a long run of "Little Kidnapers," starts "The Glass Slipper."

LOS ANGELES

Saul Mahler, Vinnicof Theatres, was back at his desk after recovering from a back ailment. . . . Jerry Logue, United Artists booker, has finally succumbed to the new-fangled custom of driving to work—by purchasing his first automobile! . . . Burt Kramer, who operates the Village theatre in Coronado, was in town to acquire some new product. . . . A truck load of clothing, medicines, tobacco, and other items were presented to the Altadena Lodge for the Aged, in the name of the Film Row Club, by Milt Frankel, Warner Bros.; and Ken Derby, Paramount. . . . Leon Blender, Realart booker and salesman, was off to Arizona by plane on company business. . . . Henry Herbel, who recently was confined to his home after a heart attack, is recuperating in Palm Springs. . . . Home-office representatives of the major film companies will meet with the negotiating committee of the O.E.I.U. Local 174 at the Universal-International exchange building for the purpose of discussing a new wage and hour contract. . . . Murray Peck, who formerly managed a number of houses for Vinnicof Theatres, and more recently associated with a recording company, paid a visit to the Row.

MEMPHIS

Crosstown Theatre reported three times average business with Columbia's "Bamboo Prison" as soon as it got under way after the Censor Board lifted its ban. . . . Three theatres in the Memphis trade territory, closed for several months, have been re-opened. S. T. Freeman re-opened the Dell at Dell, Ark. with Jack Holmes as manager. J. A. Cooper bought the Town theatre at Whiteville, Tenn., closed six months ago, and re-opened it under the name of Cooper's theatre. J. H. Laster leased the Medina theatre at Medina, Tenn., from James Rowlett—closed for several months—and re-opened it. . . . Steve Cochran, producer-actor, is in Arkansas making arrangements for the filming of a picture to be called "Come Next Spring" in the Paragould, Jonesboro and Batesville area. The script was written by Monte Pittman, Cushman, Ark. Filming will begin in May, Cochran said, as he stopped off in Memphis, and Republic will distribute the film.

MIAMI

"Just Wometco service" was Mel Haber's reply on how he was selected for the Chamber of Commerce Courtesy Award recently. Mel is right hand man to Tom Rayfield at the Carib on Miami Beach and two letters, written by patrons, commending his helpfulness won a $25 Savings Bond, radio appearances and newspaper publicity for him. . . . Rose Gabin, cashier at the Flamingo for several years, was enjoying her vacation by just being "a tourist." . . . Uncle Sam gave the come hither sign to the son of Carib confection manager, Dorothea Tierney. . . . A guest at the Saxony recently was Nat Levy of RKO. . . . For the seventh annual Easter egg hunt, Frank Maury of the Miracle again gave Peter Rabbit an assist in hiding some 1,500 eggs, with a bike and other prizes going to the lucky finders. . . . Lawrence O. Davis, theatre chain man from Kentucky, has taken over the former Little River theatre, which is closed and getting extensive alterations. Mack Herbert will continue as manager when the theatre reopens April 20 with a new name, Bard theatre. . . . Back to the shores of Erin goes Marie McDonnell who has been assistant at the confection counter in the Carib.

MILWAUKEE

Bill Lang former head booker at the Warner exchange, is now with Universal. Tony Kolinski is the new head booker at the exchange now. . . . Oliver and Ray Trampe attended the National Film Carriers convention in New York City this past week. . . . Charlie Fox has taken over the Liberty theatre here. The former operator was James Cavalary who had completely remodeled it. . . . Joe Wayne is a new booker at the Warner exchange. He formerly is from Los Angeles, and on his way to Milwaukee from there he married Jean Warner at Las Vegas. . . . Standard's 41 Twin Outdoor theatre opened last Saturday, exploiting its 130 foot screen, said to be the largest tower in the middle west. . . . Herbert Zerojewski sold the theatre at Hustisford to a resident of that town named Art Wickhan.

MINNEAPOLIS

Al Lichtman, general sales manager of 20th-Fox, Rube Shor, president of National Allied, Abram F. Myers, general counsel of National Allied, and Trueman Rembusch, past president of National Allied, will be among the speakers at the annual convention of North Central Allied May 2 and 3 at the Nicollet Hotel, Minneapolis. . . . Eph Rosen, assistant branch manager of MGM, is back at the exchange after being in Des Moines for three months where he was substituting for Jerry McGlynn, Des Moines branch manager of MGM, during his illness. . . . Variety Club is sponsoring a Blood Donor Club for its members and film exchange personnel. Members will be assured of protection and will contribute blood only once every five years. . . . Ronnie Green is the new RKO student assistant manager in the territory and temporarily is assigned to the RKO Orpheum, Minneapolis. . . . Edward Remig, auditor for Film Distributors Audit Co., is at Independent Film Distributors. . . . M. A. Levy, 20th-Fox district manager, left for a home office meeting April 13 upon his return from a Florida vacation. His brother, Harry Levy, 20th-Fox city salesman, also returned from a Florida vacation.

NEW ORLEANS

Mrs. Anne Dufour, U.A. booker is back home after two weeks' confinement in Mercy Hospital. . . . Charles G. Manley, president Manley, Inc., Kansas City, Mo. stopped here a few days enroute to Allied Theatre Owners of Gulf States convention, Edgewater Park, Miss. He was joined by local manager George Y. Harrell, Jr. . . . The Pines drive-in, Homer, La. is slated to reopen on May 1. . . . The Ritz, Meridian, Miss. will soon be dismantled. A. L. Royal, owner sold the building to the Carden Service Stores. . . . C. L. Frost is Manley's newly appointed field representative. . . . A. L. Royal and Tom Garraway, chief stockholders in Panorama Pictures Corporation, a Mississippi production company, are in New York in the interest of their upcoming films "Lasca" and "Birthmark." Their original is "Jesse James' Women" distributed by U.A. . . . The Joy drive-in, Minden, La. reopened Easter Sunday after a three-week closing for screen repairs, which was badly damaged in a violent wind storm. . . . The rebuilt Sheff, Poplarville, Miss. is scheduled to reopen on April 27 advised J. G. Broggi, who will again handle the buying and booking. The owner is B. V. Sheffield. . . . J. G. Broggi acquired the buying and booking for the Princess, Tullos, La. under the management of E. Jack Baker. . . . Francis B. Johnson's Navy Point, Warrington, Fla., reopened completely remodeled and reequipped including CinemaScope and stereo sound.

OKLAHOMA CITY

Roy Eden has been named manager of the Del City theatre, Oklahoma City. . . The R. Lewis Barton Theatres have completed the installation of CinemaScope in all their seven drive-in theatres. . . . The MGM Workshop which was held March 30 at the Skirvin Tower Hotel was attended by about 200 theatre men. . . . The Criterion theatre had a sneak preview March 27. . . . At the Harber theatre, Radio Station's KTOK "Night Call" was broadcast directly from the stage April 7. . . . Construction has been started on a new drive-in theatre at Perry, Okla., Perry's first drive-in. It is located 1½ miles north of the city on U. S. 77. Gene McKenna, manager, said the drive-in will have a capacity of 250 cars and is expected to open between May 15 and June 1.

OMAHA

James Sparks, United Artists salesman, and Elizabeth Vauck were married last week at First Presbyterian Church. Best man was Cal Bard, Jr., also a U.A. salesman. He only recently was released from the hospital after an operation on his right knee which he injured in an auto accident while covering his territory. . . . Harold Dunn, who has the Jewell theatre at Valentine, Neb., underwent a checkup at St. Josephs hospital. . . . Phil March, Wayne exhibitor, hospitalized recently at Wayne, and his son, Jack, visited in Omaha. . . . The Admiral and

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Chief theatres nearly doubled their weekly average showing "On the Waterfront" in conjunction with the Academy Award announcements. . . . Mr. and Mrs. Carl White of Quality Theatre Supply attended the wedding of a relative at Wagner, Ill. . . . Norm Nielsen, RKO salesman, and his son, Norm, Jr., are featured in the April issue of Field and Stream magazine in a story about their fishing trip to Lac La Ronge, Canada. . . . C. J. Anderson has closed his theatre at Exeter, Neb.

PHILADELPHIA

The State Internal Affairs Department reports 390 municipalities in Pennsylvania are levying an amusement tax which has brought in an annual total income of more than $4,000,000 to the communities. The maximum 10 per cent rate is used by 236 of the 390 local governments employing the amusement admissions levy. . . . Theatre architect David Brodsky has filed as a candidate for City Council on the Republican ticket. . . . New Jersey Messenger, film delivery service, has moved its platform service to 2137 W. Jefferson Street with the new office of the company continuing in the film exchange district at 235 No. 13th Street. . . . A civil rights bill to forbid anyone from barring persons to motion picture houses and other public accommodations because of race, religion or nationality was introduced in the Delaware State Legislature. . . . Abraham M. Ellis, head of the A. M. Ellis Theatres, named to the committee of campaign sponsors for the Beth Jacob Schools of Philadelphia, Jewish parochial school system.

PITTSBURGH

"Country Girl," spurred by Grace Kelly's Oscar, is giving the Stanley two sock hits in a row after "Battle Cry" lasted five strong weeks. "East of Eden" will follow "Country Girl." . . . Art Manson, Cinerama publicist, back from two weeks in Florida with his wife, Florence Manson, local TV commentator and actress. . . . Jimmy Cagney was here to publicize Paramount's "Run For Cover." . . . "The Green Scarf" replaced "Belles of St. Trinian's" on the Guild booking chart. . . . "Game of Love," aided by strong reviews, looks like a long run at the Art Cinema. "Times Gone By" is scheduled to follow. . . . Variety Club sponsored a benefit show in Twin Coaches for its charities with Mae West heading the floor show. . . . "On the Waterfront" is a box office smash in its many neighborhood showings following its Academy Award mop-up. . . . The Dependable drive-in opened its spring season as an art house, teaming "The Detective" with "The Little Kidnappers." . . . The father of Lyle Harding, Sheridan Square theatre manager, died.

PORTLAND

"On The Waterfront" was played as a reissue at the New Fox theatre and racked up a sizzling gross for the week. . . . Veteran showman Ike Geller has a radio broadcast of a cooking school one day a week at his Walnut Park theatre. . . . Showman Walter Tebbets and his wife are vacationing in New York. . . . MGM's Jane Powell and Georgie Stoll, appearing as guest soloist and conductor at a benefit for the Portland Symphony Orchestra, failed to draw like the committee thought they would. . . . "The Glass Slipper" is playing the 400 seat Guild theatre. . . . Carl Miller, Evergreen city manager in Vancouver, Wash., is being very active civic-wise. . . . John Beall, newly appointed purchasing agent and efficiency engineer for the Evergreen chain, was in town for a few days. . . . Fox manager Oscar Nyberg off to Spokane to attend his father's funeral.

PROVIDENCE

Some 800 Protestant clergymen, representing virtually every village, town and city in the state, were recently guests of Willard Mathews, Majestic manager, at the special private screening of "A Man Called Peter." . . . William Trambukis, Loew's State manager, was quick to take advantage of the annual Motion Picture Academy Awards by booking "On The Waterfront," winner of eight Oscars, and "The Caine Mutiny," winner of seven nominations, on a twin bill that broke day and date with the much-heralded award ceremonies.

SAN FRANCISCO

After April 1, the Piedmont theatre, Oakland, will be handled by John Parson, operator of the Telenews theatre here. . . . Thornton Sargent, public relations director for National Theatres Corp., and Fay Reeder, East Bay Fox West Coast publicity director, attended a legislative preview of "A Man Called Peter," in Sacramento, after which they were guests at dinner with Lieut. Governor Harold J. Powers. . . . Geneva drive-in here has been sold by Peterson Bros. to Ray Syufy. . . . Special Easter vacation showings of "This Is Cinerama," at reduced rates, are expected to draw 10,000 youngsters from Northern California schools, according to Jackson Miller, managing director of the Orpheum. . . . Loew's Warfield theatre reports a surprise box office hit in "Blackboard Jungle." . . . Complete new wide-screen and stereophonic sound installation just completed at the Veteran's Home theatre in Yountville. . . . "Camille" is breaking house records at the Rio theatre. . . . Reporting on the Japanese film "Gate of Hell," Jack Allen, manager Stage Door Theatre, said: "This weekend, after the two Academy Awards, we grossed more than the two previous weekends combined and, I am happy to say, we have two more weeks to go."

ST. LOUIS

A number of drive-ins have reopened for the season in this area, many with important improvements, inclusive of air-conditioned snack bars, larger screens and the like. Those reopened include: the Pine-Hill, Greenville, Mo.; Silver Star, Kirksville, Mo.; Sikeston, Sikeston, Mo.; Gem City, Quincy, Ill.; Sunset, Houston, Mo., operated by Mr. and Mrs. Dick Fisher. . . . Alex Pompe, Jr., has resigned as advertising manager for R. E. Carney Theatres and manager of the Rowe theatre, St. James, Mo., to enter another business. He is succeeded as Rowe manager by James Beezley. . . . The demand for tickets for the opening of "Cinerama Holiday" at the Ambassador here April 23 has been strong, it is reported.

TORONTO

Empire-Universal Films Ltd. has filed an appeal against the banning in Saskatchewan of Disney's "The Vanishing Prairie." The picture was ko'd in that province by the censor, Rev. D. J. Vaughan. . . . Showings of films will be tied in with the Stratford Festival this coming summer. Such films as the Canadian-made, "The Stratford Adventure" and "Tit-Coq" are expected to be screened. . . A total of 5,000 shares of Famous Players Canadian Corp has been purchased by four USA investment funds operating in the Canadian market. The market value of these shares is $143,125. . . . Gerald Richardson has been made a producer-director at Rapid Grip and Batten. . . . Two cameramen recently resigned from Associated Screen News have made new connections. A popular cameraman, Doug Skene, joined Davart Productions Ltd., Toronto, while Bob Brooks, resigned from ASN in Montreal to join a subsidiary of Foster Advertising Agency. . . . As well as being manager of the Norgan, Palmerston, Ont., Sam Berman was also named publicity director for the local board of trade.

VANCOUVER

Holy week turned out to be as bad as usual for local theatres. Majority of spots were being below average. . . . B.C.'s first motion picture censor, Lew Gordon, died last week. He was 77 and a former newspaper editor in Vancouver. . . . George Thrift, secretary of Projectionists Union, was elected chairman of the B.C. Projectionists Credit Union. . . . The annual meeting of the British Columbia Motion Picture Industry Committee was held at the Georgia Hotel with president Len Johnson, of the Lougheed drive-in theatre, Burnaby, presiding. . . . Built at a cost of $200,000, the new Tower theatre, Yorkton, was opened by the Rothstein circuit. . . . There is little activity in the construction of drive-in theatres in British Columbia. In fact, six drive-ins are up for sale in the Vancouver area. . . . Stan Creech, owner of the Kamloops drive-in, while in town for the BCMPI meeting, picked up a new plane. He is the only British Columbia exhibitor who uses an airplane.

WASHINGTON

Fred S. Kogod, former chief barker of the Variety Club, and president of K-B Theatres, has been appointed a director of the Munsey Trust Co. . . . Morton Thalhimer, president of Neighborhood Theatres, Inc., has been named to the executive committee of COMPO. . . . The Federal Government's overseas motion picture program was the subject of the Motion Picture and Television Council meeting at St. John's Church. . . . All Montgomery County, Virginia theatres have agreed to show films on civil defense. . . . 39 Variety Club members have celebrated, or will celebrate this year, their 20th anniversary as barkers of Tent No. 11. . . . Paul Wall, former assistant branch manager of MGM, has joined the Johnson-Saunders Theatres. Sid Eckman has been moved up to assistant branch manager of MGM, from salesman. Johnson-Saunders Theatres have new offices at 1145 19th St. N.W. . . . Col. James Carreras, chief barker of the Variety Club of London, was a visitor at the Tent No. 11 Board of Governors meeting April 4. Col. Carreras will attend the International Convention in Los Angeles. . . . Mrs. Richard M. Nixon will be the Variety Club's Mother of the Year at the Mothers' Day Luncheon to be held May 9 at the Shoreham Hotel.

House Group Probes USIA Film Plans

WASHINGTON: Members of a House Appropriations subcommittee sharply questioned officials of the U.S. Information Agency on the operation of the Government's overseas information program, and then turned around and questioned even more critically Eugene W. Castle for his criticism of the program.

This was revealed when the subcommittee released copies of the hearings held behind closed doors early last month on U.S.I.A.'s request for $88,500,000 for the fiscal year starting July 1. This would compare with only $77,114,000 for the current year. Funds for the motion picture service would go up from $3,087,000 this year to a requested $4,484,000 for the coming year.

During the hearings, Chairman Rooney (D., N.Y.) and other subcommittee members indicated they had read Mr. Castle's book attacking the information program, and demanded that U.S.I.A. chief Streibert and his aides answer point by point many of the charges. They criticized the agency's plans for buying new projectors, for making special adaptations of many films, for making what they insinuated were unsubstantiated claims as to the size of U.S.I.A. film audiences.

But then they were given a special showing of some of the Soviet propaganda films and some of the latest U.S.I.A. films. Apparently this showing convinced Rooney and his colleagues of the need for combatting Soviet films with U.S. propaganda films. Anyhow, when Mr. Castle appeared late in the hearings to renew his attack on the agency as wasteful and unnecessary, he ran into a hornet's nest of criticism from the members.

Mr. Castle insisted his point was that no one was looking at U.S.I.A. films overseas. He said Europeans are tired of propaganda, and that the U.S. should let Hollywood sell America to the rest of the world. The film program should be eliminated, he reiterated.

"I don't agree with you at all," Rep. Rooney replied.

Italian Emissary Says Films Vital to World Cooperation

HOLLYWOOD: The importance of Hollywood in international relations was emphasized last week by Gaetano Martino, Foreign Minister of Italy, at a Paramount studio luncheon given by the Association of Motion Picture Producers. Mr. Martino, who was guest of honor, said, "The principal element in international relations in these days is cooperation and the American motion picture industry is an outstanding example of international cooperation, both in its relationship with the Italian film industry and with our country, generally."

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willmark SERVICE SYSTEM, INC. 250 West 57 Street, New York 19, N.Y.

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SMPTE Meet In Chicago Next Week

More than 70 technical papers have been accepted for presentation at the 77th semi-annual convention of the Society of Motion Picture and Television Engineers at the Drake Hotel, Chicago, April 18-22, it was announced by Byron Roundabush, convention vice-president. This is the largest number presented since the formation of the society in 1916, he said.

Mr. Roundabush added that although the emphasis will be on 16mm films, particularly non-theatrical, 35mm and the new wide screen processes will not be overlooked. A symposium on wide screen photography at the Stake-Lake theatre April 21 will include a paper by Earl I. Sponable and H. E. Bragg of 20th Century-Fox on "Improvements in CinemaScope" and a paper entitled "The VistaVision Process" by Academy Award winners Loren Ryder and Jack Bishop, who collaborated on it with C. R. Daily. In addition, another wide screen session is scheduled for April 22.

Other meetings are: sound, Monday afternoon; non-theatrical films, Monday evening and Tuesday; television, Wednesday; high speed photography, Thursday morning and afternoon; laboratory practice, Thursday afternoon; illumination, studio and process, incandescent, Friday morning, and screen brightness, Friday afternoon.

An equipment exhibit, comprising the latest in motion picture and television equipment, will be held with the convention.

People in The News

Harry Joe Brown and **Sid Rogell** have been elected vice-presidents of the Motion Picture Pioneers and the Foundation of the Motion Picture Pioneers. They will serve as coast representatives.

Lowell Benedict, formerly with Universal Pictures and MGM, has been named national magazine publicity contact for 20th Century-Fox, replacing **Robert Fleisher**, resigned.

Dave Miller, recently retired as Buffalo branch manager of Universal Pictures and a veteran of the industry, will be honored at a testimonial dinner at the Statler Hotel by the Buffalo Variety Club April 18.

Arthur Ehrlich, formerly U.A. foreign department traveling auditor, has been appointed U.A. manager in Panama, replacing **George Kallman**, named to a similar post in Peru. **Isidro Rosenfeld**, formerly U.A. manager in Peru, has been transferred to the continental division in Paris.

Emil Davis, for 15 years service manager for National Screen Service, has been promoted to sales representative in the San Francisco area, replacing **Harry Weaverling**, resigned. **L. Sutter** moves up as head shipper.

Marilyn L. Friedel has rejoined the staff of United Film and Recording Studios, Inc., Chicago, as national director of public relations after an affiliation with Universal Studios in Hollywood.

Harry Garfman, Brooklyn and Queens, New York, business representative for Local 306, projectionists' union, sponsored an Easter party for the children at the Home of St. Giles the Cripple, Brooklyn, April 7.

Broadcasters to Participate In Gross of "Gang Busters"

The first deal whereby radio and television stations will participate in the gross of a picture in return for an extensive air campaign has been concluded between Terry Turner, representing "Gang Busters," and stations KHJ and KJH-TV, Los Angeles. Mr. Turner said this week that the distributor, Favorite Films of California, will receive a minimum of 25 per cent of the gross box office receipts and the stations a minimum of 25 per cent of the distributor's share, or 6¼ per cent of the gross receipts. He added that the stations will participate in any increase in the box office and in the same related percentage as the distributor. The film will open in seven drive-ins and six conventional houses May 18.

Honor Hurok, Rosenfield

BOSTON: Sol Hurok, music impressario, and Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity and exploitation for I.F.E., which released Mr. Hurok's first film presentation, "Aida," were honored at a luncheon here last week at the Ritz-Carlton Hotel. Mr. Hurok received an award from local music organizations for his many contributions to the world of music.

Managers Shifted

William C. Purcell, manager of the Embassy, Fall River, Mass., has left to manage the Metropolitan in Providence. The Nathan Yamins office said that Mr. Purcell will be succeeded at the Embassy by Norman Francoeur, who has been managing the Island at Island Park in Tiverton, Mass.

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ALTEC® SERVICE CORPORATION

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His satisfaction has since been expressed with a contract for additional theatres.

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SPECIALISTS IN MOTION PICTURE SOUND

161 Sixth Avenue, New York 13, N. Y.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

More Than Meets the Eye—This "Product Shortage"

THE HERALD Institute of Industry Opinion is in the midst of an exciting serial story on "The Product Shortage—how bad is it, and what should be done about it?" We are eagerly awaiting the third and final installment, based on direct inquiry and response from all branches of the motion picture field. But we've been seeing some evidence at first hand, away from New York this past few weeks, and we remember other things that we saw and knew to be factors in this important matter, some ten years ago.

We know a number of theatre circuits, both large and small, which sometimes stall booking a picture in "preferred" playing time, and as a result "waste it"—so it can't make money for the distributor, or for themselves. The exhibitors themselves know that the old days of frequent changes and short runs won't make money or keep them in the black.

They are doing the same thing today, in slightly different forms, in many places. A fine picture, expensively and extensively pre-sold will be offered for preferred playing time, but used mid-week in off-days, so it will fail to deliver the expected gross. Or, it may be passed by, and go to another buyer or bidder who will thus have a second chance. But we can't believe that there is a product shortage, when good pictures are "wasted" or dissipated.

We submit that these factors should be considered in any survey of the product shortage, and that you look around in your immediate trading area, for evidence that booking privileges are abused, diminishing revenues for all parties concerned. There are none in this industry who can say that the business owes them a living. There are many in other lines who have as much or more to worry about than we do, with similarly changing conditions. We are faced with, and have been enduring a real revolution in film industry, one that meant gambling for a better product, or going down with the count of ten. In a majority of situations—as many as half of the existing theatres in the country—the local theatre has no competition in its business neighborhood. But that doesn't mean that these theatres can continue to show "B" pictures, if they meet the competition of 35,000,000 television sets, or other modern devices which reach for public approval.

"E" FOR EXCELLENT

Remember that slogan of wartimes, when industry was rewarded with an official "E" for Excellent results in various lines of Endeavor? We are reminded of it, viewing the huge pile of excellent compaigns which have been accumulating here while we were on vacation. We will have a quarterly judging, the first for 1955 Quigley Awards entries later this week, if the painters get off the premises with the mess they make of our orderly procedures.

In these Round Table meetings and in the renowned MGM Ticket Selling Workshops across the nation—we can award an "E" for Excellence in many instances, where Energy and Enthusiasm are Evident—and a measure of Encouragement is offered as an incentive towards better showmanship, by theatre executives to their working managers. You don't realize it until you get around the country, or see the proof in an abundance of campaigns, all contending for honors in their field, but the Effort is a better one than it was.

Theatre managers are awakening to the fact that only the best shall survive, meeting the new competition of television and various forms catering to the public's amusement habits. There are many millions, more population, and they have more millions of dollars of spending money than ever before, but they are more selective.

We have passed the period in our times when old-fashioned methods and out-moded theatres can survive against new forms. And those who resist by force will find languishing support at the box office. Theatres don't close because of a lack of "B" pictures—the public can get all they want of this out-moded product, on their television receivers in their own homes.

¶ HANDWRITING on the wall, as we see it, in our travels. Some of the facts and factors that make up the product shortage can be traced to a policy change in many circuits, large and small. They are now in the real estate business, and not without profit. They are disposing of out-moded and old-fashioned theatres, and concentrating on a smaller number of better houses, up-to-date theatres with our modern dimensions of 'Scope and showmanship. Perhaps it's part of divorcement but it works to advantage because it meets new conditions, by Government decree, and creates new capital gains to offset a changing market.

* * *

¶ TARPON SPRINGS is a nice little town on the Gulf coast of Florida, a few miles above Clearwater and St. Petersburg. The sponge industry was founded here fifty years ago by Greek fishermen, and their boats, of Mediterranean design, are among the most colorful in the world. The town is dominantly Greek, and has a Greek Orthodox Cathedral. But—the town is dying. It is the victim of new devices—artificial sponges, made by DuPont and others. Empty stores, a dark theatre and a deserted sponge market, show what happens when new things overtake and overcome the old. But we heard no one crying for Government interference or consent decrees. We did wish that Spyros Skouras would pay this old home town a visit, to give them the benefit of his great vision—and maybe a new Skouras Theatre, where it would be most appreciated.

* * *

¶ BENN BABB, director of publicity and advertising for Selznick Studio, retells that old story of the Arkansas hog-caller, who was asked the secret of his success. As the first prize was awarded, he said, "Wall, it's like this. You not only gotta holler loud, but you gotta make them hawgs think you got somethin' for 'em." We don't know a formula for selling and telling that covers the topic any more completely. Folks like to have a good "reason why" they should come out of their homes. —*Walter Brooks*

Giving It Back To the Indians

Starts TUES.
PARAMOUNT
WHITE FEATHER

Max Rubin, manager of Schine's Paramount theatre, Syracuse, had these smiling Indians as a lobby attraction for "White Feather."

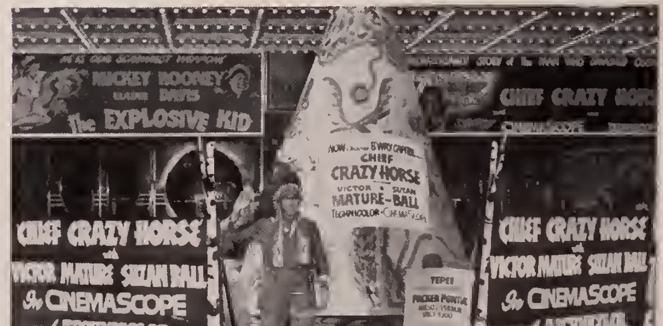
THE SAGA OF THE MAN WHO
CUSTER!

Chief Ben American Horse, cousin of "Chief Crazy Horse" and his granddaughter, Princess Darlene Rooks, are greeted in the lobby of the Broadway Capitol theatre, Detroit, by manager Dick Sklucki.

Chief Ben American Horse and the Princess Darlene are seen here with Central States theatre executives M. E. Lea and Neil Adair, in Universal's Des Moines exchange.

Ralph Goldberg, head of R. D. Goldberg Theatres in Omaha, is surrounded by friendly Indians on tour for the promotion of Universal's picture, "Chief Crazy Horse."

Chief Ben and his smiling granddaughter, Princess Darlene, are welcomed by Alex Schimel, Universal's New Haven branch manager, and Harry Rose, manager of Loew's Majestic theatre, in Bridgeport.


MICKEY ROONEY
The EXPLOSIVE KID
CHIEF CRAZY HORSE
CHIEF CRAZY HORSE
VICTOR MATURE-BALL SUZAN
CHIEF CRAZY HORSE with VICTOR MATURE SUZAN BALL in CINEMASCOPE and TECHNICOLOR
CHIEF CRAZY HORSE with VICTOR MATURE SUZAN BALL in CINEMASCOPE and TECHNICOLOR
TEPEE

An Indian teepee and hometown Indian, were part of the outside display arranged by Dick Sklucki, manager of the Broadway Capitol theatre, Detroit, three days in advance.

Showmen in Action

Thanks to many in the mail who sent best wishes for a pleasant vacation during our recent trip to Texas, New Orleans and Florida. And thanks to many, also, whom we enjoyed talking with on their home grounds, and for courtesies extended.

▼

Jack Auslet, our correspondent for the Herald and *Motion Picture Daily* in New Orleans, has sent us a copy of his directory of local and nearby exchange territory, with a list of theatres, drive-ins, business places catering to show business. It's a fine job, and he is a fine, active representative in the trade.

▼

Jack Farr is giving passes to the Trail Drive-In, Houston, Texas, to anyone who sends in his name and address on a postcard, for the mailing list. He says 60% have never attended a drive-in theatre. He used this approach once before, and received 3200 cards from potential patrons.

▼

Mel Jolley is placing good ad copy on restaurant menus in Hamilton, Ontario, as exploitation for current picture at the Century theatre. "Where food—and entertainment—is always good" is the by-line, for both parties.

▼

Wally Kemp, owner and manager of the Grand Island Drive-In, Grand Island, Nebraska, sends a fine, full-page, co-op ad in the *Daily Independent* which marked his re-opening for the new movie season under the stars.

▼

And from Wichita, Kansas, a fine Spring display of flowers and films, coming up from Fox theatres, with appropriate art and suitable display in the *Wichita Beacon*. They got 'em planted.

▼

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, had a four-page movie section, all sponsored by cooperative advertisers, which should have put him a zillion points ahead in Dan Krendel's contest for who rates what for which.

▼

Al Loewenthal had a remarkable presentation of "Untamed" at the Skouras Ward theatre in the Bronx, with original African art on display, from Segy Galleries. The Ward may be a neighborhood, but few downtown houses do as well, exploitation-wise.

▼

Al Hefferan, manager of the Century theatre, Coopersville, Mich., had an old racing car—good in its day and still good as exploitation—for display in the lobby, as promotion for "Roar of the Crowd."

▼

Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J. had fifty prizes and twenty cartoons, on the program for his Easter Show, Saturday morning, April 9th.

O. A. Alexander, manager of the Newport theatre, Norfolk, Va., had a cut-out diving figure apparently just submerging in a lobby display for "Underwater."

▼

Harry Wilson, manager of the Capitol theatre Chatham, Ontario, had a full page co-op ad on "Star Is Born" which rates applause from this corner.

▼

Norm Levinson, MGM field press representative in the Minneapolis area, arranged for 2,500 copies of the "Teen Calendar" by Oreck's store to teen-agers, as promotion for "Hit the Deck" at the Granada theatre.

▼

Ernie Emerling sends in samples of advertising conceived by Gerry Collins, publicity director for Loew's London, Ontario, and Toronto theatres, which he says is a cute idea—and we agree.

▼

John J. Corbett, city manager for Schine's theatres in Gloversville, N. Y., had a doorman who doubled as a dancer, and did taps on a special floor in the lobby, as promotion for "Jupiter's Darling."

▼

Ral Smith sent in some good photos while we were away, to show the theatre front for "Silver Chalice" at the Auditorium, Newark, Ohio, and a merchant tieup at the Strand theatre, Manchester, N. H.

▼

Pearce Parkhurst sends out a bulletin to the effect that he is distributing a new flowing lead pencil to his gadget customers—none flowing this way, in our absence.

Paul Brown had this nice Easter bunny giving away candy eggs to children at Warners Fresno theatre, last year. He is now located at the Ritz theatre, in San Bernardino, California. We saved the Easter picture—and his notation saying they had 7,318 youngsters at a sponsored show.

Max Naynor, managing director of the Metropolitan theatre, Boston, with Hy Fine, district manager and Jack Saef, publicity director, contrived some fine displays for "East of Eden" a month in advance of the April 9th opening.

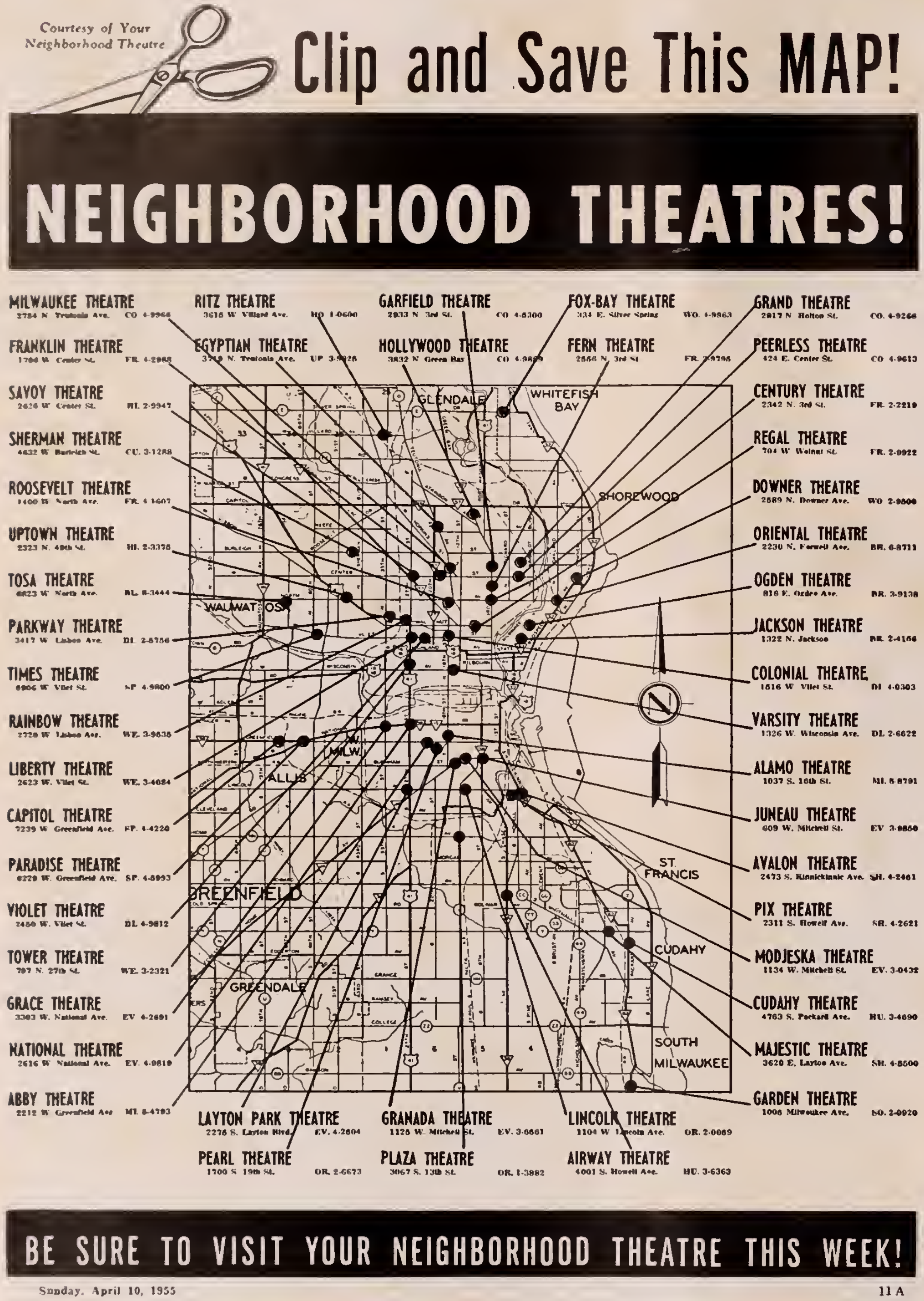
▼

Harry Dearmin, manager of the RKO Orpheum theatre, Marshalltown, Iowa, had walking books, a display of military gear, and a parade of Marines, to celebrate opening night of "Battle Cry" in his town.

PROGRESS MEETING

Jeff Livingston, eastern advertising manager for Universal Pictures, was principal speaker at the recent annual managers' meeting of Stewart & Everett Theatres, in Charlotte, N. C. He is seen here, discussing Universal's promotion plans against a background in 3-D. Seated, left to right, James Greenleaf, Universal branch manager in Charlotte; L. A. Gilland, Jr., Stewart & Everett film buyer; C. B. Trexler, vice-president; E. R. Stallings, president, Perry Reavis, Jr., advertising manager and Bill Cunningham, district manager.

Milwaukee Leads with "Color-on-the-Press"



Courtesy of Your Neighborhood Theatre

Clip and Save This MAP!

NEIGHBORHOOD THEATRES!

MILWAUKEE THEATRE	2784 N. Teutonia Ave.	CO 4-9966
FRANKLIN THEATRE	1706 W. Center St.	FR. 4-2988
SAVOY THEATRE	2626 W. Center St.	HI. 2-9947
SHERMAN THEATRE	4632 W. Burleigh St.	CU. 3-1288
ROOSEVELT THEATRE	1400 W. North Ave.	FR. 4-1607
UPTOWN THEATRE	2323 N. 49th St.	HI. 2-3376
TOSA THEATRE	6823 W. North Ave.	BL. 8-3444
PARKWAY THEATRE	3417 W. Lisbon Ave.	DI. 2-8756
TIMES THEATRE	5906 W. Vliet St.	SP 4-9800
RAINBOW THEATRE	2720 W. Lisbon Ave.	WE. 3-9838
LIBERTY THEATRE	2623 W. Vliet St.	WE. 3-4084
CAPITOL THEATRE	2239 W. Greenfield Ave.	FP. 4-4220
PARADISE THEATRE	6220 W. Greenfield Ave.	SP. 4-8993
VIOLET THEATRE	2450 W. Vliet St.	DI. 4-9812
TOWER THEATRE	707 N. 27th St.	WE. 3-2321
GRACE THEATRE	3303 W. National Ave.	EV 4-2691
NATIONAL THEATRE	2616 W. National Ave.	EV. 4-0819
ABBY THEATRE	2212 W. Greenfield Ave.	MI. 8-4793
RITZ THEATRE	3616 W. Villard Ave.	HO 1-0600
EGYPTIAN THEATRE	3719 N. Teutonia Ave.	UP 3-9926
GARFIELD THEATRE	2933 N. 3rd St.	CO 4-6300
HOLLYWOOD THEATRE	3832 N. Green Bay	CO 4-9869
FOX-BAY THEATRE	334 E. Silver Spring	WO. 4-9963
FERN THEATRE	2666 N. 3rd St.	FR. 2-9796
GRAND THEATRE	2917 N. Holton St.	CO. 4-9266
PEERLESS THEATRE	424 E. Center St.	CO 4-9613
CENTURY THEATRE	2342 N. 3rd St.	FR. 2-2210
REGAL THEATRE	704 W. Walnut St.	FR. 2-0922
DOWNER THEATRE	2589 N. Downer Ave.	WO 2-9800
ORIENTAL THEATRE	2230 N. Farwell Ave.	BR. 6-8711
OGDEN THEATRE	816 E. Ogden Ave.	BR. 3-9138
JACKSON THEATRE	1322 N. Jackson	BR. 2-4166
COLONIAL THEATRE	1616 W. Vliet St.	DI 4-0303
VARSITY THEATRE	1326 W. Wisconsin Ave.	DL. 2-6622
ALAMO THEATRE	1037 S. 16th St.	MI. 5-8791
JUNEAU THEATRE	609 W. Mitchell St.	EV 3-9860
AVALON THEATRE	2473 S. Kinnickinnic Ave.	SH. 4-2461
PIX THEATRE	2311 S. Howell Ave.	SH. 4-2621
MODJESKA THEATRE	1134 W. Mitchell St.	EV. 3-0432
CUDAHY THEATRE	4763 S. Packard Ave.	HU. 3-4690
MAJESTIC THEATRE	3620 E. Layton Ave.	SH. 4-8500
GARDEN THEATRE	1006 Milwaukee Ave.	SO. 2-0920
LAYTON PARK THEATRE	2276 S. Layton Blvd.	EV. 4-2604
PEARL THEATRE	1700 S. 19th St.	OR. 2-6673
GRANADA THEATRE	1128 W. Mitchell St.	EV. 3-6661
PLAZA THEATRE	3067 S. 13th St.	OR. 1-3882
LINCOLN THEATRE	1104 W. Lincoln Ave.	OR. 2-0069
AIRWAY THEATRE	4001 S. Howell Ave.	HU. 3-6363

BE SURE TO VISIT YOUR NEIGHBORHOOD THEATRE THIS WEEK!

Sunday, April 10, 1955 11 A

Harry Boesel sends us a copy of the "Spring Oscar" color section of the Milwaukee Journal for Sunday, April 10th—and the letterhead of the "Academy Award First Annual Theatre Salute Committee" which was responsible for the issue. It's sixteen pages, in "color-on-the-press" and is strictly a cooperative gesture, done by all the theatres in Milwaukee, with Erv Clumb, manager of the Riverside theatre, a prime mover, as usual, in things of this kind. Erv was Chairman of the Committee, Harry was Co-Chairman, and Hortense Brunner, advertising manager for Fox Wisconsin theatres; Francis Bickler, Wisconsin theatre; Robert Goenet, Alhambra theatre; Mrs. Mario Hvasta, Towne theatre, Al B. Meskis, Warner theatre, and Estelle Steinback, Strand theatre, constitute the committee itself.

Above you'll see the directory map, which we thought good enough to reproduce in this space. We can't cope with color—so this will serve as a sample of the well-planned pages, with every theatre group taking full-page ads to support the excellent movie pages, provided in color by the Milwaukee Journal staff. It is a fine example for all spring festivals—especially down South where they often have "color on the press."

RULES OF THE

QUIGLEY AWARDS

¶ TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

British Round Table

¶ L. H. Allen, manager of the Rivoli cinema, Southend, distributed small squares of missing pieces from posters advertising "The Human Jungle" with printed directions to exchange them for free seats. . . . A. Atkinson, manager of the Ritz cinema, Brighouse, had a newspaper type herald headed "EXTRA" to advertise "Riot in Cell Block 11." . . . John Bee, manager of the Odeon theatre, Worcester, says that ever since the scramble to buy TV sets for the Coronation was over, business has been improving and his business is now better than any time since 1950. He says he uses his share of publicity schemes. . . . J. W. Bonnick, manager of the Regal, Halifax, dressed one of his staff in knight of armor costume and had him distribute throwaways for "King Richard & the Crusaders." . . . F. E. Brissenden, who manages the Gaumont theatre in Dover, had a figure of Robinson Crusoe on a nearby beach looking at footprints which had been placed in the sand. He further advertised "Adventures of Robinson Crusoe" with luminous footprints on roads leading to town. . . . C. F. Brodie, manager of the Regal cinema, Barrow-in-Furness, realized splendid results from a nearby music store display for "The Glenn Miller Story" with cut-out of James Stewart complete with instrument. . . . D. M. Campbell, manager of the Regal, Stirling, Scotland, found the traders a little loathe to help him celebrate a much belated "White Christmas" until the importance of VistaVision's first visit to the locality was stressed.

▼ ▼

¶ Peter Dryhurst, manager of the Regal cinema, Camberwell, distributed beverage mats overprinted with "The Student Prince" information in local public houses. . . . His assistant, A. L. Sargeant, promoted a seven days' vacation tour as first prize for the MGM "Seven Brides for Seven Brothers" contest. . . . J. A. Gallacher, manager of the Regal cinema, Kilmarnock, Scotland, was successful in having the most important and conservative local newspaper run a composite page for the first time. Each ad was headed "Lucky Me" to tie in with the picture, and struck a new angle of thanking customers for past business. . . . William Gay, assistant manager of the Odeon theatre, Torquay, arranged a half-page newspaper cooperative ad and pointed up VistaVision as one of the stars in "White Christmas.". . . R. C. Baker, manager of the Odeon theatre, Randwick, had a jet engine on display in his lobby when he played "Men of the Fighting Lady," with R.A.F. men to explain its workings. . . . A. Cullimore, manager of the Hippodrome cinema, Blackpool, distributed heralds inviting the ladies to submit a photograph of their "Beau Brummell" in a contest to tie up with the picture. . . . A. T. Fowle, manager of the Astoria cinema, Brighton, promoted an ad for "Duel in the Jungle" in a program for the first two home football matches attended by 20,000 at each game. . . . Alan Buckley sends us clipping which announces his change of address to the Capitol cinema, Bolton. He was previously at the Regal cinema, Halifax. . . . A. P. C. Bridger, manager of the Granada, Hove, tied in with the bottling company to advertise "'Seven Brides for Seven Brothers' but 7-Up for all the Family." He also located seven brothers whose pictures with their wives appeared in six newspapers. . . . N. J. Hartle, manager of the County cinema, Lancaster, contacted educational officials about having children attend special morning matinees of "The Living Desert" and distributed over-printed balloons. . . . Stanley Harvey, manager of the Ritz cinema, Romford, set up a table and chairs in his lobby complete with wedding cake and an over-hanging sign which said "Reserved for 'Seven Brides for Seven Brothers'" in advance of playdate.

¶ P. E. Jelks, assistant manager of the Regal cinema, Newbury, gained much attention for "Rose Marie" by having a "Mountie" in full red dress ride around town on opening day. . . . D. Hughes, manager of the Cabot cinema, Bristol, had a lucky bin in his lobby in advance of "Lucky Me" playdate. Those picking out a slip with "Lucky Me" on it were invited to see the picture free. . . . D. E. Lacey, assistant manager of the Regal cinema, Wembley, distributed printed head bands with feathers at his children's shows in advance of "Drum Beat.". . . John E. Lake, manager of the Savoy cinema, invited the Mayor and other officials for the opening of his new stereophonic sound system when he played "Seven Brides for Seven Brothers.". . . Norman Lee, assistant manager of the Empire cinema, Islington, had unexpected publicity for "Hell and High Water" from floods nearby. Photos of the floods from publications were used in a tieup display for the film. . . . B. C. Lewis, manager of the Regal, Dursley, gave his "Beau Brummell" lobby display a different twist by rigging up a dummy in tramp outfit with card announcing "I am in no way connected with 'Beau Brummell' who is coming here next week.". . . J. Norman Longley, manager of the Empress cinema, Sutton, had good free space in two newspapers when he launched CinemaScope at his theatre with "River of No Return" as the initial picture. . . . Douglas G. Murray, manager of the Kings cinema, Montrose, Scotland, was able to obtain a five weeks' newspaper serialization of "Duel in the Jungle."

▼ ▼

¶ Sydney L. Sale, manager of the Granada cinema, Dover, held a treasure hunt contest for "Drum Beat," with each of eight local shop keepers displaying a letter of the film title with stills and credits, and each donating a prize. . . . Assistant manager Victor Sims distributed teaser "Don't Look Inside" booklets as appropriate advertising for "Rear Window" in advance of playdate at the Ritz cinema, Oxford. . . . John L. Smith, manager of the Ritz cinema, Edinburgh, Scotland, used menu cards and beverage mats in a tieup with local cafes for "The Student Prince" with good results. . . . D. S. Tompkins, manager of the Odeon theatre, Taunton, and a champion C.M.A. showman of 1954, tied up with the local Boy Scouts when he played "One Good Turn" with a Scout exhibition in the lobby and good resulting newspaper space. . . . G. C. Williams, manager of the Regent cinema, Chatham, says the highlight of his comprehensive campaign to exploit "The Student Prince" was the cooperation given by the local university students who lined up for a procession around the town, some in period costumes. . . . A. A. Thompson, manager of the Astra cinema, Wyton, was declared the all-area winner in the Royal Air Force Cinema Corporations' Cinema Efficiency Competition, with the following managers heading their respective areas: D. Grant, Kinloss; D. E. Williams, Credenhill; S. R. Long, Newton; G. A. Thompson, Wyton and J. H. Woodward, Melksham.

—*W. T.*

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Use of Candy Coatings Reduces Cocoa Bean Costs

Sharp declines in the prices of cocoa beans recorded during March can be attributed primarily to the large use of hard fat coatings by candy manufacturers, according to an analysis of the situation reported by the publication *Candy Industry* in a recent issue. Spot prices of cocoa beans have dropped to almost half of the highest level (72c) they reached during 1954—and this happened in the face of no material crop increase in the Gold Coast or other growing areas, the report declared.

The buying of hard fat coatings by candy manufacturers began on a large scale in January, 1954, it was stated, with purchases growing to a point in August at which the sales of cocoa beans declined considerably. British and other European manufacturers have also adopted hard fat coatings to a large degree, it was pointed out, with a consequent reduction in the use of cocoa beans there as well as in this country.

In an analysis of possible future trends the editors of the publication stated that the lower cocoa bean prices may mean an increase in their use and perhaps a return to chocolate by manufacturers now using hard fat coatings almost exclusively. On the other hand. they pointed out, this occurrence might result in a sharp increase in the grindings of cocoa beans, which would send their prices spiraling upwards again.

If the price of cocoa beans is to stay low, the editors concluded, there must be a continued use of hard fat coatings—"not necessarily as much as a 25% replacement of chocolate but certainly as much as 10%." Further, it is felt that unless cocoa beans hit a low of 25c, which is considered unlikely, hard fat coatings will be used to a considerable extent. And even if the cocoa beans prices do reach that low, there will be some "manufacturers who will still use the coatings in many products because of the improved quality of the product and the greater flexibility—in comparison with chocolate—of its use on many items."

•

Candy Sales Off Only 2%

Following a normal seasonal pattern, the sales of confectionery and competitive chocolate products for January, 1955, have been estimated at 2% less than the same month in 1954, according to figures compiled by the Bureau of the Census of the U. S. Department of Commerce, Washington, D. C.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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SERVICES

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CINEFLEX 35MM REFLEX CAMERA W/6 FAST lenses; 2-400′ magazines; 2 motors; $2500 value $985; Art Reeves 35mm Optical Recorder w/interlock motor; glow lamp; footage counter; amplifier: 2 position mixer; cables, cases, $6000 value, closeout $495; Moviola 35mm composite sound/picture $495; escalator tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; motorized dolly with 2 seats; takes heaviest cameras, $195; Eastman Airgraph 16/35mm developing machines, used $225; rolling stand multiple floodlights holding 12 bulbs, $180 value. $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St. New York 19.

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BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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Theda Bara, 'Vamp' Dies

Theda Bara, 65, "vamp" of the silent screen, died April 7 in California Lutheran Hospital, of cancer.

Miss Bara in "Cleopatra" and "Salome" and others was the siren of her times: heavily made up and scantily costumed, and very, very expressive. In her person, however, she was said to be quite different: quiet, self-confident, pleasant and simple. She herself said she was the creation of press agents too aggressive.

Her name was Theodosia Goodman, and she came from Cincinnati. Her screen name, press agents averred, was Arab spelled backward; and she was born in the Sahara Desert. When she went to court to change her name officially, she said it came from a maternal grandfather, Francis Bara de Coppet.

Miss Bara during one period of her vogue from 1915 to the mid-twenties, was a mainstay of William Fox's business, his first star. A picture for the history books was "A Fool There Was."

She leaves her husband, Charles J. Brabin, who directed many of her pictures; her mother, and a sister.

Cooper Foundation Plans New Theatre Projects

DENVER: The trustees of the Cooper Foundation Theatres have authorized the building of a 1,200-seat theatre in Greeley, Colo. The ground was purchased two years ago and the theatre itself is expected to cost approximately $300,000. Pat McGee, general manager, said he expected the theatre to begin operation on or about October 1. The trustees also have two other theatre properties under consideration for new company projects.

Dudley M. Williston Dies

Dudley M. Williston, 64, an oldtimer in the Indiana film industry died March 31 at his home in Indianapolis. Mr. Williston entered the industry in 1911 with a theatre at Muncie. He was with Warner Brothers sales for a period, and then reentered exhibition. At his death, he was president of Williston Theatres. He leaves a widow, two daughters and nine grandchildren.

Jack O'Connell

CLEVELAND: Jack O'Connell, owner of the Loop theatre, Toledo, and Paulding theatre, Paulding, Ohio, died April 7. Funeral services were held at his home in Maumee, April 10.

A Comic Book For Theatre

The problem of juvenile delinquency can be aided, if not solved, through the use of the comic book in the motion picture theatre, according to Martin Starr, journalist and radio commentator. Mr. Starr said he spoke to exhibitors in many cities and their greatest concern was the effect that delinquency was having at the box office. He felt that the comic book could bring some relief to the exhibitor.

Mr. Starr has in preparation a comic book to be published by Timely Illustrated Features, which would be 16 pages and in four colors and which would be distributed by exhibitors at the theatres' candy stands. The book, pictorially and editorially, would be attuned to the specific problems and local needs of the exhibitor's community — material in a farming area would differ from that in a factory town. He said that the back cover would be left open for the theatre men to fill with participating ads of an institutional nature.

He said several important exhibitors have begun already to review and study the first roughs of the comic book which should appeal to both youngsters and adults.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 97 attractions, 5,882 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Cops (U-I)	–	–	16	8	5
Adventures of Hajji Baba (20th-Fox)	–	15	40	21	2
Americano (RKO)	5	10	15	7	–
Athena (MGM)	9	20	43	20	1
Atomic Kid, The (Rep.)	9	15	17	2	–
Bad Day at Black Rock (MGM)	3	23	24	11	–
Bamboo Prison (Col.)	–	13	18	8	1
Barefoot Contessa (U.A.)	7	40	16	8	1
Battle Cry (W.B.)	18	21	15	–	–
Beau Brummell (MGM)	–	18	22	15	11
Bengal Brigade (U-I)	–	12	22	19	16
Black Knight (Col.)	3	24	23	16	2
Black Shield of Falworth (U-I)	–	15	67	24	9
Black Tuesday (U.A.)	–	5	5	10	–
Black Widow (20th-Fox)	3	33	37	5	5
Bounty Hunter (W.B.)	4	18	34	16	4
Bread, Love and Dreams (IFE)	7	4	7	–	6
Bridges at Toko-Ri (Par.)	24	31	18	–	–
Brigadoon (MGM)	6	18	31	34	8
Bullet Is Waiting, A (Col.)	–	11	30	23	8
Caine Mutiny (Col.)	52	61	42	14	1
Carmen Jones (20th-Fox)	13	31	13	3	1
Cattle Queen of Montana (RKO)	–	10	14	12	3
Chief Crazy Horse (U-I)	–	10	6	2	–
Country Girl (Par.)	23	18	5	3	–
Crest of the Wave (MGM)	3	13	9	6	1
Cry Vengeance (A.A.)	–	6	8	7	3
Deep in My Heart (MGM)	5	10	32	20	10
Desirée (20th-Fox)	15	29	19	26	3
Destry (U-I)	3	30	33	6	2
Detective, The (Col.)	–	3	8	6	2
Dragnet (W.B.)	58	41	16	7	2
Drum Beat (W.B.)	15	31	20	24	1
Egyptian, The (20th-Fox)	22	47	36	17	6
Far Country, The (U-I)	8	17	32	20	–
Fire Over Africa (Col.)	2	19	27	18	7
Four Guns to the Border (U-I)	–	17	27	11	2
Golden Mistress (U.A.)	2	9	12	9	–
Green Fire (MGM)	–	9	25	15	5
Hansel and Gretel (RKO)	15	17	12	1	–
Hell's Outpost (Rep.)	–	9	13	10	1
Her Twelve Men (MGM)	9	20	35	27	11
High and Dry (U-I)	–	18	16	5	7
Human Desire (Col.)	–	5	12	17	8
Human Jungle (A.A.)	10	10	24	12	3
Jesse James' Women (U.A.)	1	16	17	3	–
Jupiter's Darling (MGM)	–	4	13	14	–
Julius Caesar (MGM)	13	22	22	10	4
Khyber Patrol (U.A.)	–	13	25	5	2
Last Time I Saw Paris (MGM)	33	55	31	13	–
Long Gray Line, The (Col.)	–	6	4	4	–
Many Rivers to Cross (MGM)	6	24	12	1	–
Masterson of Kansas (Col.)	2	10	18	8	1
Men of the Fighting Lady (MGM)	9	27	41	19	4
Naked Alibi (U-I)	–	15	21	17	9
On the Waterfront (Col.)	44	58	39	11	1
†Operation Manhunt (U.A.)	–	–	–	6	–
Outcast, The (Rep.)	5	34	26	13	5
Phffft (Col.)	11	24	33	41	1
Prince of Players (20th-Fox)	2	7	16	8	18
Private Hell 36 (Filmakers)	–	2	10	3	2
Racers, The (20th-Fox)	5	5	10	4	–
Ricochet Romance (U-I)	–	12	13	19	8
Rogue Cop (MGM)	4	33	32	22	6
Sabrina (Par.)	24	38	37	27	5
Shanghai Story, The (Rep.)	–	3	17	9	5
Shield for Murder (U.A.)	3	19	10	16	3
Sign of the Pagan (U-I)	3	14	26	14	1
Silver Chalice (W.B.)	2	27	42	9	3
Sitting Bull (U.A.)	2	21	18	29	1
Six Bridges to Cross (U-I)	3	15	19	25	–
Smoke Signal (U-I)	–	3	9	7	8
So This Is Paris (U-I)	2	16	32	12	8
Star Is Born, A (W.B.)	21	32	39	15	7
Suddenly (U.A.)	18	23	39	20	11
Ten Wanted Men (Col.)	2	7	12	4	–
There's No Business Like Show Business (20th-Fox)	29	38	7	10	–
They Rode West (Col.)	–	4	3	6	2
This Is Your Army (COMPO)	–	–	2	3	–
This Is My Love (RKO)	–	14	16	11	6
Three Hours to Kill (Col.)	–	19	18	6	9
Three Ring Circus (Par.)	18	46	17	11	–
Timberjack (Rep.)	–	–	–	3	1
Tonight's the Night (A.A.)	–	–	1	1	3
Track of the Cat (W.B.)	2	20	20	3	15
Trouble in the Glen (Rep.)	–	7	–	4	3
20,000 Leagues Under the Sea (B.V.)	32	19	2	–	–
Underwater! (RKO)	4	11	19	–	–
Vanishing Prairie (B.V.)	1	30	21	2	1
Vera Cruz (U.A.)	30	42	23	2	–
Violent Men (Col.)	2	21	14	16	–
West of Zanzibar (U-I)	–	–	5	3	3
White Christmas (Par.)	48	30	10	4	2
White Feather (20th-Fox)	–	11	14	1	1
Woman's World (20th-Fox)	37	37	32	7	7
Yellow Mountain (U-I)	–	10	9	4	3
Young at Heart (W.B.)	5	13	41	2	5

"This is the finest picture we have ever run in our theatre!"

LONG GRAY LINE, THE: Tyrone Power, Maureen O'Hara—This is the finest picture we have ever run in our theatre, and that covers a lot of time and a lot of pictures. They'll laugh, cry and be thrilled by this tremendous picture. When the Academy Awards go up for 1955, they cannot overlook the direction, acting, photography, etc., of "The Long Gray Line." You know what to expect from the master, John Ford—this is his greatest. Tyrone Power gives his finest performance, as do all the others in this picture. I sound like a press agent for Columbia pictures, but I assure you that I am not. This picture is great for all theatres, large or small. It will make you proud and happy to stand in your lobby when they come out after the show and say, "This is the best picture I have ever seen. Thanks for bringing it here." I have tried to give you the reaction of the people of this country who are the real movie-goers, not the few who attend the art houses, not the pseudo intellectual reviewers, of whom we have too many, not the people who think that the only good pictures come from Italy or France. This picture is for all the people. I know this because in this college town we have a good cross-section of all walks of life, even though represented by youth, and when they all liked it, then I know a picture is great. I can assure you that college students today are pretty critical—but they placed a tremendous stamp of approval on "The Long Gray Line."—Don Welsey, Lyric Theatre, Blacksburg, Va.

MOTION PICTURE HERALD, MARCH 26, 1955

TYRONE POWER
MAUREEN O'HARA
in JOHN FORD'S
THE LONG GRAY LINE

CINEMASCOPE
Color by
TECHNICOLOR

FROM
Columbia!

Co-starring
ROBERT FRANCIS • DONALD CRISP • WARD BOND • BETSY PALMER • PHIL CAREY

Screen Play by EDWARD HOPE . Based upon "Bringing Up the Brass", by Marty Maher and Nardi Reeder Campion . Produced by ROBERT ARTHUR . Directed by JOHN FORD

APRIL 23, 1955

MOTION PICTURE HERALD

Tempers Near Boiling Point In Trade Practice 'Cold War'

The
HERALD
INSTITUTE
of Industry
Opinion

Product Shortage Results In Trend to Single Bills, Long Runs & Higher Prices

REVIEWS (In Product Digest) LADY AND THE TRAMP, FRONT PAGE STORY, FIVE GUNS WEST, SEMINOLE UPRISING, THE MARAUDERS, THE MAN FROM BITTER RIDGE, MURDER IS MY BEAT, CHANCE MEETING, KISS ME DEADLY

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Starring

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ANNE FRANCIS · LOUIS CALHERN

with MARGARET HAYES

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Based On the Novel by EVAN HUNTER

Directed by
RICHARD BROOKS

Produced by
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4 BIG Weeks – CLEVELAND – "7 Brides" Biz!

3 BIG Weeks – BOSTON – Tops "Mogambo", "7 Brides"!

2nd Week DETROIT – Equals "Quo Vadis" and "Ivanhoe"!

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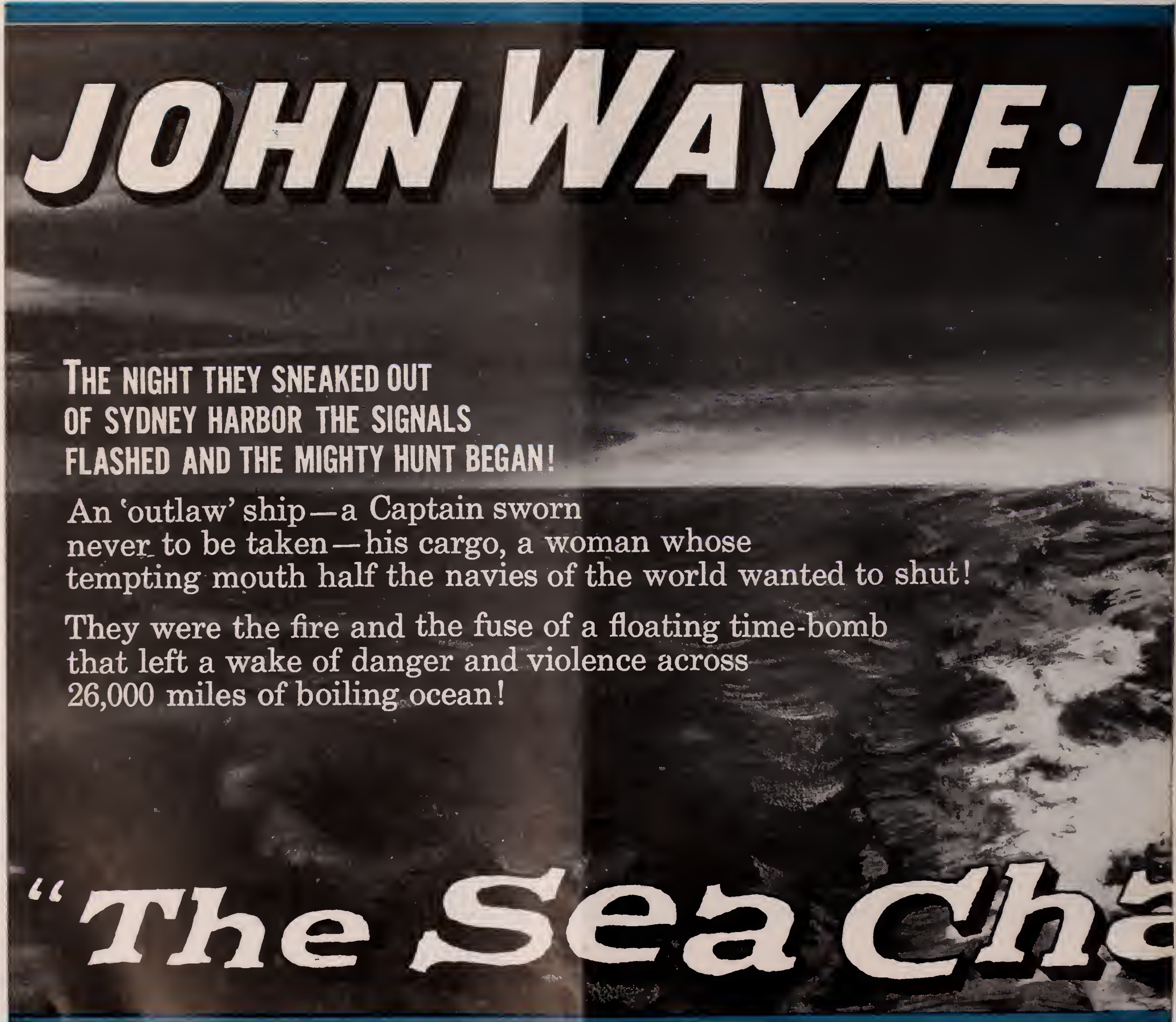

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**THE NIGHT THEY SNEAKED OUT
OF SYDNEY HARBOR THE SIGNALS
FLASHED AND THE MIGHTY HUNT BEGAN!**

An 'outlaw' ship—a Captain sworn never to be taken—his cargo, a woman whose tempting mouth half the navies of the world wanted to shut!

They were the fire and the fuse of a floating time-bomb that left a wake of danger and violence across 26,000 miles of boiling ocean!

"The Sea Ch

CINEMASCOPE WARNERCOLOR STEREOPHONIC SOUND

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O INAUGURATE THE GALA
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OOKING IN OVER 300 HOUSES
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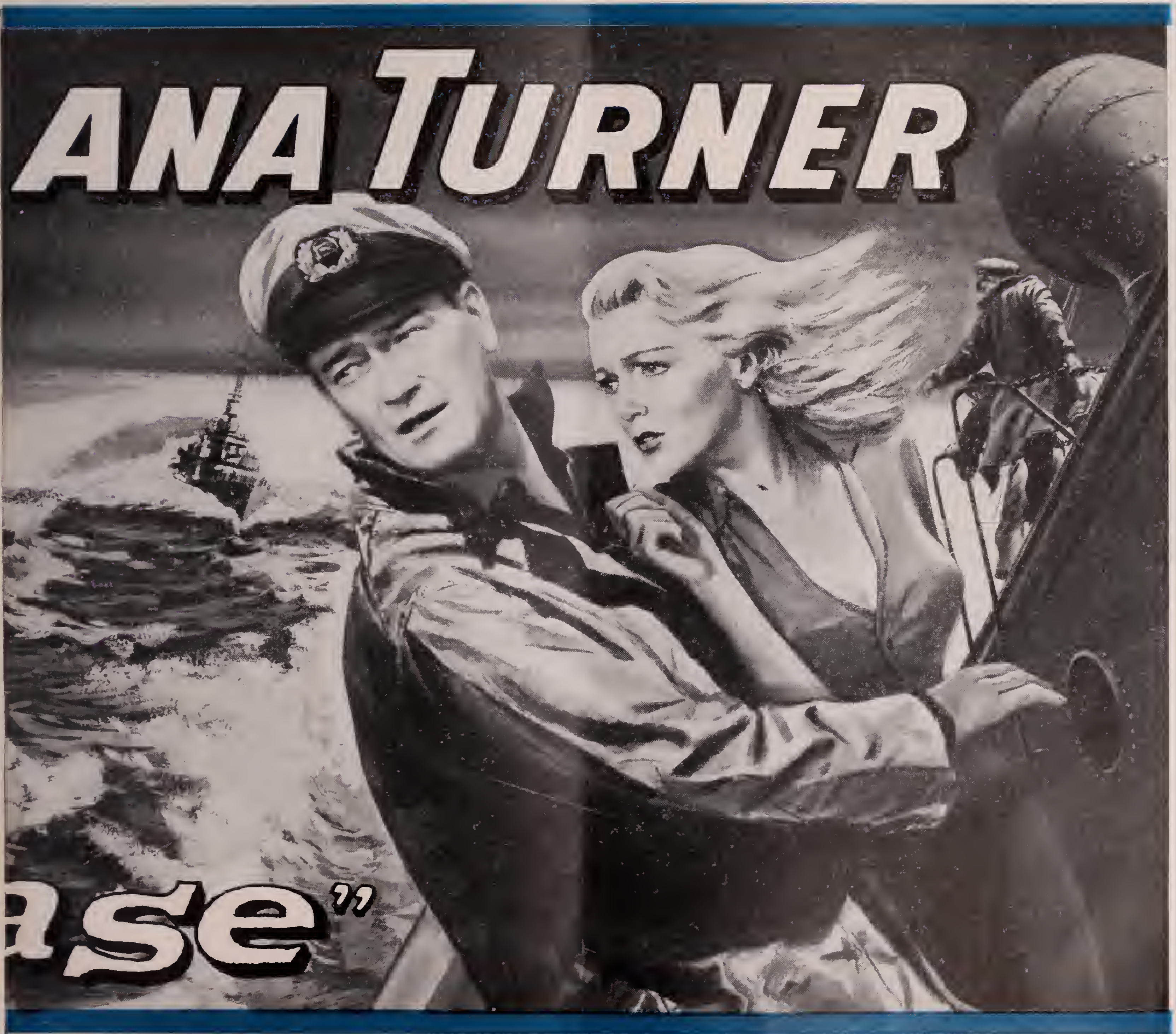

FARRAR · LYLE BETTGER · TAB HUNTER
JOHN FARROW

Another great role for that 'Battle Cry' guy!

"That LADY" is coming to entertain you

and to thrill your audiences with the provocative story of the Spanish beauty whose flaming heart defied tradition . . . whose scandalous love affairs flaunted convention. As a novel 'That Lady' became an international best-seller . . . Katharine Cornell chose to star in it on the Broadway stage. Now it comes to tumultuous life as the picture that shocked a nation! "That Lady's" fabulous past has everything for your boxoffice's future!

OLIVIA de HAVILLAND · GILBERT ROLAND
in "That LADY" in CINEMASCOPE
introducing PAUL SCOFIELD co-starring FRANCOISE ROSAY · DENNIS PRICE
Produced by SY BARTLETT • Directed by TERENCE YOUNG • Screenplay by ANTHONY VEILLER and SY BARTLETT
From the Novel by Kate O'Brien • Print by TECHNICOLOR • An Atalanta Production • Released by 20th Century-Fox

"SOON IT WILL BE A PLEASURE TO DO BUSINESS WITH 'That LADY' FROM 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 199, No. 4
April 23, 1955

Price of TV Promotions

THERE are at least five ways that motion picture companies could use television to build attendance for their attractions in theatres: 1) By the ownership and control of television broadcasting stations and networks; 2) By purchasing time to sponsor programs on a national, regional or local basis; 3) By buying spot announcements locally to tie-in with theatre engagements; 4) By getting "free" advertising time on programs sponsored by others; and 5) By arranging indirect attentions or publicity through star interviews and other means.

So far as the first method is concerned—direct ownership—only one picture company, Paramount, has a substantial stake in television and in the degree of its control of DuMont has long been in dispute. Paramount has never asserted any responsibility for DuMont programming. Likewise there has been very little direct purchase of time to sponsor complete television programs by any distributor. Even the Academy Awards show had outside sponsorship.

However, there has been considerable use of the other methods of promotion by TV. The one that appears to be the most popular—and the one with the most serious implications—is obtaining "free" time on programs sponsored by others. The seas are almost entirely uncharted where a film company produces a television show, sells it for sponsorship by others, and relies on the "free" ads for theatrical films to derive major benefit.

The Disney Show this year is the only important precedent. That show "plugged" extensively "20,000 Leagues Under the Sea" and the film was a great success theatrically. The three-part TV feature "Davy Crockett" was popular over television. Its theatrical release is awaited. However, during the year the Disney Show televized substantial parts of the great cartoon features made in the past. What effect this will have on their theatrical re-release is unknown.

Next year at least one and perhaps several of the major film companies will produce weekly hour-long national network television shows. A deal between the Warner Brothers and American Broadcasting Company was announced this week. The program "Warner Bros. Presents" will consist of 39 full-hour features, specially filmed with different stars than appeared in the original theatrical films. Apparently each program will be a remake of a Warner picture grouped under one of the series titles: "Casablanca" for adventure; "King's Row" for romance and "Cheyenne" for Westerns. Included in the arrangement is a provision of at least six minutes in each show for "behind-the-scene" or actual location shooting of a film shortly to be released to theatres.

When interviewed recently in New York, Darryl F. Zanuck said that Twentieth Century-Fox does not anticipate that its television production activities will be a profitable undertaking in the near future, from the dollar-and-cents point of view. He said, "Each contract will have a clause giving us a certain number of minutes to devote to our future and present releases. Our desire is to get our current and coming product into TV homes. That is the only big advantage of television at the present time." As previously announced 20th-Fox television plans contemplate making programs in any desired length for television sponsorship, including 90-minute "spectaculars."

The long range effects of the major companies' contributions to improving the quality and appeal of network television cannot be predicted. It would seem that the time will come—if not next year, certainly by 1957—when there will be at least a half dozen weekly national TV shows made by the major Hollywood studios. On the basis of six minutes of "free" advertising in each program, there would be about a half-hour of direct selling of theatre attendance each week to perhaps as many as 50,000,000 different people. How many of them will be spurred to go to the theatre during the week is a matter of speculation.

One likely effect of such mass selling of Hollywood product over TV is to make the big hits bigger. A question for producers and theatres alike is how many such big hits are needed each year to keep the nation's theatres economically healthy?

■ ■ ■

Hughes Reconsiders

THE unpredictable Howard Hughes contributes a new surprise in his recent decision to permit revision of "The French Line" and "Son of Sinbad" for the purpose of obtaining a certificate of approval from the Production Code Administration.

Probably only Mr. Hughes could explain why in the first place he went to so much trouble defying the Production Code Administration, various censor boards, the Legion of Decency and a considerable segment of the general public over a few scenes in "The French Line" which, as a picture, fell considerably short of cosmic importance.

But whatever the reason it is a gratifying development that he has finally seen fit to join in responsible industry procedure and have not only "The French Line" but also "Son of Sinbad," which while originally containing objectionable material has not yet been publicly shown. It is to be hoped that Mr. Hughes who is regularly concerned with a multitude of important matters of industry and finance will no more excite himself with peevish defiance of responsible agents of public opinion.

—*Martin Quigley, Jr.*

Letters to the Herald

"$64,000" Question

To the Editor:

"The $64,000 Question" proposed by the Columbia Broadcasting Company to start June 1, promises to be a bigger bomb in the motion picture camp than the "Pot O' Gold" in 1938. This scheme doubtless leans for its legality on the "telephone sitting" opinion handed down by the Supreme Court of the United States, April 5, 1954.

It is my position, based upon years of spare-time study that our genial Chief Justice who wrote the opinion in the "give-away" case involving "Stop the Music," "What's My Name?" and "Sing It Again" knows as little about the intricacies of lottery law as I know about the intricacies of maritime law.

Anyhow, I suggest that somebody in the motion picture industry make another test of the broadcasting statute, or induce the Justice Department or the FCC to do so. This is a matter for your attorneys to work out. I am satisfied that the Supreme Court, upon a proper presentation, will decline to follow its holding of April 5, 1954, that "telephone sitting," a consideration in fact, is not a consideration in law.

In my judgment *all that we need* is the *enforcement* of the *present lottery laws.* This would mean a closing up of the enforcement loopholes which have been created by the Post Office Department and the Department of Justice. If a statutory revision gets into Congress there is no telling what will happen. Therefore, I am anxious that the Supreme Court get back to the law and the logic of Judge Clark, rather than to follow the opinion of District Judges Leibell and Weinfeld. The business of the courts is to interpret the law—not to make it, as the courts have done in this "giveaway" case.—*F. E. WILLIAMS, Judge of the Circuit Court, St. Louis, Mo.*

Advertising

To the Editor:

I remember when every streetcar in Charlotte had a window card on the front on every change. Now they have street busses and could do the same thing, but they just won't advertise like they did. Why?

Wilkinson Boulevard running from Charlotte to Gastonia, North Carolina, about twenty miles, has over 10,000 cars a day from one town to the other and not one 24 sheet board. The neighborhood has about forty theatres: Charlotte—20, Belmont—3, Gastonia—8, Cramer—1, County—8, including drive-ins. If the theatres won't do it why don't the producers put up boards. If I were going to exploit a picture in North or South Carolina the first thing I would do would put up some paper on the famed Wilkinson Boulevard—because I believe in a month 500,000 people would take a look at it.

The television people have put up quite a few boards.

I do not own a theatre, am not in the advertising business. I am just a theatre projectionist traveling the Boulevard daily and know what I am talking about.—*LARRY BARNES, Belmont, North Carolina.*

Back Seat Riders

To the Editor:

Apparently the producers are making large profits by fewer pictures and less overhead. If this is true you can't blame them altogether. The real problem lies ahead. Percentage is taking the sap out of most exhibitors. Let's face facts. The picture business is sick, not nearly so much from the outside as it is internally. Either the desire for showmanship is gone or the knowledge is lost. The majority of exhibitors large and small are just sitting in the back seat riding with a mixed up crazy driver, scared but unwilling to jump, hoping that the driver will get us safely home. They will change the tires and wash the car but the drivers have still got to steer the way.—*SAMUEL T. TRAYNOR, Princeton, Illinois.*

Word from Germany

To the Editor:

As an appreciative reader of your Motion Picture Herald I take the liberty of writing to you for advice.

Here in Nurnberg, Germany, there are a number of motion picture theatre owners. One of them owns five theatres and has a son who is very interested in getting acquainted with the American way of theatre administration, technical details and advertising.

The person in question is Fritz Lottes, and he would appreciate it if his son could visit the United States on an exchange basis; meaning if one of the young people in the motion picture theatre business in your country would have the same interests and wanted to see Germany, he would be glad to invite one of the young men or ladies to Nurnberg, Germany. The invitation would take care of housing, food, transportation, pocket allowance and the possibilities of learning and seeing what ever seems interesting in German movie theatre business.

Any advice that will help to materialize this wish will be greatly appreciated. Please contact Mr. Fritz Lottes, Regina Palast, Koenigstrasse, Nurnberg. — *LEO ARON, Burgtheater, Nurnberg, Germany.*

[Editor's Note: Anyone interested in the exchange arrangement may write to Mr. Lottes directly or c/o of The HERALD.]

MOTION PICTURE HERALD

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On the Horizon

SHINE

Add drive-in stories. Denver's Wolfberg circuit allows the eager driver to polish his car. Five dollars please. The circuit does provide more than space: it furnishes materials, some buffing machinery, and even "technical advice". The East Theatre is open for this service from 10 A.M. to 6 P.M.; and if it draws enough customers, four other Wolfberg drive-ins will join. The car owner also finds open the concession and the children's playground; and he gets music to work by.

3-D SUCCESS

One company seems to feel 3-D has genuine entertainment and production values; and so far refuses to give it up. Universal-International, encouraged by early reports on its "Revenge of the Creature", says it is considering several properties for another 3-D picture. Said Alfred E. Daff, executive vice-president: "As long as showmanship values are incorporated into our pictures . . . there will continue to be a market for every type of film". Mr. Daff remarked that exhibitors were allowed in every instance to choose between the 3-D and standard versions of "Revenge of the Creature". The majority chose 3-D.

PARKING

Some of the bother of going to the movies in this auto age is being eliminated by the Cooper Foundation Theatres for their Criterion and Harbor theatres, downtown Oklahoma City. Patrons are allowed to park in downtown lots, and then give their ticket at the theatre boxoffice. The cashier stamps the ticket and sells a discount admission.

STAR TROUBLE

Who breached the contract? Rita Hayworth charges Columbia, by not starting "Joseph and His Brethren" March 8, did so, and therefore she's entitled to "terminate", as the language goes. Miss Hayworth said she felt the picture wouldn't be completed by June 25, when she's obligated to take her daughter Yasmin to Europe so father Ali Kahn may have parental visiting privileges. Columbia retorts by saying Mrs. Rita Hayworth Haymes has "flagrantly disregarded her contractual obligations."

BLACK AND WHITE VV

Off there in the future somewhere, just beyond the near horizon, is to be born one day the first production in black-and-white VistaVision, and the impact of the double-frame process, utilized thus far only on color product, will open a whole new frontier for the dealers in melodrama. (Tests shots already have been made of certain actionful sequences, using standard footage filmed simultaneously for comparison, with astounding results, but no official announcements of specific intentions have been made).

OLD STORY

Do films affect youngsters so much they become hoodlums and criminals? This old, oft tossed salad is to be debated again in public, this time near the end of May, by the Senate Judiciary subcommittee studying juvenile delinquency. The subcommittee currently is studying the impact of television.

SUPPORT

Jim Watts, whose Watts Theatre in Osage, Ia. has been languishing after some rugged television competition, the other day received from his local paper, the Mitchell Country Press, hefty and welcome support. The editorialist asked natives to attend, not out of duty, but because the theatre is clean, modern, comfortable, and its pictures are vastly better than those of past years.

COMPILATION

Those questionnaires from the Census Bureau, which were mailed at the year's end, have been returned and the Bureau is beginning their tabulation. Bureau spokesmen said in Washington this week they don't plan to issue preliminary statistics; they will wait for complete state figures. By mid-year, 1956, the comprehensive picture of the film industry's various branches should be available.

Floyd Stone-J. A. Otten
William R. Weaver

WHEN AND WHERE

April 26: Boston Variety Club, testimonial luncheon for Nathan Ross, oldest active film salesman in New England, Hotel Bradford, Boston.

April 26: MGM Ticket Selling Workshop, Orlando, Fla.

April 26-May 10: International Film Festival, Cannes, France.

May 2-3: North Central Allied, annual convention, Minneapolis.

May 4: MGM Ticket Selling Workshop, Nicolett Hotel, Minneapolis.

May 4-5: Annual convention of Variety Clubs International, Ambassador Hotel, Los Angeles.

May 4-6: Annual convention, Allied Independent Theatre Owners of Iowa-Nebraska, Hotel Savery, Des Moines, Iowa.

May 6: MGM Ticket Selling Workshop, Des Moines, Iowa.

May 10: Allied Rocky Mountain Independent Theatres' annual convention, Park Hill Country Club, Denver.

May 10: MGM Ticket Selling Workshop, Billings, Mont.

May 10-12: Third annual joint meeting of the Missouri-Illinois Theatre Owners and the Kansas-Missouri Theatre Association, Arrowhead Lodge, Lake of The Ozarks.

May 15-17: Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Association, Biltmore Hotel, Atlanta.

June 6: MGM Ticket Selling Workshop, St. Louis, Mo.

June 13: MGM Ticket Selling Workshop, Santa Fe, New Mexico.

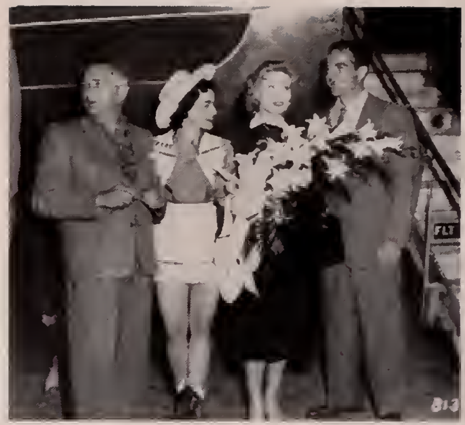
June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

June 20: MGM Ticket Selling Workshop, San Francisco.

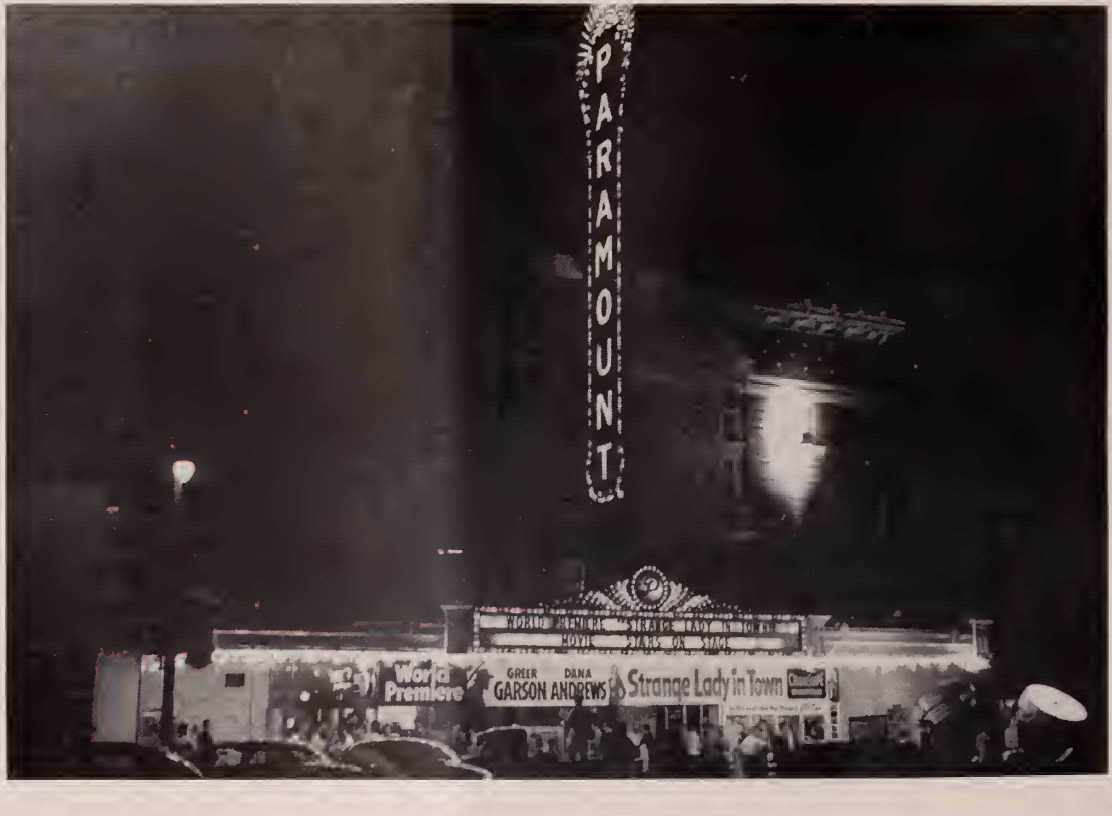
June 26-28: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

This week in pictures

AT AUSTIN, the state capitol, producer Mervyn LeRoy and his stars make an entrance. At the airport, Mr. LeRoy; Marilyn Steele, of the University of Texas, "Official Premiere Hostess"; star Greer Garson; and star Dana Andrews. The show was at the Paramount Theatre, below.



GETTING ACQUAINTED with the "Strange Lady in Town." The Warner picture swept Texas, with five city openings. The first was at Austin; then San Antonio, Houston, Dallas, and Fort Worth.


PARAMOUNT
WORLD PREMIERE "STRANGE LADY IN TOWN"
MOVIE STARS ON STAGE
World Premiere
GREER GARSON DANA ANDREWS
Strange Lady in Town

THE INSTALLATION. Max E. Youngstein, above, left, new Cinema Lodge B'nai B'rith president, is congratulated by William I. Siegel, president of the organization's Metropolitan Council and installing officer. Watching at the right is retiring president Burton E. Robbins. The ceremonies occurred Tuesday at luncheon in New York attended by some 300 from the local industry.

"HEIDI AND PETER" enjoy scenery such as this. The still is from the follow-up of "Heidi," the first Swiss film in color. Again, Lazar Wechsler is the producer and Elsbeth Sigmund and Thomas Klameth the featured players.

by the Herald

MURRAY SILVERSTONE, president of 20th-Fox International, returned to the New York home office after two months in Latin-America and gave to trade writers a report which sounds good for his company. Firstly, Latin-Americans, he says are hot for CinemaScope and especially for stereophonic sound. For instance, so important has Brazil deemed the latter that it allows theatres using it to increase admissions 80 per cent. The entire Mexican industry has invited president Spyros Skouras to come and tell how to make CinemaScope pictures. Argentina could also be a great motion picture country once financial tangles end; meanwhile, Mr. Silverstone asserts local producers have agreed through his persuasion to make two big pictures in the medium. What helps the Spanish film industry helps the American, Mr. Silverstone avers. Business is 27 per cent ahead of last year's first quarter, he claimed.

IT'S WOMPI in Jacksonville, too. The new officers installed at a Roosevelt Hotel banquet April 15 are above. They are in charming array Norma Cole, treasurer; Sarah Keller, second vice-president; Janice Claxton, president; Neva Taylor, first vice-president; Pat Tufano, corresponding secretary; and Doris Posten, recording secretary. WOMPI, an idea which the South seems to be spreading, stands for, "Women of the Motion Picture Industry."

STEVE ALLEN will be Benny Goodman in Universal-International's "The Benny Goodman Story." The popular television personality, and Mr. Goodman, the now historic band leader, are shown below at the signature moment. Seated are William Harbach, producer of the Allen show, "Tonight"; Mr. Goodman; Mr. Allen; and Aaron Rosenberg, who will make the picture. Standing, Dwight Hemion, director of the television show; Valentine Davies, who wrote the story and will direct the picture; and Charles J. Feldman, Universal vice-president and general sales manager.

PARAMOUNT MOVES. At the top, George Weltner, center, the new world-wide sales chief, with his lieutenants, whom he gave new assignments in a realignment of command. The men are E. K. "Ted" O'Shea, left, a vice-president, now in charge of eastern United States; and Hugh Owen, elected vice-president and now in charge of the West. Robert J. Rubin becomes a top administrator and like the others a vice-president of Paramount Film Distributing Corporation. In the second picture, key executives in New York confer on VistaVision in screen and projection for the Famous Players Canadian Imperial Theatre, Toronto. The men are Frank LaGrande, engineer; Mr. O'Shea; George Cuthbert, FPC engineer; and Gordon Lightstone, Canadian manager.

The HERALD INSTITUTE of Industry Opinion

EXHIBITORS TURN TO SINGLE BILLS AND LONGER RUNS

by JAMES D. IVERS

Question: Have you changed your policy from double to single bills in the last year?

	Population				
	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Average all theatres
Yes	33.3%	11.8%	33.3%	33.3%	28%
No	66.6	88.2	66.6	66.6	72

Question: What is your present operating policy?

Single feature	56.4%	40.9%	46.7%	37.2%	45.3%
Double feature	10.6	22.7	33.3	44.2	27.7
Split policy	33	36.4	20	18.6	27

Question: How frequently do you change your program?

Less than once a week	3.9%	6.9%	19 %	16.6%	11.6%
Once a week	5.8	6.9	33.3	22.2	17.1
Twice a week	21.5	37.9	28.6	28.7	29.2
Three times a week	41	37.9	19.1	26.9	31.2
Four times a week	25.5	10.4	—	5.6	10.4
Every day	2.3	—	—	—	.6

THE PRODUCT SHORTAGE—and nobody disputes the statistical fact of fewer actual releases—is viewed by some observers as a symptom rather than a cause, by some exhibitors as an overt conspiracy on the part of distributors to get higher terms, and by all concerned as a matter of grave moment in the present disturbed internal relations of the industry.

As a result of the shortage, or a corollary to it, exhibition has been forced to adjust operating policies in many directions with these results:

> Twenty-eight per cent of theatres formerly using double features regularly have shifted to single features all or most of the time.
>
> Over 45 per cent of all theatres now use single features exclusively and another 27 per cent play double only occasionally. Slightly less than 28 per cent play double features regularly.
>
> The majority of theatres change programs three times a week but as many as 11 per cent of them now are forced to average runs of more than seven days, frequently under protest.
>
> The average admission price is now almost 57 cents plus tax and the average on advanced admissions is as high as 78 per cent but many exhibitors now are refusing to advance prices.

Those are the principal conclusions of the third and final report in a study of the shortage undertaken some weeks ago by The Herald Institute of Industry Opinion. Exhibition's general views were summarized in The HERALD for March 26 and production and distribution were heard in the report published April 2.

Although a number of exhibitors, as the tables show, have shifted to single bill policy from double bill practice, not all of them are happy over the change. Where reasons were indicated, they said either that there was not enough product available to continue double billing, or that high rentals were forcing them to play the bigger pictures too long, or that higher rentals had precluded buying double bills.

The very large number of panelists, 27 per cent, who have adopted a mixed policy, playing the big pictures single and others double is significant. Also to be noticed is the fact that in small towns, presumably most of them without substantial competition, the single feature is most popular.

It is in the small towns, too, because the grossing potential is smaller, that the runs are proportionately shorter—a factor which the small exhibitors are vehemently telling the distributors.

Shortage Forces Longer Runs, Higher Rental

A Louisiana exhibitor put it very clearly: "We normally book three pictures a week but bidding by three houses in a small town is too much. We have to run the pictures too long and pay too much rental. More product would eliminate this. Out of four pictures, 'Glenn Miller Story,' 'White Christmas,' 'Caine Mutiny' and 'Magnificent Obsession,' only 'Glenn Miller' made a profit and that a very small one. Now we have 'Sign of the Pagan,' 'Vera Cruz,' 'Star Is Born,' 'Bridges at Toko-Ri,' 'Far Country,' etc., that are classed as supers in the 50 to 70 per cent class with extended playing time. Small independents are not allowed to run these pictures because they can't pay what the distributors want and make a profit. We need more pictures."

An Idaho panel member wrote: "The present supply takes care of a small town with four changes a week. Where exhibitors are hurt is in bidding—or in splitting the product in towns with two or more theatres. Halve the present supply in a town of two theatres and there needs to be about double the present supply of product. All releases should not be counted either. Many are not worth a run even in areas where there are two or more theatres. For my area I need more suitable pictures for Saturdays—no crime, no sex—good clean action pictures of fair quality."

Although the averages show that most theatres across the country, except the big city first runs, try to maintain three changes a week, the Institute reports show a hectic booking situation with long runs on the bigger pictures alternating with three or even four changes a week and some double billing. One frequent complaint arises from this very fact—that the first runs milk the big pictures by extended runs, increasing the booking problem for the subsequent runs.

Extended Runs Average Seven Days; Some 14

Although many of them protested against it, almost all the panel members who reported said they played extended runs from "occasionally" to "frequently." These runs averaged seven days but some in the smaller theatres were 14 days and in the larger situations as high as 29 days.

Recent pictures mentioned as getting frequent extended runs were "Magnificent Obsession," "Caine Mutiny," "Glenn Miller Story," "Vera Cruz," "From Here to Eternity," "20,000 Leagues," "White Christmas," "The Robe," "The High and the Mighty," "The Egyptian," "Gone with the Wind," "Star is Born," "Sabrina," and "Seven Brides for Seven Brothers."

Anna Bell Ward, busy with the operation of both indoor theatres and drive-ins in Louisville and Lexington, Kentucky, said breezily:

(*Continued on opposite page*)

(*Continued from opposite page*)

"I don't see how any one can say they have a set policy any more. I know we haven't. One week our first run situations in the small towns show a picture Sunday-Monday. Next week Friday-Saturday-Sunday or perhaps Sunday through Wednesday. We set the pictures where we think we can gross the most money. The big houses in the city don't have a policy either. Half the time they don't know what their next picture is going to be. They run sometimes a month. In fact they put one on and run it until another picture comes up. Right now we have a B policy—four changes a week double bill, but subject to change. Sometimes my competition double bills Sunday through Wednesday. Then again he may hold a picture a week. Sometimes he holds a picture over by putting it in the art house for four extra days. But there aren't enough good ones to go around even with extended runs."

Admission Price Average Is Up

The question on admission prices brought out the fact that the box office price has jumped considerably in the last year. The overall average, on the basis of the Institute reports, stands at 56.9 cents plus tax.

On advanced prices, a majority of the Institute members said they advanced prices for some pictures. However, there was a sprinkling of strong protest, mostly from a public relations standpoint. An Idaho exhibitor flatly said, "I do not raise admissions for any company's product." Fred C. Weppler, Colfax, Ill., said, "If my patrons must pay to see some of the terrible pictures, they should pay no more to see the good ones." Two in Indiana and North Carolina said they had tried advanced prices and found them detrimental. Stanley Sumner of Cambridge, Mass., pointed out that "we must not give the opportunity to judge the picture as good or bad by the yardstick of regular or advanced prices."

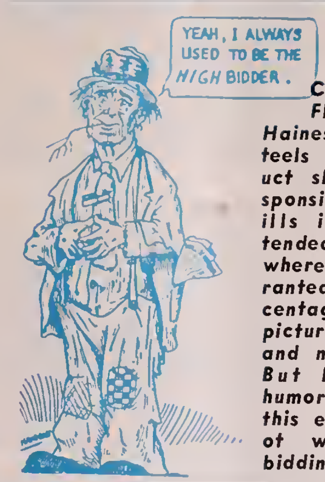
While some exhibitors make the flat charge that the shortage is deliberately contrived by the producer-distributors in order to extract higher prices or that, whether by accident or design, they ignore the fact that the end result will be elimination of all small theatre operations, a very large segment of them agree with the basic premise that the day of the low quality film is finished. When they say more product is needed, and they are by no means unanimous even on this, they mean more top quality product is needed.

Question: What is your average regular admission price?

Population	Children Cents	Adults Cents
Up to 7,500	17.5	51.5
7,500-30,000	17.6	52.1
30,000-100,000	20.4	63.6
Over 100,000	21	60.5
Average all theatres	19.1¢	56.9¢

Question: What is the top admission price you have charged during the past year?

Population	Children Cents	Adults Cents
Up to 7,500	24.2	69.3
7,500-30,000	30.5	81.9
30,000-100,000	25.5	85
Over 100,000	28.8	77.2
Average all theatres	27.2¢	78.3¢


YEAH, I ALWAYS USED TO BE THE HIGH BIDDER.

Carl Floyd of the Floyd Theatres, Haines City, Fla., feels that the product shortage is responsible for many ills including extended playing time where it is not warranted, larger percentages than the pictures can earn and no adjustments. But his sense of humor comes out in this expression, left, of what excessive bidding has done.

A South Dakota exhibitor panel member made this point: "For the very small town such as mine (600 population) the mediocre picture is out, mainly because of TV competition. Only the very best pictures have any draw and they must have very good stories and top stars." And George J. Riester of the Capitol, Shamokin, Pa., put it more bluntly: "The present releasing schedule makes it necessary to date every available picture plus re-issues. More releases would permit the elimination of poor pictures and the showing of the better pictures only. This would increase attendance and permit better film rentals."

Recognize Quantity Is Not Only Factor

Many of the exhibitor panelists recognized that the problem is not wholly one of quantity only, but that booking, playing time, bidding and the new techniques are factors in the situation. Thus Fred L. Levi of Raleigh, North Carolina, said, "Numerically it cannot be questioned that a product shortage exists, though undoubtedly it does not affect all situations in the same manner. It is made more acute by the conversion of many second run houses to first run. Second run in many localities cannot be profitably operated and many former subsequent run houses, if not shuttered, have turned to bidding on first run product. We have seen examples of this in Raleigh, Charlotte, Durham and Winston Salem. In addition, many small houses, particularly in the South, because of the economic group to which they cater, cannot retire the first dime of a CinemaScope investment. The product shortage is much more acute in these situations. Not only are there fewer pictures but of these a growing number are in the new 'scopes."

This point was touched on also by R. E. Sucksdorff of Sionet, Montana: "Actually there are enough pictures in our situation but when about 80 per cent of the good or better pictures are in CinemaScope or VistaVision I say there is not enough product. . . . In our situation we cannot pay 40 or 50 per cent for every piece of film. . . . I certainly realize that pictures are getting bigger and better but to the small theatres which change two or three times a week and do not have the potential in their community for extended playing time, the problem is disastrous."

A. A. Renfro of Omaha, Neb., bitterly attacked what he believed to be a deliberate attempt to cut off the smaller segments of exhibition: "The long range thinking of several big men overlooks the fact that our business is based on the masses—the great common people. . . . It is still a grass roots business and the big pants of some of our deep thinkers will choke them when they cease to build fans by the millions in the hinterlands."

Divergent views on what is needed were not lacking. An Illinois exhibitor said, "Only quality brings patrons to the theatre. Average and below pictures are a waste of time and money." And a Virginia exhibitor echoed, "We have plenty of features if they were good enough." But an Ohio panel member said, "Long runs do not make up for lack of quantity in medium and small sized towns."

Sees Distributors Aiming At Big Theatres Only

R. M. Kennedy of Alabama sees the squeeze affecting the small towns most:

"In my opinion this shortage is very deliberate. Distributors have found that by making fewer and better pictures they can make more money beaming their big pictures into about 800 theatres, at advanced admissions and longer playing time in large towns and forgetting all smaller situations.

"It is hard to criticize them for this for they have turned production into a profitable operation whereas it was not so profitable on the old basis. But it does create a crisis for the little exhibitor, for the distributor feels he would jeopardize his relations with the large exhibitor if he let the smaller ones play the film on anything like a reasonable basis.

"In a town of 12,000 where there should be three changes a week it has become necessary to shift to two changes a week and on the bigger attractions the distributor wants five days minimum including Saturday and Sunday at 50%. There is a limit to the playing time in a town this small and so the net result is that many top pictures (including right now "High and Mighty," "Star Is Born," "Dragnet," "White Christmas" and "Vera Cruz") have not played here and probably will not.

"There will be others because the tendency is to 50%, which a little theatre grossing about $1,000 a week cannot stand, and five to seven days' playing time, which, again, a little theatre in a little town cannot stand for very long."

LICHTMAN ANSWERS: "NO CONFERENCE NOW"

TOA Attack Brings Reply; "Arbitration First" is Still Distribution Stand

by VINCENT CANBY

Said the optimist trying to cheer up the pessimist: "Don't worry, everything won't turn out all right."

That was the look of things this week as the intra-industry wrangle over trade practices took a decided turn towards the more heated. One voice, above all others, dominated the developments. It wasn't from the wilderness, but from Palm Springs, an oasis recently reclaimed from the California desert.

Insists Arbitration Must Have Priority

At the weekend, Al Lichtman, director of distribution for 20th Century-Fox resting in Palm Springs from a recent illness, issued a communique in which, without equivocation, he declared "arbitration has and should receive priority at all times" over the all-industry round table conference, proposed originally by him in the last weeks of 1954.

Mr. Lichtman's extended statement made reference to the announcement last week from Theatre Owners of America and its president, E. D. Martin, to the effect that TOA was joining Allied States Association in its militant stand against the "outrageous" trade practices of distribution. Specifically, TOA demanded that the long delayed round table conference be held immediately since it was no longer certain that agreement would ever come on an arbitration system. This, of course, has been the Allied stand ever since the subject of arbitration was revived.

Would Ask An End to "Prejudice and Threat"

Mr. Lichtman, saying that the TOA stand had caused him "great personal distress," declared that he was now "more deeply concerned than ever for the welfare of the industry. Vicious attacks on producers and distributors and dire threats of one kind of action or another cannot create the kind of atmosphere in which intelligent, fair-minded, open discussion of matters of industry concern and interest can take place. I think also it is high time that the facts be stated without the varnish of poison and prejudice and threat."

The 20th-Fox distribution leader recounted the history behind his original inspiration for a round table conference and continued:

"When I approached the sales managers of the other distributors, they agreed that such a meeting might be productive of good but only on the distinct understanding that no meeting was to be held until the plan of arbitration had been finalized. It was also made clear that at such an industry conference individual policies of any company were not appropriate subjects of discussion. Specifically, film rentals of the various distributors was not a subject of discussion at such a public meeting.

"The negotiating committee representing exhibitors, and including the TOA members of this committee, agreed that no round table conference should take place until the discussions on arbitration had been resolved one way or the other. There was never any doubt in anybody's mind but that the plan of arbitration then being worked on would ultimately be agreed upon.

"The latest attempt to by-pass arbitration and to have a round-table conference at which the principal item of discussion would be film rentals and the sales policies of the individual companies is contrary to the expressed purposes of such a conference.

"I know that no company can participate in a discussion of its film rentals and its sales policies in the presence of other distributors. There are certain matters, the responsibility for which, rests on each company for decision in its own company, without consulting or advising with any other company. Decisions in regard to production and sales and film rental policies come within this category.

"Until there is a complete understanding on what matters are appropriate for discussion at a round table industry conference, and until such time as the atmosphere is cleared of name-calling, vituperation and threat, I must sadly conclude that it would serve no purpose to call such a conference.

"In the meantime," he concluded, "every effort should be made to bring to a fruition the arbitration plan and I shall do my share to see that this is done."

Martin Says Statement "Speaks for Itself"

Contacted in Peoria, Illinois, where he was attending a meeting of the United Theatres of Illinois, Mr. Martin of TOA said, apropos of Mr. Lichtman's statement, "The call to action statement of TOA speaks for itself and is as appropriate and sincere now as it was when it was issued. Nothing in Mr. Lichtman's reply calls for any revision in the TOA statement or position."

Abram F. Myers, Allied general counsel, in Washington Tuesday commented on the Lichtman statement by predicting that exhibitor associations now would remain united in their opposition to the "high-handed policies" of the distributors. He added that although Mr. Lichtman has advocated a single exhibitor group, "he reacts to his first taste of exhibitor unity as though it were a green persimmon."

TOA-ALLIED EXTEND BID FOR INDUSTRY MEETING

CHICAGO: The leaders of Theatre Owners of America and Allied States Association have extended an invitation to the presidents of all film companies to attend a top level industry conference May 24 in New York to discuss and act upon the pressing and acute problems of exhibition.

Following a meeting between TOA and Allied at the Hotel Morrison here Wednesday, the first meeting that has ever been held between both groups on exhibitor problems, a joint statement was issued:

"The committee for TOA, composed of E. D. Martin, Walter Reade, Jr., Alfred Starr, and Myron Blank, met with a committee from National Allied consisting of Ruben Shor, Ben Marcus, Ben Berger and Jack Kirsch to discuss mutual exhibition problems.

"This joint Allied-TOA committee has wired invitations to the presidents of all film companies to a top level industry conference May 24 in New York to discuss and act upon the pressing and acute problems of exhibition. This committee strongly feels the immediate need of this conference among these men of good faith in an effort to improve the relations between the film companies and their customers and to the mutual benefit of both.

"The committee is of the firm belief that the industry conference as called is of the greatest importance to the industry and should be given top priority. It is believed that the presidents of the film companies will recognize the urgency of this conference and will attend and cooperate."

Mr. Martin, in a statement concerning the secret meeting, stated that there "was complete agreement between TOA and Allied officials, an unanimity of thinking that film and sales policies were exhibitors' number one problem and that every effort must be made to obtain relief from their present suppressed position so that the industry will survive.

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

. . . transcends all other large-screen processes by as wide a margin as the talking picture transcended the silent one . . .

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AT THE NEW YORK

PARAMOUNT THEATRE

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Exhibitors will understand why VistaVision won this year's special Academy Award when they see its presentation at the New York Paramount.

You've never seen anything like this great new method of motion picture presentation: VistaVision horizontally projected on the world's largest screen. The thrilling sense of reality and participation. of clarity, brilliance and depth that is inherent in the VistaVision process, comes from many different factors. No words can adequately describe VistaVision —it must be experienced in the theatre.

Be sure to see VistaVision at the New York Paramount or at similar presentations in other large cities soon —because through VistaVision's unique compatibility, its dramatic advantages can be duplicated.

THE IMPORTANT ATTRACTION SELECTED TO LAUNCH THESE NEW PRESENTATIONS OF VISTAVISION IS

JAMES STEWART ✯ JUNE ALLYSON

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Strategic Air Command

The picture with a striking force second to none!

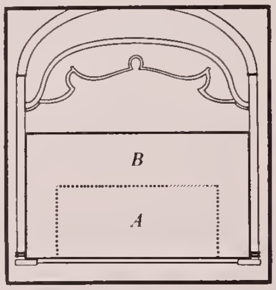
Color by TECHNICOLOR

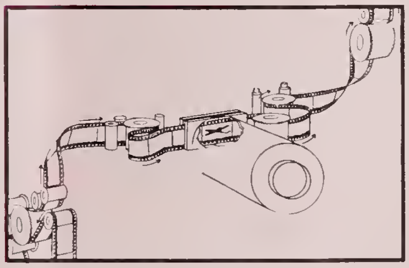
co-starring

FRANK LOVEJOY · ALEX NICOL · BARRY SULLIVAN · BRUCE BENNETT

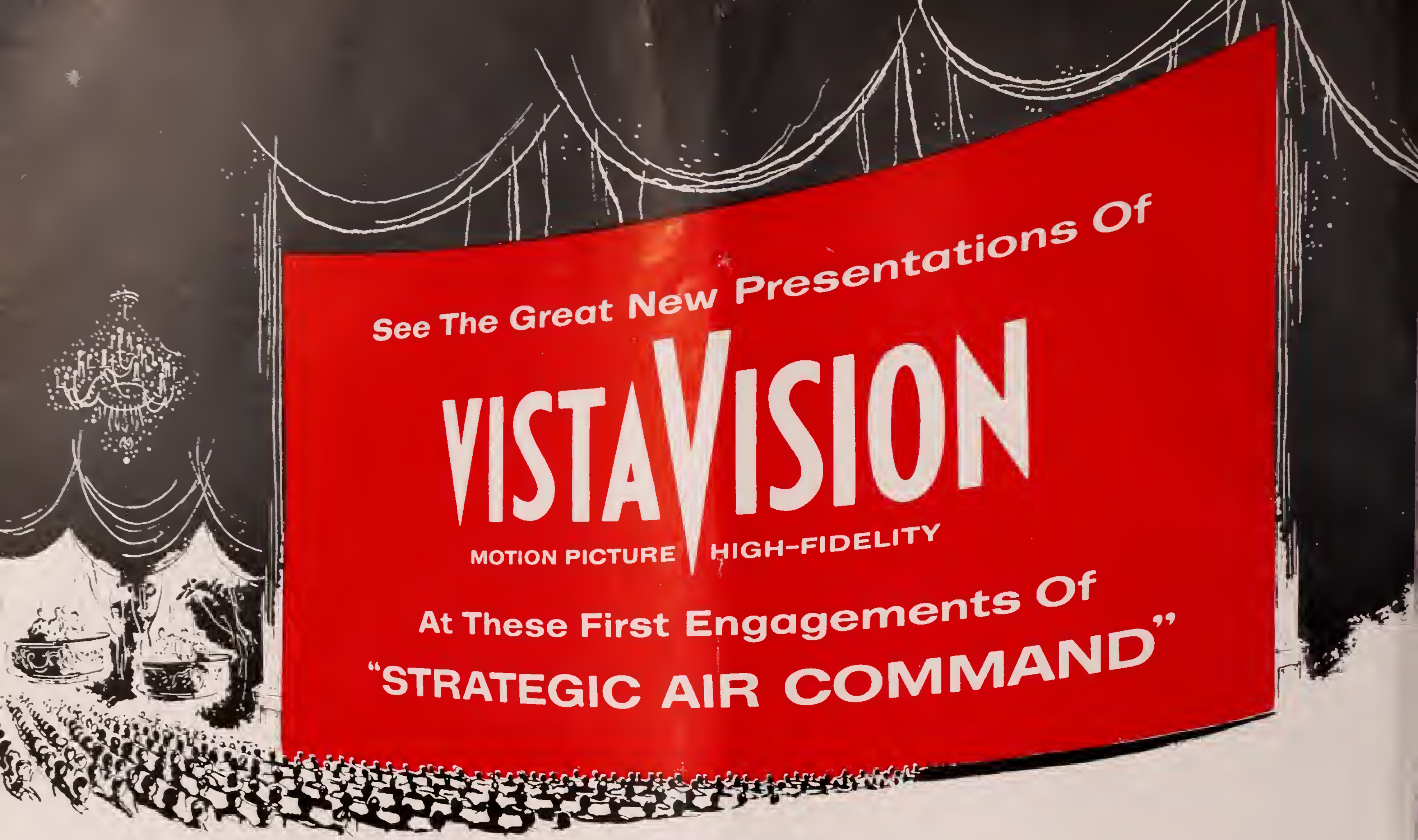
Produced by SAMUEL J. BRISKIN · Directed by ANTHONY MANN
Screenplay by VALENTINE DAVIES and BEIRNE LAY, Jr.
Story by Beirne Lay, Jr. · A Paramount Picture

Scale representation compares the Paramount's former screen (A) with the huge, new curvilinear screen (B) which takes full advantage of VISTA-VISION's tremendous clarity and depth.





In the new specially designed VISTAVISION projectors the film runs horizontally, instead of with the customary vertical feed, allowing projection over a far greater screen area than ever before possible.



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NEW YORK CITY	PARAMOUNT	NOW
LOS ANGELES	*Stanley-Warner* BEVERLY HILLS	April 28
PHILADELPHIA	STANLEY	May 5
NEW ORLEANS	SAENGER	May 6
WASHINGTON	CAPITOL	May 19
CHICAGO	STATE-LAKE	May 12
TORONTO	IMPERIAL	May 12
PITTSBURGH	PENN	May 19

The unique effects you will see at the above engagements, are as possible IN YOUR THEATRE, TOO, with standard equipment if your screen size is below 45 ft. in width.

TOLL TV DISPUTE GOES TO PUBLIC ON THE AIR

Starr, Rembusch Battle Zenith Representatives; Networks Offer Time

Public debates on the merits—or lack of same—of subscription television dominated the news arising out of the toll TV controversy last week.

The week's debates were two. The one in Washington April 14, before the National Press Club, featured Alfred Starr, co-chairman of the Committee Against Pay-As-You-See TV, against Dr. Millard C. Faught, economic consultant to the Zenith Radio Corporation.

The other took place Sunday afternoon in Chicago, the spiritual and geographic home of Zenith, and was broadcast coast-to-coast over the Mutual Broadcasting System. In the respective corners at this verbal bout, offered free, of course, to the national audience, were Trueman Rembusch, the other co-chairman of the Committee Against Pay-As-You-See TV, and Joseph S. Wright, general counsel for Zenith.

Campaign Being Brought to Public

The arguments presented, while not spectacularly new, did serve to point up the increasing tempo of the general debate as well as the fact that exhibition's late starting campaign was beginning to make itself known. Even while the voices in Washington and Chicago were loudly proclaiming the issues, plans were being formulated by two giants of the television industry, the Columbia Broadcasting System and the National Broadcasting Company, for further and perhaps even better publicized debate on the subject.

The CBS presentation on May 1 will be a live television show, 5:15-6:00 p.m. EDT, originating from New York and carried on the coast-to-coast facilities of the network. Invitations have gone out to Commander E. F. McDonald, president of Zenith, to present the pro-arguments, and to Victor Sholis, vice-president and a director of WHAS, Inc., which operates radio and television affiliates of CBS in Louisville, Ky., for the con-arguments. Commander McDonald Wednesday said he couldn't attend but would send his Washington counsel, W. Theodore Pierson.

NBC Offers Free Time to Disputants

The NBC plans were expressed in the form of an offer to Commander McDonald of 15 minutes of free air time on five television stations for a presentation of Zenith's views. If the Commander accepts, the company will make equal time available on the same stations to a representative organization opposed to subscription television. The NBC offer to Zenith followed the latter's attempts to buy one-minute commercial spot announcements over the five NBC stations to promote toll TV.

Speaking before an audience of some 250 Washington correspondents, Government officials, and broadcasting and film representatives at the National Press Club, Mr. Starr predicted that the American people will smash their television sets and "rise in revolution" if toll TV is approved. "God help the Administration, God help any Administration, under which this sort of thing is sanctioned," he said.

The former president of Theatre Owners of America attacked the proposed medium as "slot machine TV" and claimed it would cost at least $1,000,000,000 to install coin boxes and other devices on the 35,000,000 TV sets now in use. He also argued that toll TV is not proposing any new service, but merely to exchange a pay service for a free service. Toll TV programs will be able to outbid free TV for the best programs and will eventually drive out free TV, he claimed.

Mr. Faught argued that toll TV would bring to the public top-notch entertainment not now available. He criticized theatre owners for "lying down in the path of progress" and claimed that toll television would actually benefit the theatremen. He reasoned that Hollywood would have to turn out many films to meet the toll TV demand and that these films would be released to theatres.

The Zenith consultant spoke first, for about 25 minutes, followed by Mr. Starr for about 30 minutes.

"Subscription television," said Mr. Starr, "is absolutely pre-emptive." When toll TV is on a channel, obviously no free shows can be carried, he said. This means that in one-station towns, the public must either pay for the programs or go without. In multi-station towns, he said, if toll TV is successful on one station, competing stations will demand it and the FCC will have to give it to them.

The day of the Mutual Broadcasting System debate on the subject, in which Mr. Rembusch and Mr. Wright largely echoed the arguments heard in Washington, the Chicago *Sun-Times* carried an editorial titled simply "A Good Case for Pay-As-You-See Television." It opened on a note of civic jingoism by saying that "Chicago has a special interest in subscription, or pay-as-you-see, television, for it was largely pioneered in this city" and cautioned that "if the networks persist in their obstructive efforts they are in the same category as the unions which blindly resisted technological improvements in production that in the long run bettered their lots."

Meanwhile, on a regional note, Julius Gordon, chairman of the Texas Anti-Toll TV Committee, has announced 500 Texas theatres have contributed to the campaign.

What They Said on Toll TV

There were last week two debates on the subject of subscription television. One, in Washington, before the National Press Club, pitted Alfred Starr, co-chairman of the Committee Against Pay-As-You-See TV, against Millard Faught, economic consultant to the Zenith Radio Corporation. The other, a radio debate over the Mutual Broadcasting System, featured Trueman Rembusch, the Committee's other co-chairman, against another Zenith man, Joseph S. Wright, the company's general counsel. The following are some of the thoughts expressed·

MR. STARR: **"When all the stations are broadcasting pay-as-you-see programs simultaneously, as competition must inevitably force them to do, then the nonpayer is blacked out completely and is compelled to regard his television set as merely an article of furniture. Is this new service in the public interest?"**

MR. FAUGHT: *"Once these added new films were produced (as a result of the demand of toll TV), do you suppose for a minute that they would not be released to both the theatre market and the home TV market in different places at different times? Presto, we thus help solve the problem of product shortage."*

MR. REMBUSCH: **"If these people who want toll television think it is so good, why don't they use coaxial cables, low-cost cables, as are used in community antennas where they are deprived of service today? We are not against their using coaxial cables. The theatre pays for its coaxial cable and toll TV could pay for its coaxial cable, and be on the same economic basis as the other retailers."**

MR. WRIGHT: *"I would like to say that toll TV proposes to bring to the American home the fine entertainment, such as the current motion pictures 'Country Girl,' 'On the Waterfront,' at not more than a dollar a family, so that it would be a mere fraction of box office costs."*

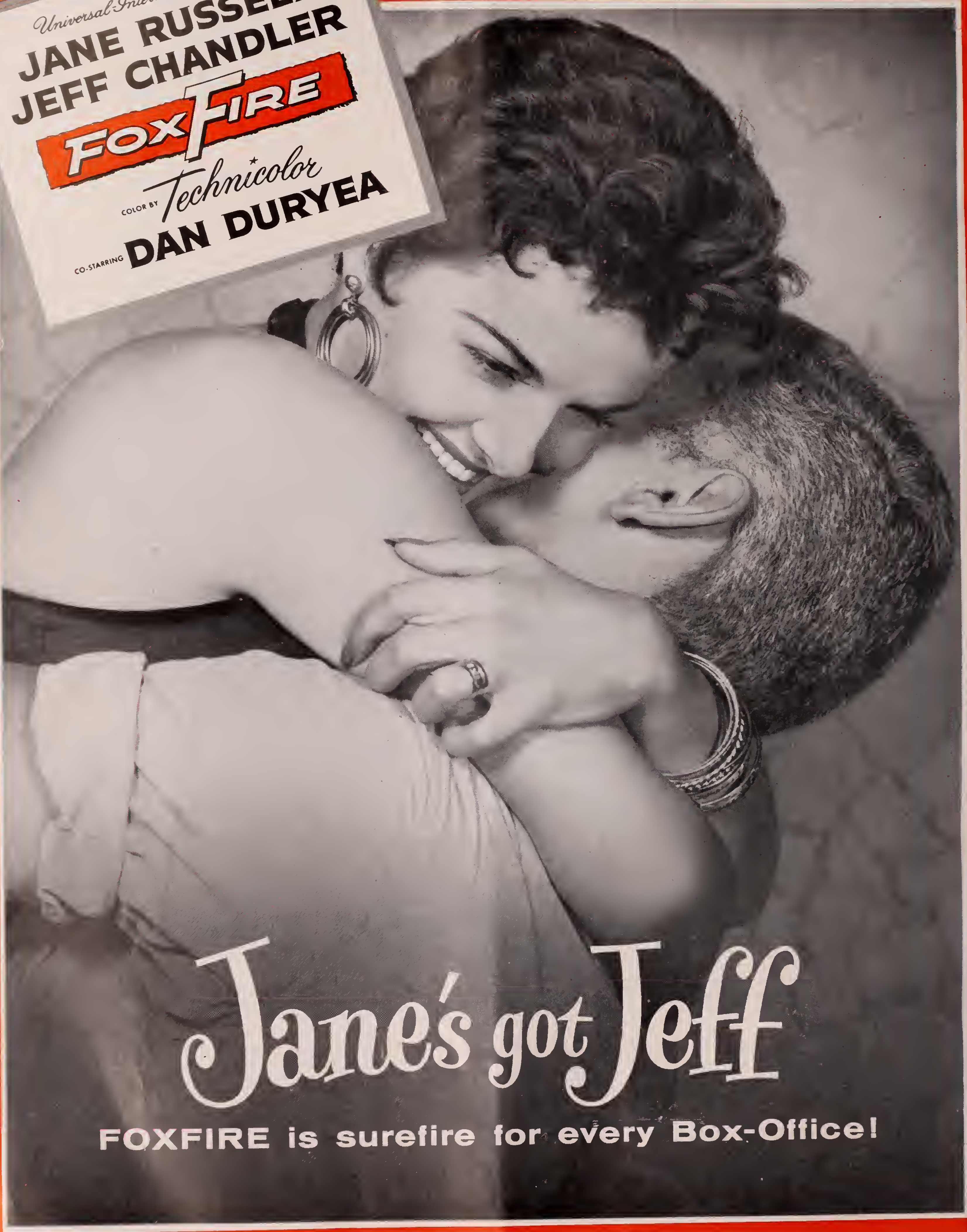
Universal-International presents

JANE RUSSELL
JEFF CHANDLER

FOXFIRE

COLOR BY *Technicolor*

CO-STARRING **DAN DURYEA**



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FOXFIRE is surefire for every Box-Office!

WITH **MARA CORDAY · BARTON MacLANE · FRIEDA INESCORT** · Directed by JOSEPH PEVNEY · Screenplay by KETTI FRINGS · Produced by AARON ROSENBERG

VISTAVISION IN 7 MORE CITIES

"Strategic Air Command" Introduces New System; Opens in New York

Seven more theatres in the U. S. and Canada will introduce the new horizontal double-frame VistaVision method of film presentation within the next month, following the pattern of reconstruction and installation set by the Paramount theatre, New York, in conjunction with the world premiere of "Strategic Air Command" this week. These additional theatres will also feature "Command" in introducing the new system.

The theatres are the Stanley Warner, Hollywood, April 28; Stanley, Philadelphia, May 5; Saenger, New Orleans, May 6; Capitol, Washington, May 12; State-Lake, Chicago, May 12; Imperial, Toronto, May 12, and Penn, Pittsburgh, May 19. Paramount Pictures announced that its technical department worked closely with all the theatres in giving technical assistance during preparations for proscenium reconstruction and horizontal projector installations.

Demonstrated for SMPTE

In conjunction with the meeting this week of the Society of Motion Picture and Television Engineers, a demonstration of the process was to be presented Friday at the State-Lake in Chicago. Dr. C. R. Daily, special Paramount studio projects engineer presented a technical paper, "The VistaVision Process."

The premiere in New York Wednesday night was highlighted by the presentation of the Air Force Association's Citation of Honor to James Stewart, the film's star, for "distinguished public service and outstanding artistic achievement." Each of the seven subsequent openings of the picture, like the premiere, will be presented in conjunction with the Association and will be attended by celebrities and dignitaries.

"Strategic Air Command" also stars June Allyson, Frank Lovejoy, Barry Sullivan, Alex Nicol and Bruce Bennett. It was produced by Samuel J. Briskin and directed by Anthony Mann. The color by Technicolor film was written by Beirne Lay, Jr. and Valentine Davies.

Screen 65 Feet Wide

The second VistaVision production to be presented in a theatre with horizontal projection of a contact print substantially retaining the VistaVision negative frame width of nearly an inch and a half, "Strategic Air Command" is being projected at the Paramount to a width of approximately 65 feet in a ratio of 1.85-to-1. The proscenium and stage area of the theatre has been reconstructed for installation of a curved screen 66x37 feet. The screen is Stewart-Trans-Lux with an aluminum surface.

Although the first VistaVision production, "White Christmas," has been presented with horizontal projection, "Strategic Air Command" is the first to be so projected with sound recorded on the picture film. The track is optical with Perspecta signals and is being reproduced at the Paramount with three screen speaker systems. Since the wide-frame print is projected at a speed of 180 feet per minute, the optical track, though of standard width, has a potential frequency gain due to the increased speed, and the Paramount sound system has been adjusted to take advantage of it.

As in the special screening in Omaha, "Strategic Air Command" is being shown at the Paramount with an aperture plate curving inward at top and bottom and with the screen correspondingly masked. The picture thus assumes a bowed shaped calculated to emphasize the curvature of the screen and so further to eliminate straight-line framing. This, it has been pointed out by Paramount Pictures' technical department, helps to increase the sense of perspective.

ACCENTUATING THE BIGNESS

Paramount's "Strategic Air Command," as presented at the Paramount theatre in New York in a height of 36 feet relative to a width of 65 feet is a magnificent demonstration of the powerful conviction available to the motion picture by expansion of the screen as the material of the performance may call for. Here is a subject that could hardly have realized its potential impact without bigness vertically as well as laterally.

With an area of more than 2,300 square feet, the picture, in those qualities apparently related to projection, has a uniformity of definition and resolution of color that one may attribute importantly if not largely to the reduction of magnification achieved by the Vista Vision process both originally and in horizontal projection.

Curving of the upper and lower edges of the image in the aperture gives an effect of greater screen curvature than actually is used (only a little over two feet), without introducing linear distortion, thus, as a means of relieving the picture of rectangular rigidity, it seems a useful device.

The sound, reproduced by the Perspecta method, has all the impact of the spectacle. The track material of this production, however, does not provide data, as a musical would, for judging the extension of frequency range that might be attained with the doubled speed of the film.—G. S.

UA Boosts Ad Budget

United Artists is spending $6,000,000 or more this year on promotion, compared to $4,800,000, will use all media, a tremendous and unique amount of pre-selling, and above all will remain flexible and ingenious, Francis M. Winikus, its director of advertising, publicity and exploitation, stressed to reporters Wednesday afternoon in the New York home office.

Citing "Not As A Stranger" as an example of U.A.'s efficiency, he also commented that it was a picture for which company executives see "no ceiling." The picture will not open until July 1, but already advertising commitments amount to probably $650,-000. The company made it a best seller (it now is 66 weeks on the book lists) by spending $105,000 on exploitation of the book. It is estimated that 27,000,000 persons have read it.

Additional promotion includes DaGlo billboards in 2,500 key locations, costing $45,000; full page institutional ads in the *New York Times* and *Los Angeles Examiner,* costing $15,000; pre-premiere newspaper ads in every key exchange city, identifying the picture's chief characters, this series costing $113,000; national magazine advertising, costing $267,000; supplementary magazine advertising, $5,000. Also, use of radio, and TV, and trade papers.

Mr. Winikus cited "Marty," which had a word-of-mouth campaign, as an example of flexibility. Promotion in this instance has cost little. For "Summertime," "Night of the Hunter," "The Kentuckian," "Gentlemen Marry Brunettes," the campaigns will be budgeted at $500,000 or more, he said.

Fox "Flicka" Series on TV

A series of 39 television films based on the "My Friend Flicka" stories will be made by 20th Century-Fox to be shown on the Columbia Broadcasting System, it was announced by Spyros P. Skouras, president of 20th-Fox, William S. Paley, CBS board chairman and Thomas G. Rockwell, president of General Artists Corp., who negotiated the deal. The agreement is for one year with options held by CBS for an additional four years.

The films, each of which will be 30 minutes, will be produced by TCF Productions, the new subsidiary of 20th-Fox, which is supervised by Sid Rogell, executive production manager.

The company said that in every program of the series it will devote some segment of the show to highlights of forthcoming theatrical films and that the incorporation of advance scenes, appearances of stars and clips showing locales of many CinemaScope productions, will provide a potent trailer.

June Celebration to Mark Nickelodeon Anniversary

John P. Harris

PITTSBURGH: The Golden Anniversary of the Nickelodeon, the world's first motion picture theatre, will take place June 5 and exhibitors throughout the country are expected to join in the celebration although this city will provide the focal point for the festivities. For it was here that John P. Harris, in 1905, remodeled a small store, used a muslin sheet as a screen, set up 96 chairs and opened the first theatre to show films exclusively.

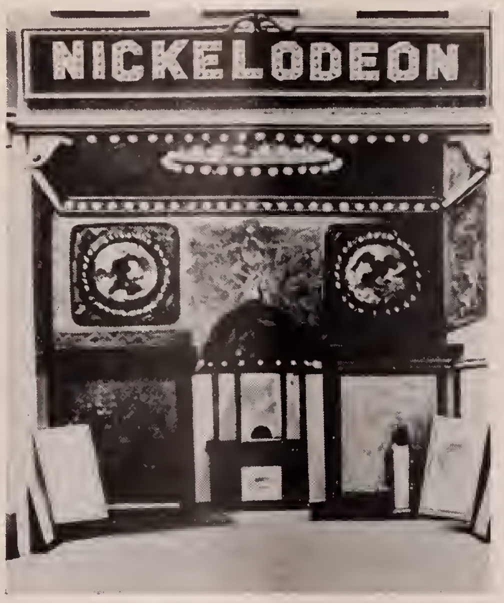
Pictures had been shown previously, even by Mr. Harris as early as 1897, but until that historic day, they were merely added attractions for vaudeville and stock company programs. The name, Nickelodeon, was formed by combining the admission price with Odeon, the Greek name for theatre.

Mr. Harris' theatre had continuous performances that began at 8:00 in the morning and ran until midnight, with the shows running from 12 to 20 minutes each. He also inaugurated the double feature for the opening features were "Poor But Honest" and "Baffled Burglar." This new medium caught on immediately and the theatre averaged 7,000 admissions a day with nearly 1,000 of these standees.

Among those who noted the fantastic success of the Nickelodeon were Harry M. Warner who worked as a department store salesman across the street at the time and Lewis J. Selznick, jewelry store owner and father of David and Myron. Their observations eventually developed into practical and profitable businesses.

For Mr. Harris, the Nickelodeon was the start of a new phase of show business that saw Harris Enterprises expand into a chain of successful theatres. Today his son, John H. Harris, heads not only the theatres, but is president and producer of the Ice Capades, Ice Cycles and the Pittsburgh Hornets hockey team.

The current owner of the circuit started the campaign for the Golden Anniversary as a one-man show, but it has now developed into a 100-man campaign and is quite likely to reach 1,000. In a letter to exhibitors, he expressed his pleasure over the enthusiastic response to the campaign to honor his father and at the same time help combat the summer slump. He said the newsreels are going to develop something to celebrate the anniversary, probably in their issues around June 1.



The first Nickelodeon on June 5, 1905, the day it was born.

Among the suggestions offered by Mr. Harris to exhibitors was the start of the celebration June 1 and possibly running all month, although the actual anniversary will be June 5; booking silent shorts or features as a novelty offering; proclamation from the mayor and/or governor declaring the period the Golden Anniversary of the Nickelodeon.

Also, publicity stories on local news events of June 5, 1905; interviews with people who attended the first Nickelodeon in the town; dinner honoring the oldest exhibitors in the area; lobby displays; department store tie-ins, and trailers.

Besides circuits and independent exhibitors, those who have pledged to go along with the celebration are major company distributors, newsreels, Variety Clubs, radio and television executives, exhibitor organizations, equipment companies and advertising agencies.

"Long Legs" to Benefit March of Dimes Fund

Twentieth Century-Fox's new musical in CinemaScope and color, "Daddy Long Legs," will have its world premiere at a gala charity performance for the benefit of the March of Dimes May 5 at the Roxy theatre, New York City. This will be the first function to be sponsored by the March of Dimes since the announcement of the success of the Salk vaccine. The picture stars Fred Astaire and Leslie Caron and will follow the Roxy's current tenant, "A Man Called Peter," another 20th-Fox film.

Reopen Utica Theatre

Harry Savett, film buyer and booker for the Port Theatre, Port Leyden, New York, has reopened the subsequent run Lincoln Theatre, Utica, that state, closed three years.

A. C. Keough Dies at 66

Austin C. Keough, 66, vice-president and general counsel of Paramount Pictures Corp., died Wednesday afternoon at the New York Hospital. He had been in failing health for the past two years. He was on leave of absence for several months last Summer, returning to the office on a curtailed schedule late last Fall.

A native New Yorker Mr. Keough was graduated from Dartmouth College and received his law degree from Columbia Law School in 1914. In World War I he was a sergeant in the 104th Field Artillery Battalion. After his discharge he joined the legal department of Famous-Players-Lasky Corp., becoming general counsel, Publix Theatres in 1925. In 1932 he was elected a director of Paramount Publix Corp. serving also as general counsel and secretary. Since 1935 he has been in his present post.

Famed as the dean of the producer-distributor company lawyers, Mr. Keough was best known for his roles in the various anti-trust litigation, including the key Paramount et al case. He also was one of the principal negotiators during the several attempts to work out a motion picture industry arbitration system. For many years he was a director of the Motion Picture Association of America and head of its legal committee.

Paramount Doubles '54

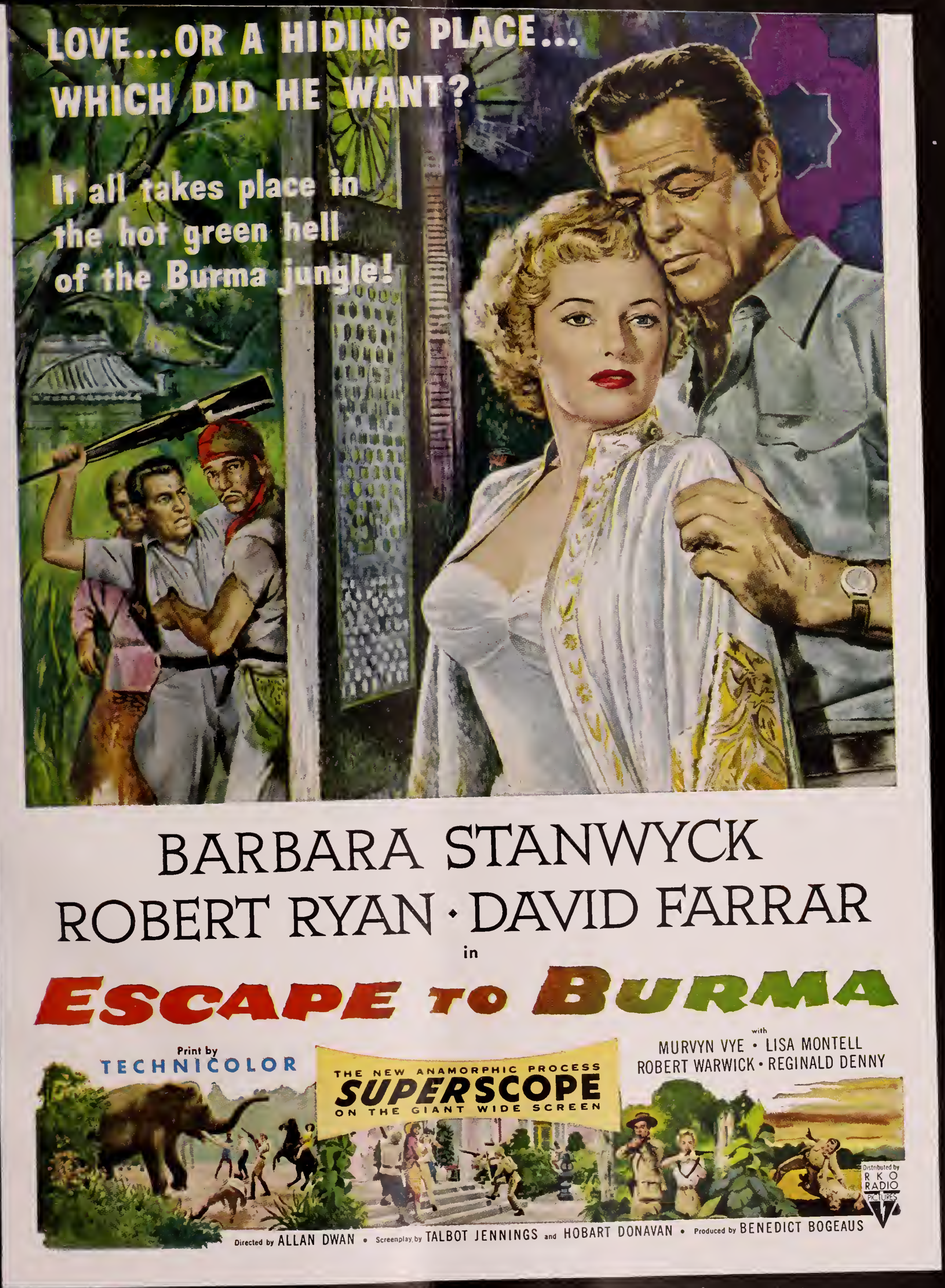
Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc. reported Wednesday that estimated net operating profit for the 1955 first quarter was almost double the earnings for the same quarter last year—$1,917,000 or 45c per share as compared with $1,039,000 or 23c per share in 1954. Mr. Goldenson said the increase in earnings reflected substantial improvements for both theatre operations and the American Broadcasting Company division.

With capital gains of $33,000 as against $77,000 last year, consolidated earnings were $1,950,000 or 46c per share common as compared with $1,110,000 or 25c per share.

Mr. Goldenson said that the favorable trend in theatre business since mid-1954 has continued through the first quarter. While the number of good pictures for the second quarter appears limited, a more favorable level of business is anticipated than in the same period last year when pictures were in extremely short supply.

ABC earnings are running well ahead of last year showing the benefits of improved programming, Mr. Goldenson reported. Important new shows are being set for the coming Fall season including Walt Disney's afternoon "Mickey Mouse Club" and "Warner Bros. Presents" produced by Warner Bros. Pictures, Inc.

Ready NOW...when you need it!



LOVE...OR A HIDING PLACE...
WHICH DID HE WANT?

It all takes place in
the hot green hell
of the Burma jungle!

BARBARA STANWYCK
ROBERT RYAN · DAVID FARRAR
in

ESCAPE TO BURMA

Print by TECHNICOLOR

THE NEW ANAMORPHIC PROCESS
SUPERSCOPE
ON THE GIANT WIDE SCREEN

with
MURVYN VYE · LISA MONTELL
ROBERT WARWICK · REGINALD DENNY

Distributed by RKO RADIO PICTURES

Directed by ALLAN DWAN · Screenplay by TALBOT JENNINGS and HOBART DONAVAN · Produced by BENEDICT BOGEAUS

One of
a series
of three
Magazine
Ads

FROM **RKO** THE SHOWMANSHIP COMPANY

Producers Ask Out Loud About Showmanship

by WILLIAM R. WEAVER

HOLLYWOOD: Last week the staid Screen Producers Guild asked out loud, in the 36 precisely printed pages of the SPG *Journal*, "How Do They Sell Our Pictures?"

Now this is a staple Hollywood question, usually rhetorical, ordinarily asked privately by producers of one another without expectation of other than the self-reply already prepared by the asker. Directors, writers, actors and others in the creative quarter employ it in the same manner, generally at a time when a picture they personally know to be wonderful is dropping inexplicably dead in the theatres.

Everybody (says Hollywood) knows this couldn't be happening if the selling had been done properly, and after this convenient conclusion has been agreed to by questioner and questionee the question has served its purpose.

Straight Talk Symposium

But John Houseman, producer of some of the finest films bearing Hollywood imprint, and editor this year of the SPG *Journal*, brought the question down to earth for the purposes of his April edition, issued at weekend, by asking it, in complete seriousness, of a major circuit president, the advertising-publicity director of another major circuit, an advertising agency head, whose response ate up 15 of the Journal's 36 pages and eight metropolitan newspaper critics.

The answers he got from some of these sounded as though their writers had misunderstood the question but he got straight talk from some of the others that more than balanced the score.

Rhoden Leads Off

The lead-off man in the *Journal's* lineup of guest writers is Elmer C. Rhoden, president of National Theatres, and a man whose experience in selling pictures to the public goes back to a day when most of the SPG's 135 distinguished members hadn't cut their baby teeth on a Saturday serial. In an article tracing exhibitor-advertising forward from "the days of the Nickelodeon" when "a megaphone was brought into use" and "the proprietor would call out his attraction from the front of his theatre," exhibitor Rhoden covers the subject of television-exploitation from both sides and head-on.

"While we feel that TV advertising is of tremendous value, and has great possibilities," he writes, "we caution producers and distributors as to the way it is used. On TV, scenes of pictures must be backed up by proper narration and explanation to be of value. Present-day techniques, such as CinemaScope and VistaVision, give the theatre spectator great scope and spectacular outdoor scenes and indoor sets. These spectacular scenes in color cannot be shown on a small black-and-white TV screen in their full beauty. Consequently, such scenes on TV with inadequate commentary minimize the quality of our new motion pictures.

"Producers and distributors have been guilty of permitting TV the use of their films because it gave them a certain amount of national publicity without cost. They have permitted scenes from their pictures to be used in selling automobiles and other nationally advertised commodities."

Exhibitor Rhoden suggests another way to use TV. He says, "Recently one of the major companies anounced a $400,000 preselling campaign on a picture. That is a tremendous budget and one that could easily include a half-hour TV national broadcast. However, such a broadcast would be impossible in view of the necessity of contracting in advance for advantageous time. What our major distributors should do is to contract with one of the leading TV cabins for a weekly one-half hour period on a midweek evening—say at 6:00 p.m.

Sees Top-Rate Program

"Then this one-half hour program could be allocated to the distributors, each carrying five or six half-hour periods during the season. This would give that studio the opportunity of showing intimate behind-the-scenes shots on several of their pictures in production, as well as permitting them the direct selling of current pictures in release. I am sure that such a program would soon qualify for top rating, directly benefiting the company that sponsored it."

After covering other avenues of promotion, with special attention to the waning use of direct-mail in the film industry, the Rhoden article returns to television-exploitation theme with a final declaration in its favor.

He says, "The soap companies, the cigarette companies, and the automobile industry have chosen TV as an important selling agent. Isn't that a tip-off to us that it gets results? And what industry can present glamor over TV stations as effectively as ours? While we must admit that TV is our greatest competitor today, we also must be smart enough to utilize this great selling force to the benefit of our industry.

"The time has come when we should no longer entrust scenes of our new motion pictures to be presented on a TV program sponsored by another advertiser. From now on producers and distributors of motion pictures should be prepared to pick up the TV advertising tab and not expect to get a free ride. And we, as theatre owners, should rightly carry our share of this expense."

Exhibitor Rhoden isn't a man who wouldn't know of the unsuccessful efforts that have been made, by TV and by the motion picture, to establish an industry-sponsored telecast of weekly occurrence, and it would seem to follow that his article refers to a new and different pattern of procedure, concerning the exact nature of which he, altogether understandably, did not elect to speak in print at this time.

The next major article in the *Journal* is the 15-page contribution of Hal Stebbins, president of Hal Stebbins, Inc., Los Angeles, and, to quote the editorial introduction in the *Journal*, "a practical advertising man" who "has written over sixty million dollars worth of copy in his time" and "a critic and analyst of advertising, nationally known for his contributions to *Printers' Ink*."

The Stebbins article, bristling with linguistic gimmicks as befits the observations of an ad-copy expert, gets down to cases in the keynote statement that, "The sad truth is that motion picture advertising is far behind the motion picture parade. To survive and thrive, films have had to adjust to an ever-changing pattern: but their advertising is still cut from the same musty mould."

Expert Stebbins' most substantial contribution to the *Journal's* symposium is a collection of 12 reproductions of advertisements widely used for that many different pictures, together with analysis and opinion of each. His dozen choices is made up in equal halves of (1) ads he considers good and (2) ads he considers bad. His taste runs to the stately, the smooth and the dignified, which must have made it quite a job for him to find the half-dozen he didn't pan.

Under the caption, "Can Critics Make or Break Them?", Ernest Emerling, director of publicity and exploitation for Loew's Theatres, divided newspaper critics into five categories, "Sincere" to "Part Time," and appeared to indicate a belief that film critics, unlike stage critics, can sometimes do a picture some good but can't do a reasonably good picture any damage.

Critics are Uncomfortable

In their eight short articles about themselves and their views the eight metropolitan newspaper critics paged for the symposium appeared uncomfortable.

In a reminisence headed "Meet the Press" William C. Thomas, traveling-est producer of them all, wrote, by name, of critics he knows, coast to coast, and with such candour that he'd better have known them well enough to write what he did about them.

William Perlberg, founder and first president of SPG, contributed an article on exhibitors entitled "New Birds in the Old Forest" by way of setting the scene for the general discussion.

A post-reading answer to *Journal* Editor Houseman's "How Do They Sell Our Pictures?" is "Very well indeed."

(*Note: The SPG is congenially disposed, ordinarily, toward requests for copies of The Journal, and is located at* 141 *El Camino Drive, Beverly Hills, California.*)

Hollywood Scene

THIS WEEK IN PRODUCTION:

STARTED (3)

INDEPENDENT
The Menfish (W. Lee Wilder; Eastman Color)

RKO RADIO
Treasure of Pancho Villa (Superscope; Technicolor)

U-I
Away All Boats (VistaVision; Technicolor)

COMPLETED (7)

MGM
The Bar Sinister (CinemaScope; Eastman Color)
How to Be Very, Very Popular (CinemaScope; Color)

REPUBLIC
Jaguar
The Last Command (formerly The Texas Legionnaires) Trucolor

20TH-FOX
The Left Hand of God (CinemaScope; Color)

U-I
The Second Greatest Sex (CinemaScope; Technicolor)

WARNER BROS.
Jagged Edge (CinemaScope; WarnerColor)

SHOOTING (28)

ALLIED ARTISTS
Phenix City
The Body Snatchers

COLUMBIA
The Cockleshell Heroes (Warwick; CinemaScope; Technicolor)
The Big Shock
Queen Bee
Last Frontier

INDEPENDENT
The Lock and the Key (Batjac Prod.)
Charge of the Rurales (Montezuma Prods.; AnscoColor)

MGM
Trial
Guys and Dolls (Goldwyn; CS; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)

PARAMOUNT
Anything Goes (VistaVision; Technicolor)
Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
The Gunman (Trucolor)

RKO RADIO
The Boy and the Bull (King Bros.; CinemaScope; Eastman)

20TH-FOX
Seven Cities of Gold (CinemaScope; Color)
A Many-Splendored Thing (CinemaScope; Color)
The Tall Men (Hawks & Bacher; CinemaScope; Color)

UNITED ARTISTS
Storm Fear (Theodora Prods.)
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I
The Kettles in the Ozarks
A Time Remembered (Technicolor)

WARNER BROS.
The Darkest Hour (Jaguar Prods.; CinemaScope; WarnerColor)
Rebel Without A Cause (CinemaScope; WarnerColor)
Pete Kelly's Blues (CinemaScope; WarnerColor)
The Animal World (Technicolor)

Hollywood Bureau

THREE pictures went before the cameras, and seven others to film editors, bringing the weekend count of pictures in shooting-stage down to 31.

None of the new undertakings are being filmed in Hollywood.

Universal - International's "Aways All Boats," that company's first use of VistaVision, and with color by Technicolor, is being filmed in the Virgin Islands. Howard Christie is the producer, Joseph Pevney the director, and the cast consists of Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes, Richard Boone, William Reynolds and others.

Edmund Grainger is producing "Treasure of Pancho Villa" in Mexico for distribution by RKO. It is going in SuperScope with color by Technicolor and the cast is headed by Rory Calhoun, Shelley Winters, Gilbert Roland and Joseph Calleia. Direction is by George Sherman.

W. Lee Wilder Productions, independent, went to work on "The Menfish" in Jamaica, with Mr. Wilder producing and directing. John Bromfield stars.

This is
THE MAN FROM LARAMIE
He came a thousand miles to kill a man he'd never seen!

CinemaScope
JAMES STEWART as WILL LOCKHART

James Stewart in "The Man From Laramie" co-starring Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol and Aline MacMahon with Wallace Ford • Screen Play by Philip Yordan and Frank Burt based upon the Saturday Evening Post story by Thomas T. Flynn • Directed by Anthony Mann • A Columbia Picture • A William Goetz Production in CinemaScope
Color by Technicolor

Columbia Meet Plans Exploitation

Columbia Pictures' intensive one-day exploitation meeting held last week in New York was attended by the company's nine divisional field exploitation managers and the home office executives. Paul N. Lazarus, Jr., vice-president in charge of advertising, publicity and exploitation, keynoted the meet and Howard LeSieur, director of advertising, publicity and exploitation, outlined the company's general promotion policy.

Among the items discussed were territorial saturations and multiple-opening campaigns, improvement of communications between the home office exploitation department and the field men and between the exploiteers in various sections of the country, and the coordination of on-the-spot promotion with advertising and publicity material emanating from the home office.

A roundtable was conducted by Al Rylander, exploitation manager, and Ray Murray, recently named assistant manager. Also, Sidney Schaefer, media manager, spoke on the company's forthcoming advertising campaigns, and Robert Ferguson, assistant to Mr. LeSieur, discussed the use of lobby displays, accessories and other promotional aids produced by the home office. All members of the home office exploitation department participated in the session.

U. A. Plans World Sales Meetings

United Artists' first world-wide series of foreign sales meetings will be launched in London May 3 in a seven-day session bringing together more than 150 U.A. executives and representatives from 20 countries in Europe, the Near East and South Africa, Arnold M. Picker, vice-president in charge of foreign distribution, announced this week.

The London meetings, which will be presided over by Mr. Picker, will be followed by international conclaves in Tokyo in July and Rio de Janeiro in September. U.A. distribution chiefs from the Far East, India and Australia are slated to meet in Japan. The Rio convention will assemble key sales personnel from Latin America.

Max E. Youngstein, vice-president, will join Mr. Picker in the British capital for the conferences mapping global distribution and promotion plans for the coming year. Charles Smadja, vice-president in charge of European production, and Louis Lober, general manager of the foreign department, will also participate.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending April 16 were:

Albany: East of Eden (WB); A Man Called Peter (20th-Fox).

Atlanta: The Americano (RKO); Bedevilled (MGM); A Man Called Peter (20th-Fox); Run For Cover (Par.).

Baltimore: Chief Crazy Horse (U-I); Conquest of Space (Par.); East of Eden (W.B.); Jupiter's Darling (MGM); A Man Called Peter (20th-Fox).

Boston: Aida (I.F.E.); East of Eden (W.B.); Tight Spot (Col.).

Buffalo: The Blackboard Jungle (MGM); Doctor in the House (Rep.) 2nd week; East of Eden (W.B.) 2nd week; Run For Cover (Par.).

Cleveland: The Blackboard Jungle (MGM) 3rd week; The Country Girl (Par.) 9th week; A Man Called Peter (20th-Fox); Man Without A Star (U-I); On the Waterfront (Col.).

Columbus: The Americano (RKO); The Glass Slipper (MGM); A Man Called Peter (20th-Fox).

Denver: Conquest of Space (Par.); A Man Called Peter (20th-Fox) 2nd week; Man Without A Star (U-I); Stranger on Horseback (U.A.); To Paris With Love (Continental); Untamed (20th-Fox).

Des Moines: The Country Girl (Par.) 4th week; East of Eden (W.B.); A Man Called Peter (20th-Fox).

Detroit: The Country Girl (Par.) 2nd week; On the Waterfront (Col.); The Purple Plain (U.A.)

Hartford: The Blackboard Jungle (MGM); East of Eden (W.B.); A Man Called Peter (20th-Fox) 2nd week; Romeo and Juliet (U-A) 2nd week; Smoke Signal (U-I); Three for the Show (Col.).

Indianapolis: The Blackboard Jungle (MGM); Davy Crockett, Indian Scout (Reissue) (Realart); A Man Called Peter (20th-Fox) 2nd week.

Jacksonville: East of Eden (W.B.); A Man Called Peter (20th-Fox); Man Without A Star (U-I); Run For Cover (Par.).

Kansas City: The Country Girl (Par.) 3rd week; Hit the Deck (MGM); A Man Called Peter (20th-Fox); Man Without A Star (U-I).

Memphis: East of Eden (W.B.); A Man Called Peter (20th-Fox); The Racers (20th-Fox).

Miami: The Country Girl (Par.); The Glass Slipper (MGM); A Man Called Peter (20th-Fox) 2nd week.

Milwaukee: The Country Girl (Par.) 7th week; A Man Called Peter (20th-Fox).

Minneapolis: On the Waterfront (Col.); A Man Called Peter (20th-Fox).

New Orleans: Camille (Reissue) (MGM) 3rd week; The Glass Slipper (MGM); A Man Called Peter (20th-Fox); Man Without A Star (U-I); 20,000 Leagues Under the Sea (B.V.); Women's Prison (Col.) 2nd week.

Oklahoma City: East of Eden (W.B.); A Man Called Peter (20th-Fox); On the Waterfront (Col.) 3rd week; Untamed (20th-Fox) 3rd week.

Omaha: The Contry Girl (Par.) 3rd week; The Long Gray Line (Col.); A Man Called Peter (20th-Fox).

Philadelphia: The Blackboard Jungle (MGM) 3rd week; The Country Girl (Par.) 10th week; East of Eden (W.B.); A Man Called Peter (20th-Fox).

Pittsburgh: The Country Girl (Par.) 2nd week; Game of Love (Ind.); A Man Called Peter (20th-Fox) 2nd week; To Paris With Love (Ind.); Untamed (20th-Fox) 2nd week.

Portland: The Glass Slipper (MGM); A Man Called Peter (20th-Fox).

Providence: The Glass Slipper (MGM); A Man Called Peter (20th-Fox); Man Without A Star (U-I); Three For the Show (Col.).

Toronto: Aida (I.F.E.) 2nd week; The Country Girl (Par.) 3rd week; East of Eden (W.B.); Hit the Deck (MGM) 4th week; A Man Called Peter (20th-Fox) 2nd week.

Vancouver: The Country Girl (Par.) 3rd week; The Glass Slipper (MGM); Untamed (20th-Fox).

Washington: Conquest of Space (Par.); The Country Girl (Par.) 10th week; East of Eden (W.B.); Gate of Hell (Harrison) 7th week; The Glass Slipper (MGM) 2nd week; Hit the Deck (MGM) 2nd week; The Long Gray Line (Col.) 9th week; A Man Called Peter (20th-Fox).

Writers Guild Elects Herbert Chairman

HOLLYWOOD: In a three-day weekend meeting here this week, F. Hugh Herbert, was elected national chairman of the Writers Guild of America. The first to hold office, his term is for two years. Among the decisions reached by the eastern and western delegates were: that east and west writers formulate a plan to "eliminate malpractices in the agency field"; that procedures governing market lists, credit listings, unfair lists, be put on a national basis immediately, and that closer liaison with Washington on copyright matter be instituted.

Fitzgibbons Says:

Films Now Topping All Competition

TORONTO: Despite the advent of radio and more recently television, the motion picture theatre has proven that the Canadian people and people throughout the world will respond to the appeal of high quality film entertainment, it was stated by J. J. Fitzgibbons, president and managing director of Famous Players Canadian Corp., in his annual report to shareholders. He said the changes that have taken place in the 35 years since the company was formed have resulted in a more exciting and profitable business.

The circuit's net profit for the year ended January 1, 1955 was $3,384,825 as compared to $3,611,005 the previous year. The total taxes which the company and its associates paid to the Federal, provincial and municipal Goverments in 1954 were $10,770,000, of which $5,587,000 was for amusement taxes. Mr. Fitzgibbons said this tax is a direct tax on the theatre and must be included in the existing admission price and remitted by even those theatres that are losing money.

He added that his circuit, in association with other theatre interests in Canada, is continuing to make representations on this tax to the various provincial and municipal Governments concerned and, as a result of such representations to the Government of Ontario, the amusement tax in that province was reduced approximately 20 per cent on April 1, 1955.

Mr. Fitzgibbons' report pointed out that Famous Players was in a very strong financial position. At the year end, net current assets, which include $7,857,000 in cash, securities and call loans, amounted to $8,712,836. He said the decrease in net current assets during the year of approximately $1,039,000 is represented by loans to and investments made in the associated companies formed to operate the television stations in Quebec City and Kitchener, Ontario, and by "our investment in the Chromatic Color Television Tube."

He remarked that television has proven to be an effective means of exploiting motion pictures and a medium for developing new stars and stories for productions. Such films as "Dragnet" and "The Long Long Trailer" demonstrated this, he said, and the featuring of "20,000 Leagues Under the Sea" on the "Disneyland" television program is currently resulting in strong box-office returns at his theatres.

New Canadian Theatres

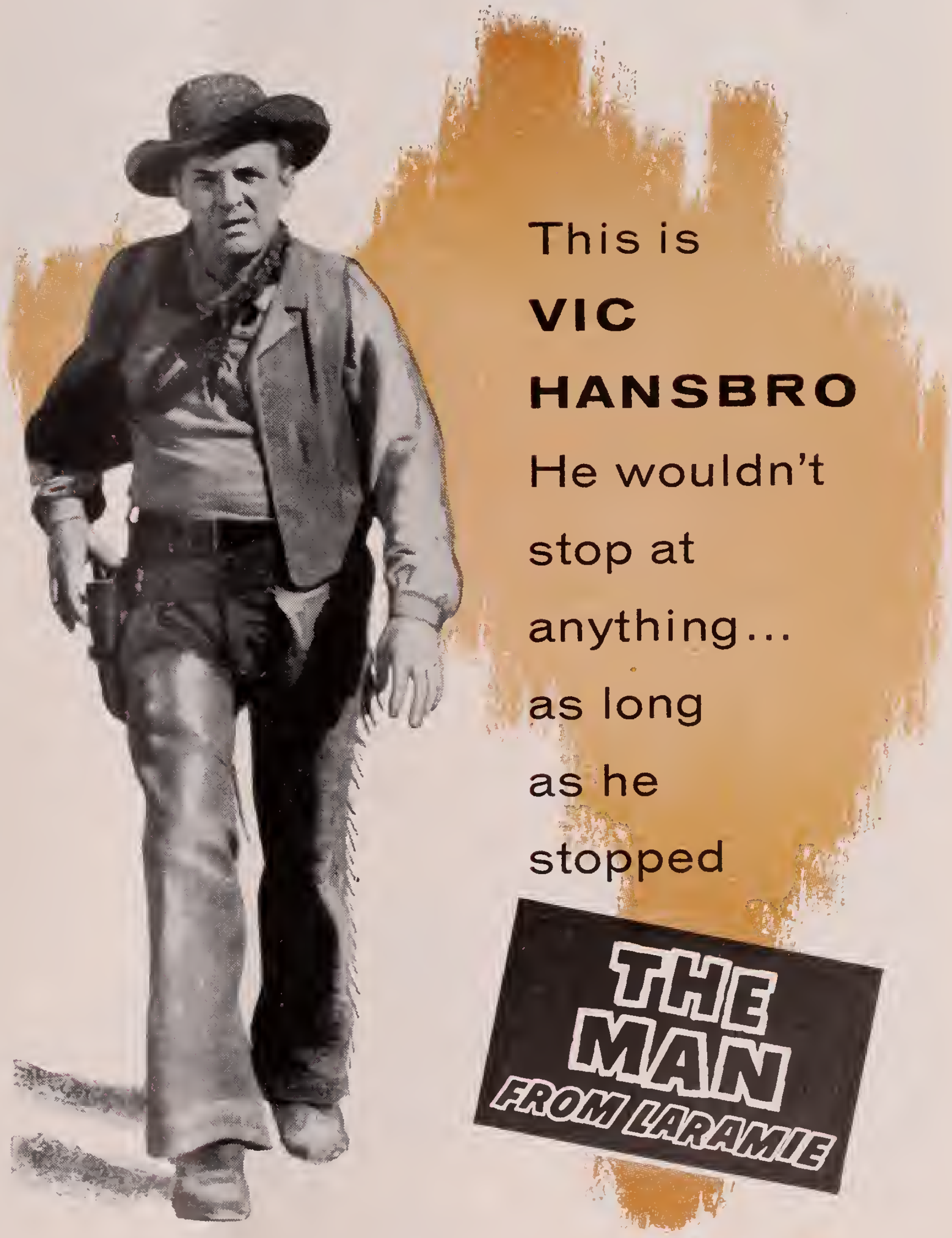
Famous Players Canadian Corp. is building a new theatre at Murdochville, Quebec, and are completing drive-ins at Port Alberni, B.C., Dartmouth and Amherst, Nova Scotia.

Variety of Buffalo Honors Dave Miller, Distributor

Dave Miller, more than 35 years in the distributing end of this business, 25 years in Buffalo, was tendered a testimonial dinner Monday night by the city's Variety Club, Tent 7. Mr. Miller, who recently retired as Universal's local manager, was the tent's first chief barker. Billy Keaton also a past chief barker, and a local radio personality, was master of ceremonies, and among the speakers were Jay Emanuel, Pete Dana, and Charles Feldman. Mr. Miller received a watch from former Universal associates, and $1,000 from dinner guests. Chairman of the dinner was William D. Dipson; vice-chairman, Myron Gross. On the dinner committee were George MacKenna, Arthur Krolick, Murray Whiteman, Edmund DeBerry, and Albert F. Ryde. Mr. Miller was at one time chief barker also of the Cleveland Variety Club.

New Production Project Started in Toronto

TORONTO: Arthur Gottlieb and Davis Coplan, president and managing director, respectively, of the new Canadian Film Industries, Ltd., have launched a studio project at an estimated cost of $2,000,000 near Toronto to produce feature films, it was announced recently.



ARTHUR KENNEDY as VIC HANSBRO

CINEMASCOPE

James Stewart in "The Man From Laramie" co-starring Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol and Aline MacMahon with Wallace Ford • Screen Play by Philip Yordan and Frank Burt based upon the Saturday Evening Post story by Thomas T. Flynn • Directed by Anthony Mann • A Columbia Picture • A William Goetz Production in CinemaScope
Color by Technicolor

DuMont Combines TV, Film Cameras

THE CONTROL ROOM using Du Mont's new Electronicam TV Film System. Extreme lower left of the units, the video monitor which takes the output of any one of the pickup units whose results are being viewed by James L. Caddigan, second from right, and associates. Mr. Caddigan is Du Mont Television director of programming and production.

by FLOYD E. STONE

DuMont Laboratories feels it has the answer to many problems of the film-in-television in its trade-marked system, "Electronicam." And now, after tentative approaches, it is going full-tilt after the television and film industries.

Essentially a combination of the television and the film cameras, allowing constant viewing by electronics, it allows filming of the actual television program, with technical and esthetic advantages. As DuMont people have analyzed and now are exploiting it, it has many uses.

For one thing, the possibility of photographing the actual television program allows high-definition films equivalent to those made in motion picture studios.

For another, the use of so-called television techniques for the making of a film turns the work of days into minutes. Rushes are merely confirmation: the control panel, monitoring cameras at different vantage points and with different focal length lenses, allows the director to choose one of several scenes solely on the basis of pictorial consideration with on the spot rapidity. The visual image is the delivered image.

On the economic side, the system, the company says, would permit an advertiser to buy a program for "little more than the cost of a live show." The filmed program would, it is averred, have a "live flavor" because it is made by the same techniques. The program would be ready in days rather than weeks, and cost less. There also are the plus factors of better control and hence better continuity (instead of Hollywood's stop-and-start technique); the possibility of building a color film library; the economic argument of more efficient use of facilities through speedy production.

There are two Electronicam units. One, for films, uses the television system as the control and editor. A shutter in the camera reflects the image during the frame "pull-down," into the path of a television image orthicon tube. The other, for the broadcaster, also shares the image, but a major portion of light goes to the film camera. The sharing ratio is determined by film and tube sensitivities and the light intensity.

There are monitoring panels for each pickup unit, and a Video Recorder, which produces on film an editing master. This Recorder has the fades, wipes, and dissolves which are so much a part of film technique.

James L. Caddigan, DuMont Television Network director of programming and production, is credited with the system's development. The company unveiled its product last Thursday in New York, to writers and reporters. It also screened two films, one in color and black and white by way of pursuing its claim of high quality; the other explaining the system's operation. This featured scenes made in six minutes which it is claimed ordinarily would have taken days. The showing was at DuMont's Telecentre, 207 East 67th Street, New York.

Dr. Allen B. DuMont, president of the DuMont Laboratories, stated at the showing:

"An examination of the operating costs of stations and networks alike will reveal as the greatest single expenditure—the cost of programs. Television has a prodigious appetite. And the most expensive program is the 'live' program.

"If the desired effect is not achieved at the time of the airing of the live show, the required expenditure is lost forever The solution to this dilemma lies in a low cost, high quality method of reproduction capable of use at the network or station level. . . . We have effected an economically and esthetically sound marriage of television and motion pictures."

Meanwhile, in Hollywood Tuesday, Philip Rivero and Arthur S. Lyons demonstrated "Camera Vision," which uses electronic and photographic cameras side-by-side to yield a motion picture, live telecast and kinescope simultaneously.

DU MONT SEES BIG WIRE COST CUT

Du Mont's Electronicam "wedding" of the film and television cameras will not merely eliminate kinescopes and allow a number of startling economies—it also will allow the Du Mont Network to get out from under its costly use of microwave and coaxial cable facilities, Ted Bergmann, its managing director, said last week. The company lost $5,000,000 last year. Mr. Bergmann said Du Mont has cancelled all contract cables except Washington-New York. Only for a short while will it use cable for existing commercial programs. Later, only news, sport, and special events which must be seen "live" will be cabled.

Name Sponsors for Variety Dinner Honoring Dick Walsh

Sponsors for the annual New York Variety Tent (35) Heart Award dinner honoring Richard F. Walsh have been named. Mr. Walsh is the president of the International Alliance of Theatrical Stage Employees. Sponsors are Charles A. Alicoate, Herbert Aller, Walter Branson, Alfred E. Daff, Steve Edwards, S. Charles Einfeld, Charles J. Feldman, Emanuel Frisch, Maurice R. Goldstein, Albert G. Gorson, Saul Jeffee, Harry M. Kalmine, Paul N. Lazarus, Jr., Jack H. Levin, Mrs. Charles E. Lewis, Al Lichtman, Sidney B. Lust, Abraham Montague, James A. Mulvey, Louis Nizer, John J. O'Connor, Eugene D. Picker, Martin Quigley, Charles M. Reagan, Samuel Rinzler, J. Robert Rubin, Alfred W. Schwalberg, Gerald Shea, Ben Shlyen, Joseph Spray, Morton Sunshine, S. J. Switow, Douglas T. Yates.

Carlin to Mel Gold

Dennis D. Carlin was appointed executive producer of the industrial and dramatic film division of Mel Gold Productions, Inc. He had been associated with Republic Pictures for 20 years. Among his first assignments will be a television film series based on the findings of Dr. Paul Ilton, archeologist.

SMPTE TOLD:

FILM STANDARD NOT DESIRABLE

John G. Frayne, President, Tells Engineers of Need For Further Progress

CHICAGO: There can be no single standard for all new types of projection, Dr. John G. Frayne, president of the Society of Motion Picture and Television Engineers, told members at the organization's 77th semiannual convention at the Drake Hotel here this week. He said that several standards, "side-by-side," will not conflict and each wide screen system represents one particular role of one group.

Addressing approximately 800 engineers and technicians at the opening luncheon, he said it was too early to determine how many of the non-interchangeable systems can reach commercial success, but it was not the society's duty to predetermine which would survive, only to make available every technical improvement. He added that introduction of new techniques has been made possible largely by the adoption of additional and parallel standards rather than by the junking of old and tried ones.

Cites Sound Development

"Keeping within the framework of our basic 35mm standards," Mr. Frayne continued, "we have seen the successful application of multi-track magnetic sound combined with anamorphic photography, and the extension of stereophonic sound into the theatre has been accomplished by additions to, rather than replacement of, existing sound systems."

He said that as the technical ferment continues with a possible accelerated pace as competitive processes reach out for public acceptance, there undoubtedly will be a continuation for some time of multiple modes of presentation, with different standards applying to the 400-seat neighborhood theatre, the Radio City Music Hall and the huge drive-ins.

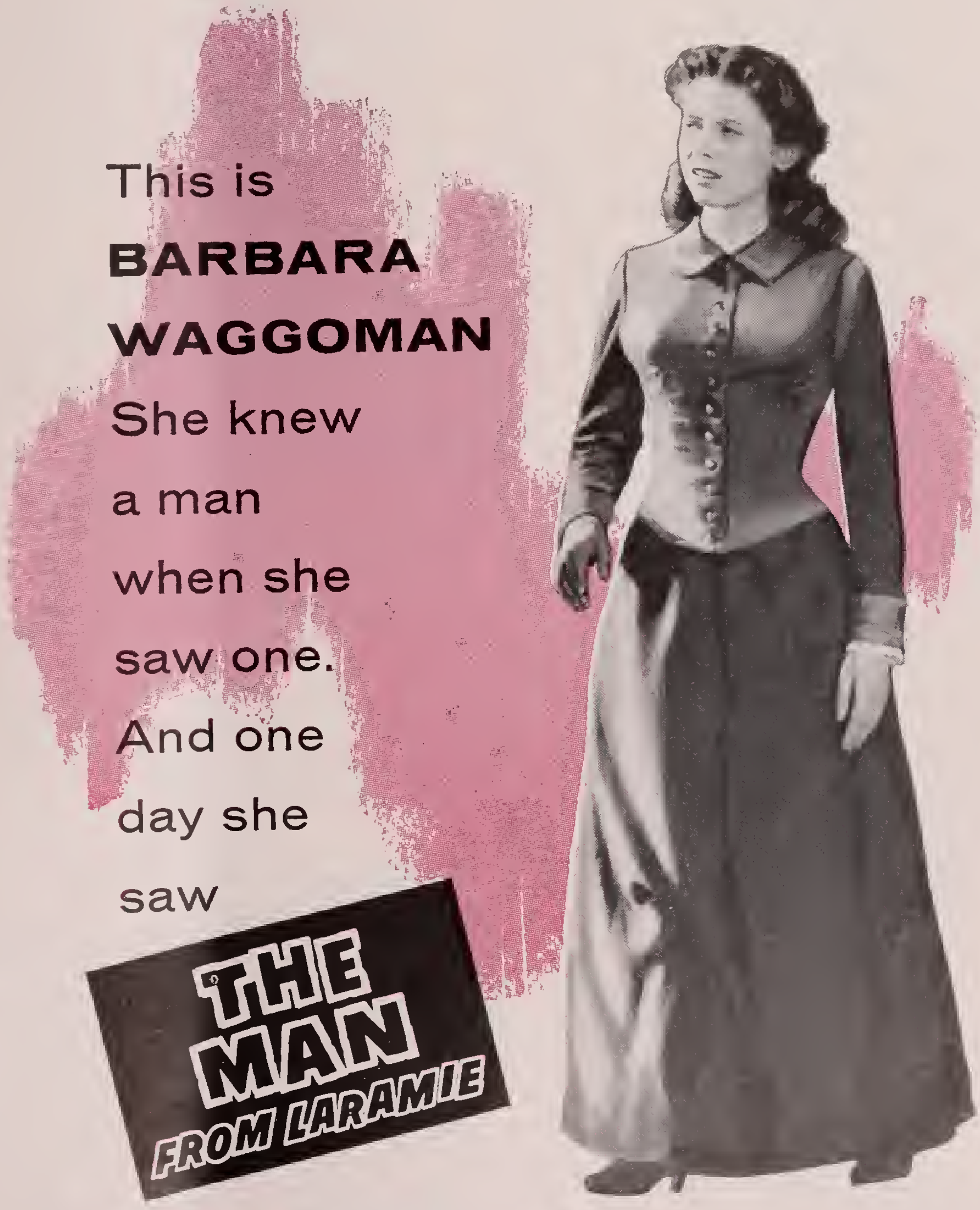
Artists Must Feel Way

He asked the engineers, as well as professional critics, to be patient and allow the creative artists sufficient time to feel their way with each new medium. The public, he said, is the final arbiter in the last analysis and their verdict should not be anticipated too precisely.

Charles H. Percy, president of Bell & Howell, spoke on President Eisenhower's proposed foreign trade program and said that the film industry has a direct stake in the passage of the bill now before Congress. He said it will tend to stimulate importing and exporting and eventually permit freer convertibility of currency, which will benefit film companies with blocked funds tied up in foreign country productions.

A total of 14 technical sessions were scheduled for the week-long convention including a symposium on wide screen photography. A joint meeting was held Tuesday of the standards committee of the SMPTE and PH22, the American Standards Association committee on motion pictures. Its purpose was to work out the position of the U.S. delegation to the second meeting of the International Standardization Organization's technical committee on cinematography, to be held in Stockholm, June 11-16.

An exhibit of the latest film and television equipment was held concurrent with the convention. Seventeen manufacturers and distributors were represented at that exhibition.



CINEMASCOPE

CATHY O'DONNELL as BARBARA WAGGOMAN

James Stewart in "The Man From Laramie" co-starring Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol and Aline MacMahon with Wallace Ford • Screen Play by Philip Yordan and Frank Burt based upon the Saturday Evening Post story by Thomas T. Flynn • Directed by Anthony Mann • A Columbia Picture • A William Goetz Production in CinemaScope
Color by Technicolor

Fox to Have 16 Features For Summer

A revised schedule of 16 major, top-budgeted productions to be released domestically between April and September was announced this week by 20th Century-Fox. Of the total, 13 are in CinemaScope and color, and three are in standard dimension, one of which is also in color.

The releases in April are the CinemaScope-color productions of "A Man Called Peter" and "Violent Saturday," plus the standard feature, "Angela," produced by Steven Pallos in Rome with a cast headed by Mara Lane. Heading the May list is "That Lady," in CinemaScope and print by Technicolor, starring Olivia deHavilland and Gilbert Roland. Also for May is the standard "The Adventures of Sadie," in Eastman color, starring Joan Collins and George Cole. The third May release is the CinemaScope-color "Daddy Long Legs," a musical starring Fred Astaire, Leslie Caron and Terry Moore.

June releases are two CinemaScope-color productions: "Soldier of Fortune," starring Clark Gable and Susan Hayward, and "The Magnificent Matador," starring Maureen O'Hara and Anthony Quinn. July releases include two in CinemaScope and color: "House of Bamboo," starring Robert Stack and Shirley Yamaguchi, and "How to Be Very, Very Popular," starring Betty Grable and Sheree North; and the standard production, "A Life in Balance," starring Ricardo Montalban. Also for release in July is the first CinemaScope-color featurette, "The Living Swamp."

August releases are "Sir Walter Raleigh" in CinemaScope-color, starring Bette Davis, Richard Todd and Joan Collins, and "Left Hand of God," in CinemaScope-color, starring Humphrey Bogart and Gene Tierney. September releases are "A Many Splendored Thing" in CinemaScope-color, starring William Holden, Jennifer Jones and Gloria Grahame, and "The Tall Men" in CinemaScope-color, starring Clark Gable, Jane Russell and Guy Madison.

People in The News

Wolfe Cohen, president of Warner Brothers International, Wednesday was signed to a new five-year contract. He's been with the company 30 years, since 1948 as supervisor of foreign operations.

Roy Brickner was appointed head of Warner Bros. Studios trailer department, succeeding Art Silver, who was named to head the "Behind the Scenes" division of the new Warner-ABC-TV show, "Warner Bros. Presents." Mr. Brickner had been his assistant for several years.

Clark Ramsay, executive assistant to David A. Lipton, Universal Pictures vice-president; Bob Rains, studio television and radio promotional contact, and Robert Faber, production supervisor of Universal's trailers, arrived in New York this week for a series of meetings with the company's advertising, publicity and promotion executives.

Murray Silverstone, president of 20th Century-Fox International Corp., returned to the U. S. this week following a three-month tour of Central and South America surveying local film industry conditions and the progress of CinemaScope in those areas. He was accompanied by Edward D. Cohen, Latin-American supervisor for the company.

Harry R. Moore, manager of the Paramount theatre, Cedar Rapids, Ia., has been made an honorary "Colonel" by the governor of Kentucky. Mr. Moore is a native of that state.

Charles B. Moss, executive director of B. S. Moss Theatres and the Criterion theatre, New York, left this week for a tour of film production centers in Europe to view recently completed product.

Bernard Silverman, manager of the Branford theatre, Newark, N. J., was appointed district manager of the Essex County theatres of the Stanley Warner chain in New Jersey. It was also announced that John Stanek of the Fabian theatre, Hoboken, N. J., will manage the Branford and Frederick DeAngelis of the Sanford, Irvington, N. J., will manage the Fabian.

Michael Myerberg, producer of "Hansel and Gretel," received an award for the "best children's picture of 1954" this week from the Daughters of the American Revolution at the organization's annual meeting in Washington.

Schedule 9 From U. A.

United Artists will release nine features during May and June, William J. Heineman, vice-president in charge of distribution, announced this week.

They are: "The Tiger and The Flame," adventure drama filmed in India in color by Technicolor; "Kiss Me Deadly," Mickey Spillane novel, starring Ralph Meeker; "Robbers' Roost," in color by DeLuxe and starring George Montgomery; "Top of The World," adventure film starring Dale Robertson and Frank Lovejoy; "The Big Bluff," a thriller starring John Bromfield and Martha Vickers.

Also, "The Sea Shall Not Have Them," a sea story starring Michael Redgrave and Dirk Bogarde; "Albert, R.N.," an escape story starring Anthony Steel and Jack Warner; "Summertime," in color by Technicolor and starring Katherine Hepburn and Rossano Brazzi, and "Othello," Orson Welles' screen adaptation of the Shakespeare drama in which he stars.

Columbia Sets Four Films For Release in May

Columbia Pictures announced this week four pictures for release in May. They are "The End of the Affair," a love story starring Deborah Kerr and Van Johnson, directed by Edward Dmytryk and produced in England by David Lewis; "Tight Spot," a crime drama starring Ginger Rogers and Edward G. Robinson; "Cell 2455, Death Row," another crime drama, starring William Campbell, and "Seminole Uprising," a western in color by Technicolor, starring George Montgomery and Karin Booth.

Allied Artists' "Fortress"

Paul Short's feature documentary featuring evangelist Billy Graham, "The Mighty Fortress," is being distributed by Allied Artists, it has been announced.

Will Rogers Drive Set

Ernest Emerling, Loew's Theatres advertising-publicity director, has been appointed publicity chairman for the special one-day audience collection campaign for the benefit of the Will Rogers Memorial Hospital. The campaign is scheduled for the week of August 15, on a date to be selected by the participating theatres, but with the collection to be done on opening day of the new program for that week.

Ted Schlanger, Stanley Warner Philadelphia zone manager, was appointed to serve on the national exhibitors committee and is chairman of the Philadelphia exchange area. He has expressed hope that all theatres will cooperate.

The major exhibitor organizations and leading circuits have already pledged their support and a memorandum or letter sent to S. H. Fabian, national chairman of the special committee, c/o Will Rogers Memorial Hospital, 1501 Broadway, New York, will enlist any theatre in the campaign.

Although the hospital has received strong support from the industry in its annual Christmas Salute Campaigns which continue to improve each year, its requirements and obligations are increasing so rapidly that this one-day audience collection was instituted.

BRITISH BUDGET OMITS TAX CUT

Exhibitors Disappointed at Defeat in Fight for Further Reduction

by PETER BURNUP

LONDON: The so-called "day of decision," Tuesday, came and went this week without particular effect. On Tuesday the Chancellor of the Exchequer R. A. Butler opened his budget to the House of Commons, revealing no new relief in entertainment tax for the film industry.

Mr. Butler's long-awaited budget message dealt only with essential financial business, including the adjustment of income tax and purchase tax before the pending general election. In other words, the film industry can hope for no new relief until these "essential" financial items have been taken care of—that is, until after the forthcoming elections.

The industry as a whole had submitted to the Treasury a case for remission to the order of £6 million in the tax. A year ago, the Chancellor granted the industry a remission of £3½ million. Hopes were high in all branches of the business that similar largesse would come its way this year.

▽

The Board of Trade Journal, released Wednesday, reports that admissions in the fourth quarter of 1954 totalled 291,000,000, a decline of 4.8 per cent below the corresponding quarter in 1953. The Journal admits, however, that the comparison is largely invalidated by the fact that the 1954 quarter totals exclude the admissions during the Christmas holidays which invariably produce immense box office grosses. Year-by-year statistics show total admissions for 1954 to be approximately 1,275,000,000, against 1,284,000,000 for 1953, a decline of only 0.7 per cent.

Moreover, the Journal reported, 1954 gross box office takings were approximately £110,000,000, against £109,000,000 in 1953, with even greater proportionate increases in net takings, film hire payments, and exhibition's ultimate share due to the last budget's reduction in entertainment tax.

Analysing regional takings for the first time, the Journal reports that box office declines were more substantial in northern and other remote areas than in London and the south generally. "This," commented the Journal, "confirms the recent trend toward stabilization of admissions in the latter regions which were deriving first benefits from new screen techniques and where competition from television appears no longer effective."

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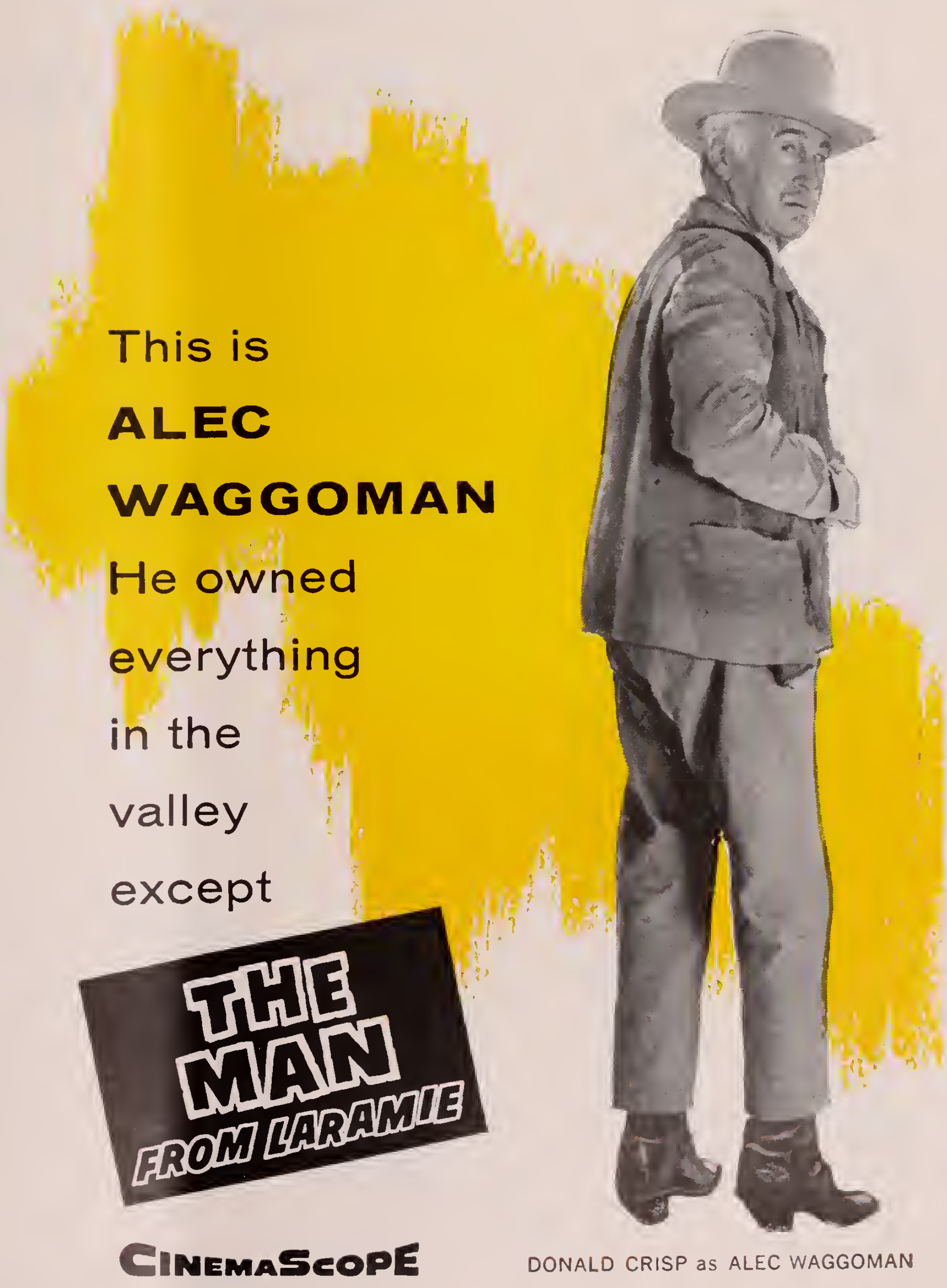
Coincidental with the New York announcement that 20th-Fox will withhold the CinemaScope license from films made in black-and-white, it became known here that an anamorphic lens developed in France by Cine Panoramique has been put into use by Arthur Dent on a production in Beaconsfield Studio for his Adelphi concern. The picture is being made in black-and-white.

The lens produces a picture in the ratio of 2.55 to 1 and it is claimed that the result on the screen is indistinguishable from CinemaScope. It is understood that experiments with the lens are being carried out by the Rank Organisation technicians at Pinewood Studio.

RKO Signs for Six Films From Edmund Grainger

HOLLYWOOD: RKO Radio Pictures, Inc., and Edmund Grainger Productions, Inc., have signed contracts for RKO to distribute a total of six Edmund Grainger productions during the next two and one-half years. An original contract called for only two films. All of Mr. Grainger's films will be in color and Superscope, with all-star casts.



DONALD CRISP as ALEC WAGGOMAN

James Stewart in "The Man From Laramie" co-starring Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol and Aline MacMahon with Wallace Ford • Screen Play by Philip Yordan and Frank Burt based upon the Saturday Evening Post story by Thomas T. Flynn • Directed by Anthony Mann • A Columbia Picture • A William Goetz Production in CinemaScope
Color by Technicolor

Fox Builds New Theatre In Tel Aviv

Construction of the first American-built motion picture theatre in Israel, one especially designed for CinemaScope films, will begin in Tel Aviv in July by 20th Century-Fox, according to the company. The theatre, part of the company's international theatre building program, will be a modern, 2000-seat house, equipped with four-track high fidelity stereophonic sound. The company also plans to build another such theatre in Haifa within two years.

It was also announced that 20th-Fox is bringing CinemaScope to every principal city in southern and eastern Africa. Four theatres, designed for the medium, have been completed or are in the planning stage. One opened in Germiston, March 17, while another in Port Elizabeth is almost ready to start operating. The theatre in Durban is expected to be completed in six months and one in Johannesburg is in the planning stage.

RKO Sets 18 for '55

RKO Radio Pictures will have completed, and either released or ready for distribution between now and November 1, a total of 18 major films, it was announced last week by James R. Grainger, president. Each production is in color and in SuperScope, CinemaScope or another wide screen process.

The films, some RKO productions and some independently produced for RKO distribution, represent a production investment of approximately $25,000,000 according to the announcement. Mr. Grainger said that these films are "money-in-the-bank product" and that "we are confident the exhibitors will agree with us that our product is of top showmanship calibre with general appeal for the whole family."

The pictures include: "Underwater!" starring Jane Russell; "Quest for the Lost City"; "Escape to Burma," Barbara Stanwyck and Robert Ryan; "Rage at Dawn," Randolph Scott; "Son of Sinbad," Dale Robertson; "Naked Sea," documentary; "Pearl of the South Pacific," Virginia Mayo and Dennis Morgan.

"The Conqueror," John Wayne and Susan Hayward; "The Boy and the Bull"; "Flight from Bengazi" Richard Conte; "The Treasure of Pancho Villa" Rory Calhoun and Shelley Winters; "Texas Lady," Claudette Colbert; "Glory," David Butler production; "Tennessee's Partner," Ronald Reagan and John Payne.

"Love's Lovely Counterfeit," Barbara Stanwyck; "High Destiny," Sam Wiesenthal and Gene Tevlin producing; "Great Day in the Morning," Edmund Grainger production, and "Jet Pilot," John Wayne and Janet Leigh.

350 Showmen Turn Out for MGM Buffalo Workshop

BUFFALO: Some 350 showmen were on hand here at the Statler Hotel last week for the MGM Ticket Selling Workshop, co-hosted by Jack Mundstuk, manager of the Buffalo MGM branch, and Garfield Cass, manager of the Toronto exchange. Panelists for the workshop were James R. Nairn, of Famous Players Canadian Corp.; James Partlow, Orlando, Fla.; Bob and Melba Walker, Fruita, Colo.; Ivan D. Anderson, North Wilksboro, N. C., and A. J. Kalberer, Washington, Ind. A special guest at the workshop was George Murphy, the MGM ambassador of good will.

Rhoden to Head COMPO Poll Unit

Elmer Rhoden, president of National Theatres, has accepted the post of national chairman of the nationwide COMPO audience poll to be conducted from Thanksgiving Day to December 7. The public will be polled on the year's best picture, best performances and most promising young players.

Mr. Rhoden said that the heads of the leading national circuits have assured him their theatres will participate in the voting and that he will prepare a campaign this summer to enlist the participation of as many theatres as possible. He felt that if the poll is properly conducted, it will increase interest in motion pictures "among millions of people."

He said that as a guide to the future, it should be helpful to producers in planning productions. It also "will bring into focus the superior qualities of a number of pictures. . . . and will increase their boxoffice value and make it possible to re-release them during the pre-Christmas period when few if any new pictures are usually available."

He added that this poll will not interfere with the Academy Awards, which take place more than three months later. "We wish to preserve the full value of the Academy Awards," Mr. Rhoden said, "as they have established themselves as one of the industry's great public relations activities."

He indicated that announcement would be made soon of various committees to assist him in handling different phases of the vote campaign. Arrangements also will be made for a series of regional exhibitor meetings at which the project's details will be explained and participation of theatres enlisted.

Reopens House in Albuquerque

All States Theatres Circuit has re-opened its newly remodeled Esquire theatre, Albuquerque. The house, formerly known as the Isleta, was done over at a cost of $25,000. It is equipped for all new techniques and seats 800 patrons.

Try "Adults Only" in Memphis

This week's censorship news was highlighted by the booking of "Blackboard Jungle" at Loew's State in Memphis, whose censor board, headed by Lloyd T. Binford, had banned the film. It is to be shown "for adults only" and Mayor Frank Tobey said it was up to the board if other pictures can be presented the same way.

Mr. Binford said the board has no power, under the present law, to approve pictures for adults only and that he would like to see the City Commission change the ordinance to that effect, as it would reduce the number of films banned by about 50 per cent.

The censor head said he had no objection to letting "Jungle" be shown for adults only, but it has no such authority. However, it was not made clear just who said it was all right, but apparently neither the mayor or Mr. Binford are objecting.

Meanwhile, an editorial in the Marion, Ohio, *Star* last week voiced an objection to censorship in general. It commented on the repeal of censorship in Kansas and that Ohio is still in "the censorship dilemma." It said that "Since the vast majority of exhibitors want the best pictures the movie industry can produce under its own voluntary code, there is no further need for public censorship."

It added that the "fly-by-night exhibitors who always will be tempted to turn sour . . . can be dealt with by regular police authority. Ohio should join the vast majority of states that have thrown out movie censorship."

Albany Diocese Moves To Boycott Theatres

ALBANY: The local Legion of Decency unit and *The Evangelist,* Catholic diocesan weekly, have recently moved against three Albany theatres playing films condemned by the Legion.

The Evangelist in a page one editorial last Sunday called for a boycott by Catholics of the Grand theatre because the management "adamantly refused to withdraw" the Italian release, "Three Forbidden Stories."

The Legion of Decency local director protested the recent showing of "Intimate Relations" at the Delaware theatre, the first copy for which was rejected by the *Times-Union.* The film was withdrawn after five days, and "Camille" was substituted.

Last month the diocesan paper urged Catholics to withhold patronage from the Ritz theatre when it screened "They Were So Young." The release was pulled, as a result of this and other protests.

The Most Rev. William A. Scully, chairman of the Bishop's National Committee on Motion Pictures, is Bishop of the Albany diocese.

The National Spotlight

ALBANY

The reopening of the Lincoln in Utica, a city where grosses have been down for three years, surprised observers. Harry Savett, buyer and booker for Port in Port Leyden, relighted the subsequent-run theatre which had been dark since 1952. The Utica, one of three Stanley Warner houses, is still closed. The New in Hoosick Falls, closed for three weeks to refurbish, will henceforth be bought and booked by Upstate Theatres, Inc., of Albany. George Bodenheim, of Poughkeepsie, now controls the theatre. . . . Columbia demonstrated its faith in the future of Albany as an exchange center by contracting for installation of a new ceiling and booking compartments in leased premises on Film Row. The company added a new floor and air conditioning two years ago. . . . The Variety Club will have to borrow no money for its $12,250 budget, and vacations for 554 boys, at Camp Thacher this summer, chief barker George H. Schenck announced.

ATLANTA

Dick Treccase has taken over the managership of the Wometco Sunset theatre, in South Miami, Fla. . . . Homestead, Fla., will soon have two new drive-in theatres built by the Hoover Enterprises. One will be at the extreme south end of the county, the other one at the north end. . . . R. C. Cobb, owner of the Fayette theatre, Fayetta, Ala., has opened his Double Spring drive-in with Floyd Garrison, formerly of Haleyville, Ala., as manager. . . . Mrs. Ralph Murphy, owner of the Park theatre, Sevierville, Tenn., has installed CinemaScope. . . . Adults and kiddies were admitted free as the Auburn Opelika drive-in theatre was opened for the season. . . . Martin Theatres, Columbus, Ga., plans to reopen the Rialto theatre there following an extensive remodeling program. CinemaScope is included in the project. This will give that city three first run theatres.

BALTIMORE

Leon Back, Rome Theatres executive, attended the toll TV debate in Washington last week and has left for a California business trip. . . . The Theatrical Stage Employee's Union, Local 19, suffered loss of its business manager George M. Weisman, who died suddenly when stricken while shopping in a downtown dept. store. He is survived by his widow, Mrs. Mabel Weisman. Weisman was connected with the Stanley stage crew at the time of his death. . . . H. Paul Rome, president, Rome Theatres, was married to Frances Grovner, Washington. The couple spent a short honeymoon in New York. . . . George S. List, identified years ago with local vaudeville circuits, is doorman at the Playhouse. Recently he marked his 72nd birthday. . . . Baltimore's newest radio station, WEEB, partly owned by Leon Back, vice-president, Rome Theatres, made its bow. . . . Richard Dizon, Town manager, spent the weekend in New York.

BOSTON

Plans for installing horizontal VistaVision in the Metropolitan, 4000-seater flagship of the New England Theatres circuit, subsidiary of United Paramount, were dropped after projectors had already been shipped to Boston. Circuit officials made the decision after costs of enlarging the booth were found to be too high. . . . Bill Hellums, Austin, Texas, manager for Interstate Theatres, is a patient in Peter Bent Brigham Hospital, Boston. . . . Louis Josephs, Bay State Film Company salesman, and his wife, are both patients in Haines Memorial Hospital. . . .

(*Continued on following page*)

This is
DAVE
WAGGOMAN
No one ever
crossed
him...
till he
crossed the
path of
THE MAN FROM LARAMIE

CINEMASCOPE

ALEX NICOL as DAVE WAGGOMAN

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Color by Technicolor

(Continued from preceding page)

Paul Levi, American Theatres publicist, is back from a brief Florida vacation. . . . Burt Coughlan, owner of the two Maynard theatres, and his wife, are sending their 10-year-old daughter Linda to the MacJannet Summer Camp in Switzerland on June 13. They will follow later for a tour of several countries, looking for art film ideas, and visiting the camp briefly. . . . Larry Laskey, E. M. Loew partner, is taking a complete rest at his Newton home, after treatment in Beth Israel Hospital.

BUFFALO

William Brett has been named president and general manager of Skyway Drive-In Theatres, Inc., operating the Niagara drive-in on the Niagara Falls boulevard and the Skyway airer on the Lake Shore road at The Circle. Brett for many years, was house manager at Shea's Buffalo. He also operates the Commodore theatre, a community house on Genesee Street. . . . Leon Serin, recently named city manager for UPT in Philadelphia where he supervises the operation of the Nixon, Roosevelt and Tower, was in Buffalo last weekend to complete arrangements for the moving of his family and furniture to Upper Darby, Pa. . . . Nat Marcus, manager of the Buffalo WB exchange is a grandfather. His daughter the other day gave birth to a bouncing nine-pound boy, named Lee Moss Kutner. Marcus' son, 2nd Lieut. William C. Marcus is home on furlough prior to reporting the end of April to Fort Bliss, El Paso. . . . Buck Ironfield is now covering the Rochester and Syracuse districts for Columbia Pictures. He formerly was office manager for 20th-Fox in Albany. . . . Sal DiGennaro of New York city has succeeded Dave Leff as I.F.E. representative here. He also will cover the Pittsburgh district.

CHICAGO

M. D. Howe succeeds Ed Wappler, who resigned, as house manager at Eitel's Palace. Mr. Howe came here from New York, where he was connected with legitimate theatre work. . . . Phil Sears was appointed to handle publicity for the Sunset and Double drive-in theatres. . . . B&K's Uptown theatre presented a closed circuit telecast program on the Salk polio vaccine. Doctors only were invited to the event. . . . Paramount Film Distributing Corp. property here has been completely renovated. This included new fluorescent lighting system, new carpeting throughout and a larger screen in the screening room. . . . N. S. Barger, owner of the State theatre in Roseland, is spending a couple of months in Europe. . . . Phil Fisher, head of the Hollywood Amusement Company, has livened up his 19-year-old Hollywood game, and as a result it has gone into 168 drive-ins and theatres during the past six months. His "76" franchise soft drink beverage is now being bottled in 160 Coca Cola plants throughout the country.

CLEVELAND

While downtown business is very good, subsequent run theatre owners report a shocking drop in attendance, the exception being Republic's "Doctor in the House" which is playing to full houses for a second week simultaneously at the Fairmount and Detroit theatres on a first run, pre-release engagement. . . . Joe Leavitt, projectionist and charter member of Local 160 IATSE, is a patient at Highland View Hospital, Warrenville Heights, O. . . . Helen Rose, who two years ago resigned as secretary to 20th-Fox branch manager I. J. Schmertz, has returned to Cleveland to succeed Evelyn Friedl at Community Circuit. Miss Friedl is currently taking an extended vacation in Florida. . . . Howard Pearl, United Artists exploiteer, is working nights as an "extra" at the Metropolitan Opera performances. . . . Sam Hart, U-I exploiteer, has returned to home base in New York, after working a five week stretch on "Revenge of the Creature" and "Cult of the Cobra" in the Akron-Canton-Youngstown-Toledo area.

COLUMBUS

Linden Air drive-in has installed a 110-foot CinemaScope screen, one of the largest outdoor installations in Ohio. . . . "The Country Girl" will be one of the eight stage presentations of the Stadium theatre, arena-style project of the Ohio State University Speech Department this summer. . . ."The Story of Dean Hess," factual account of a Marietta, Ohio minister who became one of America's great war heroes, has been purchased by Universal-International. The picture will be produced by Ross Hunter. A graduate of Ohio State University, Hess was a chaplain during World War II but left that post to become a fighter pilot. . . . Norman Nadel, Columbus *Citizen* theatre editor, last week addressed the Chicago Drama League. . . . Manager Robert Sokol of Loew's Broad held "A Man Called Peter" for a second week following one of the biggest Easter weeks for the Broad in years.

DENVER

Phil Conway, Buena Vista publicity man, headed for Dallas, New Orleans and Miami, to publicize "Lady and the Tramp" and "Davy Crockett." Marvin Goldfarb, BV district supervisor, headed for Kansas City. . . . Bill Hobson headed for Albuquerque, N. M., on a sales trip, ran into snowstorm and dust storm, each of which delayed him a day. . . . Radell Hall, University of Denver student, is secretary half days at Batter Booking Service. . . . John Pietrantonio, Lippert Pictures booker, is father to second son, 6½-pound Randy. . . . Rialto Theatres Inc., Casper, Wyo., has bought the Knox drive-in, Wheatland, Wyo., from Ted Knox. Rialto also owns the Ramona in Wheatland. . . . Gene Gerbase to Albuquerque, N. M., on a sales trip. . . . Richard Klein, Rapid City, S. D., general manager for Black Hills Amusement Co., in for a few days conferring with Fred Brown, booker and buyer. Brown spent several days in the hospital receiving treatment. . . . Hal Fuller, Dimension Pictures owner, to Salt Lake City to visit his exchange there.

DES MOINES

Joe Ancher's father passed away last week and Film Rowers offer their sympathy to the Warner office manager and head booker. . . . Ben Marcus, Columbia district chief, was an exchange visitor. He and Byron Shapiro, local manager, were singing a happy duet over the business "On the Waterfront" is still doing in Iowa. . . . Betty Olson, chairman of the new women's division of Variety Club, held the first meeting of her committee chairmen. She announced the following appointees to the board: Edna Rubel, Ivah Levy and Molly Sandler, advisory; Dorothy Namanny, secretary; Thelma Washburn, treasurer; Mrs. Levy, membership chairman; Sarah Gold, reservations and tickets chairman; Iola West, ways and means chairman; Lynn Olson, telephone chairman; Pearl Conley, historian, and Mary Schoch, publicity chairman. First event on the program will be a membership tea party.

DETROIT

Sol Krim's Krim, which went on a single feature policy the first of the year, reports business doing 20% over last year. . . . The Sky drive-in at Adrian, which lost its tower to a windstorm, is having a new one installed in time for the spring opening. . . . Lloyd Turei has been fighting flu, leaving the supervision of the Sterling chain for a short while. . . . The Cub at Bear Lake has reopened for the season. Stanley Dilley operates it. . . . Ray Cloud, Columbia, has been reelected president of the Detroit lodge of the Colosseum of Motion Picture Salesmen. Cliff Perry is vice-president and Walter Corey treasurer. . . . Mrs. Dena Zimmer, mother of Ben Zimmer, died at 62.

HARTFORD

A new Connecticut corporation, B & S Theatres Corp., Salisbury, has filed a certificate of incorporation with the Secretary of State's office. . . . Paul Creal has been named house manager of the Art theatre, Hartford. . . . Robert Duffy has been appointed assistant manager of the Lockwood & Gordon East Windsor (Conn.) drive-in theatre. . . . Harry F. Shaw, New Haven division manager for Loew's Poli-New England Theatres, and Mrs. Shaw return April 25 from a South American cruise. . . . The Stratford (Conn.) Planning and Zoning Board has denied a petition by James B. Sniffen for a waiver of use regulations in a Residence B Zone for a drive-in theatre on South Main St., Stratford. . . . An early June completion date is slated for the Candlelight drive-in theatre, $250,000 project being built by the E. M. Loew's Theatres, at Bridgeport, Conn. The circuit has installed a screen, measuring 103 feet wide and 69 feet high, at the Farmington (Conn.) drive-in. . . . The Manchester Drive-In Theatre Corp. of Hartford, has installed a VistaScope screen at the Manchester drive-in, Bolton Notch, Conn. First tested in the Chicago region, the screen was manufactured by Raytone.

INDIANAPOLIS

Mrs. Bob Jones was elected president of the new Variety Club ladies' auxiliary at the organization meeting Thursday. . . . Claude McKean, WB branch manager, had 13 sub run openings set for "Battle Cry" here Wednesday. . . . The Tamler circuit has closed two neighborhood houses, the Rex and the Oliver. . . . Jake Smiler is installing new cement runways at the National drive-in. . . . Jerry Allen, MGM field representative, had his topcoat stolen from his car while screening "Blackboard Jungle" for Indianapolis Youth Council representatives Wednesday night. . . . The Cantor circuit is offering free pony rides for children before the show on weekend nights at the Lafayette Road drive-in. . . . Johnny Stearns, manager of Keith's, is holding "Davy Crockett, Indian Scout," a third week.

(Continued on opposite page)

JACKSONVILLE

The largest industry turnout here in many months was seen at the WOMPI installation banquet in the Roosevelt Hotel on April 15. Janice Claxton was installed as president by Laura Kenny of Atlanta. . . . Bob Daugherty, general manager of the Floyd circuit came in from Haines City. . . . Other visitors were Billy Wall, Rialto, Orlando, and Bob Skaggs, Matanzas, St. Augustine. . . . Jerry Jernigan was back at the U-I office after a road trip. . . . Frank Benton, Benton Brothers Film Express, attended a transportation conference in New York City. . . . Florida State Theatres home office personnel gave an afternoon birthday party for Tom Gerard, booker for the west coast district. . . . In Miami on business were FST vice-presidents Louis J. Finske and LaMar Sarra. . . . Joe J. Deitch, FST executive, returned from a lengthy field trip. . . . North Florida exhibitors and distributor representatives met in the U-I branch office to plan for the coming Southeastern Movie Festival on May 16 to June 16.

KANSAS CITY

The joint gathering of industry men of the state of Missouri at Lake of the Ozarks May 10-12, will have a short formal program; and ample time for the personal contacts, small group discussions, and outing pleasures, it was announced. . . . The week after Easter showed an upturn in theatre attendance generally, though subsequent runs are on the whole having less attendance proportionately than first runs. . . . The Glen, entering the eighth week of "One Summer of Happiness," adds "Game of Love," also tagged "adult entertainment." . . . The Kimo continues with "The Glass Slipper," and the Vogue with "Doctor in the House." . . . Fourteen drive-ins are now operating within easy driving distance of downtown Kansas City. . . . Charles Van Horn, assistant to Henry Plunkett at the RKO Missouri, in hospital for a check-up, was replaced this week by Ronnie Green, assistant at the RKO Brandeis, Omaha.

LOS ANGELES

Bernie Cobb, RKO salesman, was in the Midway Hospital for surgery. . . . A new theatre known as the Park, Frazier Park, which is a resort town located near Bakersfield, has been opened by W. J. Owens. . . . Rita La Mell, Paramount accounting department, and daughter of Millie and Lou La Mell, owners of the popular M&L Patio on Film Row, has announced her engagement to Mort Richter. . . . Film Row was shocked by the passing of Robert Ableson, Paramount sales manager, who had been confined to Sawtelle Hospital for many months with a serious illness. . . . Mr. and Mrs. Izzy Berman, of the Berman Theatres, celebrated their 25th anniversary with a dinner party at the Brentwood Country Club. . . . Dave Irvine has taken over the Adams theatre here from S. B. Steck. . . . Milt Gross, who manages the Meralta theatre in Culver City, and Joyce Marcus, who was formerly with the Realart office here, were married on March 29th at the Beverly Hills Hotel. Bride is the daughter of Ben Marcus, Paramount mid-west sales executive.

MEMPHIS

Three times average business was done with the first week of the 20th-Fox film, "A Man Called Peter" at Malco theatre, somewhat of a record for recent months. . . . A safety plaque was presented to Film Transit, Inc., of Memphis, by Liberty Mutual Insurance Co., for 458,989 miles per accident last year, or more than four times the minimum for the award. Ralph R. Polk, of the insurance company, came to Memphis from Louisville to make the award at a dinner. It was received for the company by G. L. Brandon, general manager of Film Transit, which delivers and picks up films booked out of Memphis. . . . Mid-South exhibitors booking and buying on Film Row included Mrs. J. C. Noble, Leland; Joe Davis, Ruleville; Jesse Moore, Crenshaw; M. E. Rice, Brownsville; J. U. Burton, Trenton; Orris Collins, Paragould; Louise Mask, Bolivar and William Elias, Osceola.

MIAMI

The E. N. Claughton's daughter, Suzie, made a beautiful bride when she became the wife of Dr. Jerome Matthews on the 15th. Brother Ed (Jr.) gave her hand in marriage because of Mr. Claughton's convalescence from illness, but reception at the Urmey Hotel was crowded and gay. . . . Jack Allen, vice-president and sales manager of WTVJ, will miss secretary Betty Stokes when she takes a 10-day holiday cruise in the Caribbean. . . . Joe Schenck is on vacation in Miami Beach and staying at the home of his brother, Nicholas, who has left for a trip to New York with his wife. . . . Florida State Theatres executives who were down from Jacksonville recently included

(*Continued on following page*)

This is
KATE
CANADAY
In all
the valley,
only she
stood up
for
THE MAN FROM LARAMIE

ALINE MacMAHON as KATE CANADAY

CINEMASCOPE

James Stewart in "The Man From Laramie" co-starring Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol and Aline MacMahon with Wallace Ford • Screen Play by Philip Yordan and Frank Burt based upon the Saturday Evening Post story by Thomas T Flynn • Directed by Anthony Mann • A Columbia Picture • A William Goetz Production in CinemaScope
Color by Technicolor

(Continued from preceding page)

Leon Netter, Lou Finske, Kenneth Barrett and Joe Deitch. . . . Harry Botwick, southeast supervisor for the same circuit, reversed the process and spent several days up at the home office in Jacksonville. . . . Herman Silverman of Wometco's booking dept., is spending his vacation relaxing at home. . . . George B. Storer, president of Storer Broadcasting Co. (WGBS-TV) and Russell E. Lowell, president of Gerico Investment Co. (WITV), have petitioned the F.C.C. to abandon VHF television in the Miami area and make all present and future stations use UHF.

MILWAUKEE

Standard Theatres are busy constructing new large screen towers at their drive-ins in Sheboygan, Racine, Janesville and Beloit. . . . At the recent National Film Carriers convention held in New York, Oliver Trampe was elected to the national board of directors. . . . Mr. Trampe would like to remind Variety members and others interested in attending the national convention of Variety, May 4-5 in Los Angeles, that he is taking reservations for same. . . . L. J. Seidl's Star theatre in Oshkosh closed. . . . George Hansen sold the theatre in Kawaskum to Paul Frazier. . . . The Gam theatre at Gillett reopened Easter after being closed for three months. . . . Jack Lorentz, branch manager of 20th Century-Fox, is vacationing in Florida.

MINNEAPOLIS

Reelfellows Club, organization of film salesmen, will have its annual dancing party April 23 in the Minnesota Terrace of the Nicollet hotel, it was announced by Howard Greenstein, U-I salesman, publicity chairman. There will be a surprise show put on by the film salesmen as entertainment. Expected guests are Glenn Haviland, Seattle, national president; Jack Eckhardt, Chicago, national secretary, and Edgar Schinn, New Orleans, national treasurer. . . . Lowell Thomas was in to help mark the first anniversary of Cinerama in Minneapolis. He made many personal appearances. . . . Ev Seibel, director of advertising and publicity for Minnesota Amusement Co., has been visiting all theatres in the circuit on behalf of MACO's May-June attendance drive. Purpose of the drive is to get people back in the theatres. . . . Stella Lettus, RKO cashier, is vacationing in California and Hawaii.

WANTED

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NEW ORLEANS

Page Baker of Theatres Service assumed the buying and booking for A. J. Broussard's Bruce and Chief indoor theatres and the Trail drive-in; Prat-Aucoin's Colonial drive-in, Thibodaux, La. and George Conrad's Dixie, Thibodaux, La. . . . R. A. Vrazel is the new owner of Lobe theatre, Long Beach, Miss. . . . Stephen Riggs has scheduled May 14 for the reopening of the Beach Walk-In theatre, Fairhope, Ala. . . . The Hub drive-in, Foley, Ala. closed for screen tower repairs which was damaged by high winds and heavy rains. . . . Milton Dureau, president of Masterpiece Pictures Exchange, was in Memphis, Tenn. on business. . . . Henry Glover, manager Allied Artists and family spent the Easter holidays with Mrs. Glover's family in Florida. . . . Joy N. Houck, president Joy's Theatres, and Harold Shambach, office manager, are back from Temple, Texas where they conferred with their Texas theatres managers. . . . Leo Seicshnaydre, Republic's manager, attended the company's meeting in New York.

OKLAHOMA CITY

"A Man Called Peter" now showing at the Criterion theatre, is doing very well, according to Gordon Leonard, house manager. . . . The Rialto theatre, has installed a new wide screen, for the showing of CinemaScope pictures. . . . "Jupiter's Darling" was playing at four suburban theatres in Oklahoma City this week. . . . Leo Montgomery started his 43rd year as projectionist at the Ritz theatre, in Shawnee, Okla., April 13. Most of his life has been spent in the 10-by-15 booth at the Ritz, formerly known as the Cozy. . . . Mr. and Mrs. Morris Lowenstein, accompanied by Mr. and Mrs. Herman Hunt, Cincinnati, will attend the Variety Clubs International at Los Angeles, Calif. May 3-7. About May 16 they plan to go to Hawaii, and expect to return home about June 9. . . . The Broadway comedy "John Loves Mary" will be at the Plaza theatre Oklahoma City April 25-26-27. . . . The Circle drive-in theatre, operated by R. Lewis Barton Theatres, has been closed for remodeling. It will reopen in about two weeks.

OMAHA

The Neu theatre at Stapleton, Neb., has closed down after fire in the business area caused damage to the theatre. It is owned by W. A. Redenbo. . . . Tom Ryan, who has the theatres at Cairo and Wood River, is recuperating at Veterans Hospital in Grand Island after a spinal operation. . . . Ralph Falkenburg, Jr., exhibitor at Lexington, was stricken with the hives. . . . Dick Marvel, St. Paul exhibitor, promoted one of the most succesful civic events of the season for his town, a Kiddies Day Parade and all-day celebration including free movies that drew visitors from a wide area. . . . Joe Weiss, RKO office manager, is heading the City Bowling Tournament with a 717 series. He had games of 187, 214 and 244 with a 72-pin handicap. . . . The Winner, S. D., drive-in has opened with a new 92-foot screen and all new booth equipment. . . . Mike Williams, owner of the Gayety theatre at Arcadia and World War II Air Corps veteran, died at his home after a long illness.

PHILADELPHIA

Recent acts of vandalism at local film houses prompted the move on part of the police in asking the cooperation of theatre managers to double check the premises before locking up each night. Vandalism at the Logan and Sedgwick during the past fortnight resulted from hoodlums hiding under the seats until the theatre was closed for the night. . . . Jack Kelly has rejoined the Walter Reade Theatres after hospitalization and has been assigned to manage the chain's new Absecon drive-in near Atlantic City, N. J., scheduled to open Decoration Day. . . . Joe Piekarski, chief projectionist at the Rialto, Wilmington, Del., became the father of a boy born last week. . . . The Met, the former Metropolitan Opera House, which had been used on various occasions as a motion picture and vaudeville house, has been acquired by a national evangelistic group for its headquarters from Jimmy Toppi for $250,000. . . . Mayors of the four Wildwood, N. J., resort communities have issued a joint statement proclaiming the current four weeks as "Go To The Movie Month." . . . State here is now being serviced by the DeLuxe Theatre Buying and Booking Service.

PITTSBURGH

"The Prodigal" will follow the current "Blackboard Jungle" on the Penn screen, with "Strategic Air Command" also added to that house's schedule. . . . "Daddy Long Legs" has been acquired by the Harris for an early May date. . . . Warners, the *Sun-Telegraph* and the Pittsburgh Playhouse are co-sponsoring a "Star Search" contest in conjunction with "East of Eden." The winner will receive an audition in New York with scout Harry Mayer and a scholarship to the Playhouse School of the Theatre. . . . "Aida" will follow the Squirrel Hill's current tenant "To Paris With Love." . . . "Battle Cry" mopping up in the neighborhoods too, and rated a second week in the Memorial theatre, McKeesport, a rare event in that house. . . . Former Pittsburgher, Burt Mustin, a veteran Hollywood character actor, feted here on a short visit home. He was honored at a luncheon by the local Lions Club as a former president. . . . Ed Fahey of Manchester, N. Y. expected here on May 1 to become the Fulton's new manager.

PORTLAND

Jack O'Bryan, UA branch manager, off on a cruise along the coast for a few days aboard a US Destroyer. Broadway theatre manager Herb Royster was also invited but

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couldn't make it. . . . Hamrick's city manager Marvin Fox is trying to get the Marciano-Cockell fight in at the Roxy theatre on the big TV screen that has been used only for closed circuit stuff to date. This would be his first chance to really use the big installation commercially if a cable is available. . . . Mentalist Jay Clark holds for third week at the stage of the Liberty theatre.

PROVIDENCE

Participating in one of the most colorful and lavish affairs in many years, slightly over 500 persons gathered in the NAS Officers Club at the Quonset Naval Air Station to witness the private screening of Republic's "The Eternal Sea." Guests of Republic Pictures, and Lt. Cmdr. Joe H. Kerrell, U.S.N., the throng was privileged to meet and hear Rear Admiral J. M. Hoskins, whose life story is the theme of "The Eternal Sea." . . . Unseasonably cold weather continues to hold down attendance at most of the surrounding open-air theatres. . . . The end of the Lenten season, which for the most part, was far from being the let-down that most exhibitors feared, was anticipated with excellent film fare. Easter business was reported much better-than-average, with several important attractions playing.

ST. LOUIS

The Ritz theatre at Farmington, Mo., recently had a midnight April Fool show during which quite a number of April Fool tricks were pulled off for the enjoyment of the theatre goers. . . . The Midway drive-in theatre, between Dexter and Bloomfield, Mo., held its birthday recently and invited the people of the area to come in and help them celebrate. Earlier the theatre gave a coupon worth 25 cents with each 50-cent admission which was good for any thing at their concession bar. . . . Mr. and Mrs. Roscoe Cook of Shelbyville, Mo., have gone to Atchison, Kan., where Mr. Cook is managing the Frontier drive-in theatre and Mrs. Cook is managing the concessions. They had operated the now closed Shelby theatre for more than four years.

TORONTO

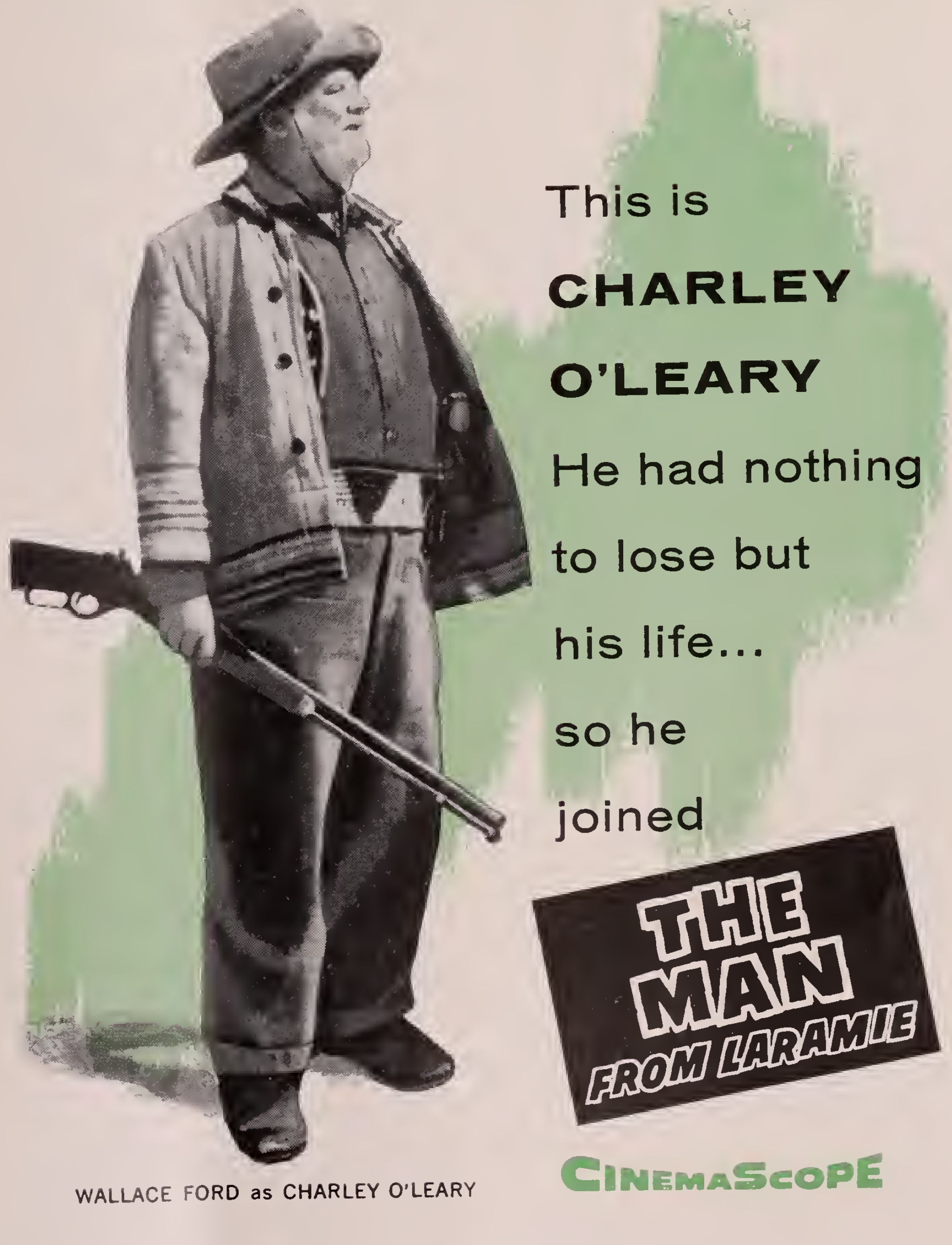
The Women of the Motion Picture Industry held their charter dinner in the Yellow Room of the King Edward Hotel with J. J. Fitzgibbons, president of Famous Players as their guest speaker. . . . A special costume worn by Amanda Blake in MGM's "The Glass Slipper" was worn at the newspapermen's ball in Toronto by the queen of last year's ball in a stunt arranged by Chet Friedman of MGM. Although the dress cost $350, the duty on it came to $138. . . . A special screening of "Assignment Children," the UNICEF picture made by Danny Kaye, was held for members of the Canadian Parliament in Ottawa. Credit was paid Paramount Pictures and Ray Tubman, manager of the Capitol, Ottawa, by Hon. Paul Martin, Minister of Health and Welfare, in thanking both for arranging the screening. . . . Tabulation of TV sets in Canada by the Radio and TV Manufacturers' Association shows 1,321,025 sets in use, with sales during February of over 55,000. Greatest concentration is in the Province of Ontario where there are the most TV stations in operation.

VANCOUVER

The holiday weekend although rainy and cold was a help in keeping grosses around average on the week's business. As usual theatres had the usual letdown after the holiday business. . . . "Glass Slipper" at the Strand is outstanding. . . . A robber escaped with $1,447 after abducting a drive-in owner and his mother from their home by forcing them to open the theatre safe. The victims were Bill Steel, owner of the Cascades Drive-in at Burnaby, and his mother. . . . The Lions Gate drive-in at North Vancouver was also a victim of robbery over the weekend—the concession counter being cleaned out. . . . Coldest spring over the longest period is hitting the drive-ins a body blow. Business has been brutal to date due to the weather.

WASHINGTON

Rudolph Berger, MGM southern division sales manager, was at Doctors Hospital for surgery. . . . Jack Benson, Film Row Booking Service, has taken over the booking for the Carver theatre, Alexandria, Va., and the Mecca theatre, Chase City, Virginia, as well as the Lonesome Pine drive-in, Coeburn, Va. . . . Henry Wilson, owner of the Sunset drive-in theatre is installing a new wide screen, to be ready about the 25th of this month. He has already installed a new asphalt surface for the grounds. Sam Wheeler, Wheeler Film Exchange is the proud grandfather of a baby girl, born to his daughter, Joan Kaplowitz. . . . The Rockville drive-in theatre has opened. . . . Transamerica Theatres has acquired the Visulite and Staunton, Va., drive-in theatres.



WALLACE FORD as CHARLEY O'LEARY

James Stewart in "The Man From Laramie" co-starring Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol and Aline MacMahon with Wallace Ford • Screen Play by Philip Yordan and Frank Burt based upon the Saturday Evening Post story by Thomas T Flynn • Directed by Anthony Mann • A Columbia Picture • A William Goetz Production in CinemaScope
Color by Technicolor

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DETECTIVE, THE: Alec Guinness, Joan Greenwood—Excellent picture for college towns and must say any other town where clever pictures are enjoyed. It is tops! Played Sunday, Monday, March 27, 28—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

ON THE WATERFRONT: Marlon Brando, Eva Marie Saint—This is Brando's best to date. He surely deserves the "Oscar" for this one. This is on the brutal side, but is a portrayal of life as it probably could happen. Business average. Played Sunday, Monday, March 13, 14—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Metro-Goldwyn-Mayer

EXECUTIVE SUITE: William Holden, June Allyson, Barbara Stanwyck—An excellent drama from MGM that all who came enjoyed. Acting excellent and story quite different for a change. Can't say that the smaller situations will make money with this one, but we were very happy to play it! Wonderful cast in an excellently produced film. Played Sunday, Monday, March 6, 7.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

JUPITER'S DARLING: Esther Williams, Howard Keel—This is awful. The audience walked out in droves on the first show and didn't come back. I couldn't even watch it, and I like pictures. Played Sunday, Monday, Tuesday, April 3, 4, 5.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

RHAPSODY: Elizabeth Taylor, Vittorio Gassman—Although this was an outstanding drama with some of the best music heard for many months, we played it a little too long. Of course, we may be wrong, as we had Lent that week and a special Catholic mission which might have kept many away. However, we played to half houses on Wednesday, Thursday, Friday, which definitely affected the takings. Those who came loved the film. We did too. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, March 13, 14, 15, 16, 17, 18, 19.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

SEVEN BRIDES FOR SEVEN BROTHERS: Jane Powell, Howard Keel—One of the best in CinemaScope. This didn't do the business we expected, but those who came had a wonderful time. Ansco color shows up well in CinemaScope—no fuzziness in this one. Played Sunday, Monday, March 6, 7.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

STUDENT PRINCE, THE: Ann Blyth, Edmund Purdom—We had a fashion show on the stage and let the American Legion Auxiliary sell tickets on a 50/50 basis of advance sales and we had a pretty nice hunk of dough to our credit. All this, plus a $250 bank, gave us a very good engagement. Picture good. Played Wednesday, Thursday, March 16, 17.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

VALLEY OF DECISION: Greer Garson, Gregory Peck—This oldie on our wide screen brought them in again by the hundreds each night. A wonderful film that was a pleasure playing again, and nothing but praise from the capacity house. Worth another try for any exhibitor. Played Wednesday, Thursday, Friday, Saturday, March 9, 10, 11, 12.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

BRIDGES AT TOKO-RI: William Holden, Grace Kelly—The top drawer of the year in our estimation, both in quality and drawing power. It's a superduper! Played Sunday, Monday, Tuesday, March 6, 7, 8.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

REAR WINDOW: James Stewart, Grace Kelly—Absolutely terrifying. More suspense per foot of film than anything Hollywood has ever done. Audience limp at finish, but they enjoyed it. Performances are all excellent. Business very good. Played Sunday, Monday, Tuesday, February 27, 28, March 1.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

REAR WINDOW: James Stewart, Grace Kelly—A picture which was well made and did good business. Everyone well pleased with the story. Did good business both days. You can't go wrong with this one. Played Thursday, Friday, March 24, 25.—Ray G. McCulloch, Princess Theatre, Cookeville, Tenn.

SABRINA: Humphrey Bogart, Audrey Hepburn, William Holden—A wonderful story wasted because of Bogart. Also one scene where Hepburn is supposed to knock the stag line cold at a dance. I know that movies are make-believe, but the audience couldn't follow that one. Hepburn is cute, but not a glamor girl. Holden didn't have much to do. Business off after first day. Played Sunday, Monday, Tuesday, March 6, 7, 8.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

SABRINA: Audrey Hepburn, Humphrey Bogart, William Holden—A very good picture but I failed on it at the box office. I guess small towns don't go for this type of picture—a little too highbrow. I always fail on this type of picture, also I paid too much film rental. Played Sunday, Monday, March 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

WHITE CHRISTMAS: Bing Crosby, Danny Kaye, Rosemary Clooney—This one needs no comments. Your patrons will congratulate you for playing it. These 50% terms are too steep for me, but what can one do about it? You have to play the good ones to get them in. Play it. Four days too much for here. Played Friday, Saturday, Sunday, Monday, March 25, 26, 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

SILVER LODE: John Payne, Lizabeth Scott—If your town goes for good westerns, you'll enjoy good business on this one. John Payne did a good job along with Dan Duryea. Did better the second night than the first, partly due to word-of-mouth advertising and bad rain the first night. Played Monday, Tuesday, March 21, 22.—Ray G. McCulloch, Princess Theatre, Cookeville, Tenn.

SUSAN SLEPT HERE: . Dick Powell, Debbie Reynolds—Give this picture your best playing time. It sure is worth it. More like this one and our worries would be over. A very good comedy drama with everything you could ask for. Did average business on it—too much rental. Small town and rural patronage. Played Sunday, Monday, March 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

ADVENTURES OF HAJJI BABA: John Derek, Elaine Stewart—A story too childish for adults with too many adult sequences to be suitable for children. Played Thursday, Friday, Saturday, March 31, April 1, 2.—Elaine S. George, Star Theatre, Heppner, Ore.

CARMEN JONES: Dorothy Dandridge, Harry Belafonte—See this before you play it as it doesn't fit all towns. The music is wonderful, but the small-town audience is probably not familiar with it. Color is excellent and cast is outstanding. Business fine all three days. Played Wednesday, Thursday, Friday, March 9, 10, 11.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

EGYPTIAN, THE: Jean Simmons, Victor Mature—Disastrous at the box office. The production seemed to be so carried away with pageantry and beautiful sets that the story was overwhelmed. Played Sunday, Monday, March 27, 28.—Elaine S. George, Star Theatre, Heppner, Ore.

GORILLA AT LARGE: Cameron Mitchell, Anne Bancroft—Very good for small towns. Play it by all means. It brought extra business for me on both nights. This one should please your thrill fans. Good color, also excellent cast. It will stand up alone on mid-week billings. Did extra business for me. Played Tuesday, Wednesday, March 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

RACERS, THE: Kirk Douglas, Bella Darvi—Beautiful scenery, but who wants to see it at 100 miles per hour? I liked the picture, but so far I haven't found anyone else who did, so be careful where you put this one. Business off. Played Sunday, Monday, Tuesday, March 13, 14, 15.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

THERE'S NO BUSINESS LIKE SHOW BUSINESS: Ethel Merman, Donald O'Connor, Marilyn Monroe—Leave Monroe out of this and give it to someone else and this would have been an excellent show. Most comments were "Monroe sure was terrible." Business good first day, off other three. Played Sunday, Monday, Tuesday, Wednesday, March 27, 28, 29, 30.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

United Artists

JESSE JAMES' WOMEN: Don Barry, Peggie Castle—This was an above average programmer. If you can get them with "Jesse James" in the title, that's all you need. Don't be afraid of this one. Played Tuesday, March 15.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SHIELD FOR MURDER: Edmond O'Brien, Marla English—One of the better "crooked cop" pictures. O'Brien is good in this one. Business average. Played Friday, Saturday, March 18, 19.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

DESTRY: Audie Murphy, Mari Blanchard—Good picture, but the folks here expect Murphy to be a bit tougher. This change of character didn't help the picture. Business off and audience reaction not too good. Played Wednesday, Thursday, Friday, March 2, 3, 4. —F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

SIGN OF THE PAGAN: .Jeff Chandler, Jack Palance—Fine production. Palance is absolutely perfect in his role. Where do the people go to find nominees for the Academy Awards so they can overlook a guy like this? Business off due to state basketball tournament. Played Wednesday, Thursday, Friday, March 16, 17, 18.—F. P. Gloriod, Rodgers Theatre, Poplar Bluff, Mo.

Warner Bros.

HONDO: John Wayne, Geraldine Page—I played it late but still did good business.—Ray G. McCulloch, Princess Theatre, Cookeville, Tenn.

TROUBLE ALONG THE WAY: John Wayne, Donna Reed—Played this one way too late. Very good picture of its type and I might have done better if I had played it sooner. Played Tuesday, Wednesday, March 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Managers Deserve Credit in "The March of Dimes"

BACK in 1938, the "March of Dimes" was created as a means of raising money to combat polio, primarily in motion picture theatres. We were first on the firing line, with that continuing campaign, and many Round Table members have done notably, over the years, in obtaining these funds. In many situations, the entire community effort revolved around the theatre and the manager, who was essentially community-minded, and a showman. It was Eddie Cantor who named it "The March of Dimes" and we all remember the 48 bottles on the line, where people from 48 states deposited their dimes to fight this scourge.

Now, they have won a victory. The new Salk Vaccine will check and possibly control this dread disease, as other epidemics have been checked, by modern medicine. It is emphasized that the Salk Vaccine is *not a cure* for polio, but the most effective *preventive measure* this far discovered in all the years of effort by the National Foundation for Infantile Paralysis. There will be need for further "Marches"—and more in line. Last August, we ran on this page an emergency call, in a renewed drive for funds —and frankly, the response was none too good. It is typical, in this business, to grow tired of things that are repetitious.

In 1947, the industry by-passed the Foundation's appeal for funds, and as Oscar Doob has said, "It was one of the saddest mistakes in our industry's public relations history." There has been less attention to the national drive in recent years—thus emphasizing our industry-wide lack of a public relations program, but—let us be thankful—there was attention paid to these drives, at the grass roots. Polio is something that hurts us, cripples our children, and it means more than merely a public-relations measure. "The March of Dimes" was our own national emergency, and closer to us than anything else, in terms of heart interest and vital necessity. The disease surges up from the South with the advance of summer, and it crosses the nation with hot weather, striking down many thousands of children who are not immune, nor could be vaccinated, until this year of 1955.

Dr. Salk, the National Foundation, many others, give their life and works to fight polio. There will be honors enough for all, but no financial gains for those who work hardest. Let's be among those workers—and never let it be said that film industry disregarded a necessary drive to help in community needs or benefits.

EASTER BUSINESS

The *Motion Picture Daily* reports that the Radio City Music Hall has set a new all-time record for attendance during the Easter holiday week, when some 166,000 ticket-buyers enabled the nation's showcase theatre to gross $201,000, breaking the previous record of $199,000 by a total of 2,000 paid admissions. Russell V. Downing, president and managing director of the Radio City Music Hall, has good reason to be proud of the record.

Business wasn't that good, all over town, and for the difference we suggest that the Music Hall has always sold its Easter show, and made family friends for seasons in advance. If there is a a further distinction, it may be because long runs in other Times Square theatres diminished the possible gross for a holdover picture.

When you see some theatres doing better business than usual, and others crying the blues because they can't maintain their averages, then you wonder, especially when you contemplate practice across the country. There's not too much difference between large theatres and small theatres, where showmanship is concerned.

A small theatre in a small town can be the Music Hall of its local trading area, as we know from plenty of examples who boast of the fact in their advertising.

¶ LETTERS FROM AMERICA will again be "a national week"—May 16th to 22nd, this year, and it is something that theatre managers can commend as a public relations gesture for international good will. The Round Table has many members overseas, and the interests of showmen are so similar, that we think it would be fitting and proper if managers here would encourage their patrons to write to relatives abroad, telling them of our good feeling for world peace, and combating Communist propaganda which is spread throughout the world. The sponsor is the Common Council for American Unity, supported by voluntary contributions, which has been working with American nationality groups for thirty-five years. Samples of letters which are interchanged across the oceans prove man's humanity to man, away from world poliitcs, close to the heart and home line. Ours is a family business, in any language.

* * *

¶ FULL PAGES, in New York newspapers, for VistaVision and "Not As a Stranger"—exciting comment and applause from film industry in New York, because this is close to the point of sale, at the box office, not four or five months removed from the playdates. "VistaVision" was accented in ads for "Strategic Air Command" and it sold both process and picture, to a metropolitan audience of more than 15 million potential patrons. "Not As a Stranger" is sold as a "blind" ad—for a coming attraction in a theatre not named. But it will create that "want-to-see" based on pre-selling of the book and in the national magazines, both of which have passed this point and should be picked up, closer to playdates if the previous effort is to be worth all that it means to the box office. There can be too long a lag between the "cup and the lip"—and in some cases, another attraction may intervene, for instance, new competition from different directions. —*Walter Brooks*

Mayor Dominic DeLucca, of Hartford, christens the mobile float which starts a cross country tour to publicize "The Prodigal" from his city, and wishes well the attractive starlets, riding on the Wheel of Fortune.

WATCH YOUR STEP! It says here, as Cleo Moore arrives at Rochester railroad station, in her prison pajamas, to do a personal appearance for Columbia's picture, at Loew's theatre, on parole to Lester Pollock.

Promotions By Experts

Lester doesn't have time on his hands, however, for there were also radio interviews for "The Prodigal" with starlets Joan Petti, Darlene Engle and Jolene Brand, doing the stations.

WVET-TV
CHANNEL 10
WVET TV

Lester Pollock, manager of Loew's theatre, Rochester, had starlets on his hands, and made the most of the occasion. Here, Pat Sumberg and Darlene Engle are interviewed by Bob Mills, of WVET-TV, in conjunction with "The Prodigal" premiere.

Columbia's star, Robert Francis, while on tour for "The Long Gray Line," receives the keys to Toledo from Mayor McCarthy, while Lloyd Hayes, manager of the Rivoli theatre, looks on.

David Kaplan, manager of the Trans-Lux theatre in Boston, had a six-weeks contest to find "Miss Exquisite Form" as a promotion for "Vera Cruz"—and here he is with the six semi-finalists, one for each week of arduous effort. There were 135 contenders.

CALIFORNIA, CONNECTICUT, PARIS, *France*—THE WINNERS

Three thousand miles apart, these winners in the first quarter of 1955 for the Quigley Awards, but not that much separated on points, in the opinion of our judges. We're glad to see high-spots of showmanship so wide-spread,, geographically—and we know the supporting cast of contenders and citation winners fills in the distance between such far-flung places.

Lou Brown, who is now traveling the Workshop circuit, wins in large situations, for his very complete and well contrived campaign on "Many Rivers To Cross"—not that New Haven is the biggest city, but that this world premiere at Loew's Poli theatre was a big event, with every hand to the wheel. In lesser situations, we have a new winner, John Reidt, manager of the State theatre, Eureka, California, and we welcome the decision of the judges in this example of small-city showmanship. His campaign was on "Beau Brummell" and he utilized every showmanship trick that has been tried and proven in MGM's test runs for the pre-selling of the picture.

Runners-Up Are Close

Among the Scroll of Honor winners, who are the next seven in order of merit on the judge's ballots, we were in more trouble, because their results were close, and their campaigns so different in style and contents. You have to analyze these differences, all the way down the line, to understand the merits and distinctions that must be recognized. In the usual alphabetical order, we list these winners:

Bill Burke, Capitol theatre, Brantford, Ont.
Ralph Lanterman, Community theatre, Morristown, N. J.
Mel Lawton, Prince Edward theatre, Sydney, Australia.
Tony Masella, Loew's Poli theatre, Meriden, Conn.
Victor Nowe, Odeon theatre, Toronto, Ont.
George Peters, Loew's theatre, Richmond, Va.
L. L. Spurgin, Savoy cinema, Wolverhampton, England.

Then comes the winner overseas—and here our judges were unanimous. It is Jack Plunkett, publicity director for Films Paramount in France, who had two campaigns in evidence. Such good campaigns, with so many good photographs, that we plan a page of pictures from Plunkett in Paris, to prove it. There were many runners-up, from overseas, for we have extraordinary exhibits from across the oceans. Notably, from England, and from Australia. The British set a pace for showmen—around the world, in the Dominions and in the British Round Table, for the benefit of our domestic members.

We looked for Monty Salmon, back from London after a serious accident over there, who wanted to be a judge in this quarter, since he has been away a long time. But at the last moment, his doctor sent him back to the hospital again—so good friends filled in, graciously. Above you see the judicial panel, from left to right: Al Stern, trade-press contact for RKO Radio Pictures, whose business is showmanship; Jerry Keyser, publicity-advertising director for Warner Brothers International, who qualifies as expert on campaigns from abroad. and Charlie Franke, once of the Motion Picture Daily editorial staff and now trade-press contact for Paramount Pictures, with news and views of exploitation.

1st Quarter Citation Winners

K. W. ALLUM
New Majestic
Evansville, Ind.

JOHN BALMER
Strand, Plainfield, N. J.

D. BHATTACHARYYA
Columbia Pictures
Bombay, India

F. J. BICKLER
Wisconsin, Milwaukee

H. G. BOESEL
Palace, Milwaukee, Wis.

JACK BURDICK
Stanley
Vancouver, Can.

TED DAVIDSON
Majestic
Perth Amboy, N. J.

J. DI BENEDETTO
Poli, Worcester, Mass.

R. DIORIO
Strand, Milwaukee, Wis.

TONY EWIN
Grand, Banbury, Eng.

G. E. FOLEY
Trenton, Can.

GEORGE FORHAN
Belle, Belleville, Can.

CHARLES GAUDINO
Poli, Springfield, Mass.

DIANE GORDON
Central
Jersey City, N. J.

WILLIAM B. HAVER
Paramount,
Waterloo, Ia.

KENT T. HERBERT
Odeon
Beaver Dam, Wis.

VERN HUDSON
Capitol
St. Catharines, Can.

MEL JOLLEY
Century, Hamilton, Ont.

GEORGE KEMBLE
Strand
Perth Amboy, N. J.

NYMAN KESSLER
De Witt, Bayonne, N. J.

L. KINNEE
Oak, Burnaby, Can.

R. KLEMZ
Retlaw
Fond du Lac, Wis.

SHELDON KLIMAN
Riviera, Hastings, Minn.

JIM LAGENFELD
Orpheum, Kenosha, Wis.

WILLIAM P. LALOR
Jeffris, Janesville, Wis.

FRANK LAWSON
Danforth, Toronto, Can.

ALFRED LOEWENTHAL
Ward, New York

C. L. MC FARLING
Orpheum
Sioux City, Ia.

AL MESKIS
Warner,
Milwaukee, Wis.

ROBERT OSBORNE
Kingston,
Kingston, N. Y.

L. W. PALMER
Colonial
Port Arthur, Can.

JACK PARDES
Park
Morristown, N. J.

R. W. PARKER
Regal, Torquay, Eng.

GENE PLESHETTE
Paramount, Brooklyn

K. PORTER
Ritz, Nuneaton, Eng.

DAVE ROGERS
Strand, Freehold, N. J.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JACK SIDNEY
Century, Baltimore, Md.

JOSEPH SOMMERS
Broadway
Kingston, N. Y.

KEN C. STAUDE
Fox, Oshkosh, Wis.

ESTELLE STEINBACH
Strand, Milwaukee

JULIAN STERN
Savoy
Asbury Park, N. J.

H. STUART-CODDE
Twentieth Century-Fox
Sydney, Australia

D. S. TOMPKINS
Odeon, Taunton, Eng.

EVAN THOMPSON
Fox, Hackensack, N. J.

HARRY WIENER
Oswego, Oswego, N. Y.

WILLIAM WYATT
Virginian
Charleston, W. Va.

L. YOUNG
Odeon
New Westminster, Can.

SHOWING YOU HOW THEY GO TO WORK

We've been wanting to find a picture of some certain showmen in action, prior to pre-release, so you might witness the process of putting together a national campaign, beginning at the very beginning. And now, from MGM, comes just the photographs we've been looking for—of men at work, sloughing into problems of promotion under the driving force of Oscar Doob, spark plug in charge of test runs and advance promotions.

MGM home office and field executives meet with Stanley-Warner representatives in New Haven to plan the pre-release campaign on "The Prodigal"—and here at the preliminary talks are, seated: Phillip Gravitz, MGM; Nick Brickates, district manager, Stanley-Warner; Larry Germain, booker; and Joe Liss, Stanley-Warner district manager for Albany and Boston. Standing: Floyd Fitzsimmons, MGM field man; Arthur Canton, division press head for MGM; Elmer Herth, Stanley-Warner Connecticut booker; Larry Lapidus, Stanley-Warner booker for Albany and Boston; Oscar Doob, MGM theatre executive from New York.

And then, off come their coats, as things get hot. Above, seated: Matt Saunders, Loew's Poli, Bridgeport; Harry Rose, Loew's Majestic, Bridgeport; Joe Boyle, Loew's Poli, Norwich; Tony Masella, Loew's Poli-Palace, Meriden; Lou Cohen, Loew's Poli, Hartford. Standing: Lou Brown, director of advertising and publicity for Loew's theatres in New England; Arthur Canton, division press head for MGM; Bob Carney, Loew's Poli, Waterbury; Oscar Doob, MGM home office, New York; Harry Shaw, division manager, Loew's theatres; John DiBenedetto, Loew's Poli, Worcester; Sid Kleper, Loew's Poli-College, New Haven; Fred Greenway, Loew's Poli-Palace, Hartford; and Phil Gravitz, MGM. In the corner, Charles Gaudino, Loew's Poli, Springfield, who misses no tricks in showmanship.

Drive-In Has 24-Hour Disc Jockey Plug

HARTFORD—Connecticut drive-in theatre attention was focused on the Pine Drive-In, Waterbury, where a Waterbury radio station disc jockey—Les Davis, WWCO—was invited by theatre manager Frank McQueeney to spend 24-hours on a specially-erected platform atop the screen, equipped with telephone, sleeping bag, meals, and, of course, a radio microphone, to report on "D.I.A." to Connecticut radio audiences.

"D.I.A." was the catch-line which has been used for weeks by McQueeney in teaser newspaper ads, and is an abbreviation of a McQueeney-orginated slogan, "Drive-In Atmosphere."

The entire stunt was geared to installation of a new CinemaScope screen, measuring 122 feet wide and 72 feet high, considered by McQueeney to be largest of its type in the world.

Joe Miklos, manager of the Embassy theatre, New Britain, Conn., sold a two-column beauty shop co-op ad for "Bowery Boys in High Society," in which they played up the hair-do of Amanda Blake, star of the picture.

▼

Jim Darby, manager of the Paramount theatre, is the first downtown New Haven manager to use an automatic telephone answering device, and the newspapers are playing up the unique angle.

▼

Phil Allare, manager of the Palace theatre, Norwich, Conn., stresses "Friendly Service Awaits You" in his daily newspaper ads, using tieups with local sponsors who have the same idea.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, distributed 10,000 heralds to advertise "Crashout" and arranged window displays in several nearby empty stores.

▼

College Pledgers Sell "Waikiki" Premiere

Harry Weiner, manager of the Oswego theatre, Oswego, N. Y., pulled another new stunt when he played "Ma & Pa Kettle at Waikiki." Without cost to the theatre, he secured the services of 25 pledging members to various sororities and fraternities of the State Teachers' College who made 50 calls each to homes, calling attention to the premiere at the Oswego theatre. They explained the calls would save them from pledging ordeals. Each person called was later sent a thank you card by the sororities and fraternities.

Harry also tied up with a local department store who took a half page newspaper ad tying in with the picture and also bought 425 Hawaiian wood roses. Lucky number circulars given out described the flowers and the store's offer of prizes.

Showmen in Action

Seven Toronto independent theatres have joined a city-wide free pass distribution to boost attendance, with coupons coming under the new exemptions of the Ontario amusement tax. Theatres in the combination are the Kent, Joy, Granada, Fox, Cameo, Avalon and Allenby, all of which conduct a "Foto-Night" stunt.

▼

Arnold Gates, manager of Loew's State theatre, Cleveland, and other Loew's managers across the country, are clicking in a big way with the current "Blackboard Jungle"—which is an exciting and controversial picture that will create much word-of-mouth comment in favor of the point of view.

▼

Norm Levinson, now field press representative for MGM in Minneapolis, is digging up local celebrities to accent opinion on "Blackboard Jungle"—with plenty of publicity accruing to the picture with commentators and by-line writers.

▼

Jim Darby, manager of the Paramount theatre, New Haven, promoted cooperative newspaper space to advertise his 2nd Annual Easter Bunny Show. The appliance company in the deal wished all their customers and friends a happy holiday.

▼

Gorge E. Landers, Hartford division manager of E. M. Loew's Theatres, quick to advertise "On the Waterfront" as the best picture of the year when it was held over for a second week after its selection as top picture by the Academy Awards.

▼

Francis Bickler, manager of the Fox Wisconsin theatre, Milwaukee, had an eye-arresting display of that "Underwater" shot of Jane Russell on the wall of his wide staircase landing. Every piece of the huge display, excepting opening date, was cut from the 24-sheet.

▼

J. J. Lefave, manager of the Capitol theatre, Windsor, Ontario, used a fine floral display to convey the idea of Going To Church on Sunday, as a good-will gesture, with the sponsorship of a local florist, and it made attractive lobby display.

▼

Col. Bob Cox writes that for the third year, a deal has been made with the local Western Union office, whereby telegrams of congratulations are sent to every member of the graduating class of all high schools, inviting them to be the guests of the theatre. Wire charges are paid by a sponsoring merchant who likes the idea.

▼

Zeva Yovan found a good-looking "Cinderella Girl" to present a glass slipper—and a recording of "Take My Love"—to local disc jockeys, as a flowery promotion for "The Glass Slipper" at Loew's Orpheum theatre, St. Louis. "One of the most successful stunts," he says, "which reaped publicity in the press and on the air-waves."

▼

Norm Levinson handling sneak previews of MGM's "Blackboard Jungle" in his Minneapolis territory, making a talk direct to the audience before they know the name of the picture they are to see (and he keeps the secret) then asking for audience comment.

▼

Gerry Collins, advertising and publicity director for Loew's theatre in Toronto, Canada, sends in a schedule of planned promotion for "Man Without a Star" which has everything from books to ballyhoo.

▼

Gus Nestle, manager of the Wintergarden theatre, Jamestown, N. Y., had a full-page co-op on "The Glass Slipper" and outside banners on all buses for "East of Eden" which accented direction, towards the theatre. He had four children's shows in April, with even a TV set promoted as a give-away.

▼

Bob Walker writes from Fruita, Colorado, saying that he's shufflin' off to Buffalo, where he is a panel speaker at the MGM Workshop this week. We have some news from the Unitah theatre coming up soon in the Round Table.

▼

Dick Wright, district manager for Stanley-Warner theatres in Cleveland, writes to acknowledge Round Table membership among his manager, and to praise the MGM Ticket Selling Workshop, which they attended in Columbus.

▼

Mel Jolley had another co-op window card, this time tying in with Westinghouse, for the benefit of "The Country Girl" at the Century theatre, Hamilton, Ontario. Hamilton is Canadian headquarters for Westinghouse products, and the company makes an ideal sponsor for cooperative advertising.

▼

Frank Lynch, manager of the Salem Playhouse, Naugatuck, Conn., advertised a Baseball Jamboree when he played "Angel in the Outfield," flanked by cartoons and other shorts in line with the seasonal game, as "The Big Nine" Line-Up.

For a GOOD TRAILER IN DOUBLE-QUICK TIME...

ORDER YOUR NEXT SPECIAL TRAILER WITH CONFIDENCE FROM GOOD OLD DEPENDABLE FILMACK

1327 S. WABASH
CHICAGO 5, ILL.

630 NINTH AVENUE
NEW YORK 36, N.Y.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Meet To Push Candy Sales

Discussions aimed at increasing the sales of candy throughout the country will be an important feature of the seventy-second convention and twenty-ninth exposition of the National Confectioners' Association, set for June 5th through 9th at the Conrad Hilton Hotel in Chicago.

Several sessions will be devoted to sales, sales promotion and other aspects of the "problem of pushing more candy across the nation's confectionery counters," according to the convention program committee.

•

Gas-Operated Pizza Oven

A counter model pizza oven with two baking decks, equipped to operate by any type of gas—manufactured, natural or bottled—has been introduced by the Harvic Supply Corporation, New York. Known as Model G-218, it is designed also to roast meat and fowl and to bake cakes and bread. The oven will bake two 18-inch pizzas at a time and up to 50 per hour, according to the manufacturer. The exterior of the unit is grey baked Hammertone, and there are no exposed nuts, bolts, seams or joints on the outside to catch dirt. If desired, the oven can be equipped with legs.

•

New Plant for Peter Paul

The purchase of a 55-acre tract of land at Frankfort, Ind., by Peter Paul, Inc., Naugatuck, Conn., candy manufacturer, has been announced by John H. Tatigian, president of the firm. He stated that the company plans to erect a plant on the grounds within a short time, including a modern one-story building and landscaped surroundings. Preliminary plans indicate the new acquisition will be the distribution center for the firm in the midwest.

•

Large Model Frankfurter Grill

A large model of its frankfurter grill, which is operated by fast-heating rollers, has been announced by J. J. Connolly, Inc., New York. The new model of the "Roll-A-Grill" (Number A-35) is designed to cook 35 frankfurters at a time and 700 per hour. It has 8 rollers with separate heating controls for each set of 4 rollers. Heat can be lowered, increased or shut off in each set of 4 rollers as required. All rollers continue to revolve, even when turned to "Off," permitting full display at all times.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated beaded lace-grommet 15′6″ x 20′6″, $75 (frame $25); Solid 6′8″ x 9′3″, $25; Solid 11′ x 14′ $35. Solid Springroller 8′7″ x 11′7″, $75; Solid Rope Pulley. 11′ x 14′, $75. S. O. S. CINEMA SUPPLY CORP., 602 W 52nd St., New York 19.

ATTENTION HOLMES USERS! INTERMITTENT movements (less flywheels) $49 pair; Star wheel-sprocket assembly $10 each; 1000W T-20 C-13D Mogul Pref. lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PERFECT PAIR PERFECTLY PRICED! COMBINATION pair Cinematic IV adjustable anamorphic lenses and pair Snaplite Series II prime projection lenses, all for $595; Mirroclaric metalized seamless screen 89c sq. ft. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS. HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y

BUSINESS OPPORTUNITIES

A NATIONAL ORGANIZATION CATERING TO theatres has openings for full or part-time men to contact theatres with a presentation of one of the fastest, yet soundest, money-making plans known. No investment required by the theatre. The plan is time-tested and proven successful and profitable—a marvelous opportunity for live-wire energetic salesmen to double and triple their income, calling on the same accounts with no added expenses. Write fully, state territory you now cover or desire and experience. All information held confidential. BOX 2852, Motion Picture Herald.

SEATING

HAYCO COVER'S CUSTOM MADE FOR ALL makes and models of theatre chairs all colors. JACK HAYES, RD No. 2, Cato, N. Y.

STUDIO EQUIPMENT

CINEFLEX 35MM REFLEX CAMERA W/6 FAST lenses; 2-400′ magazines; 2 motors; $2500 value $985; Art Reeves 35mm Optical Recorder w/interlock motor; glow lamp; footage counter; amplifier; 2 position mixer; cables, cases, $6000 value, closeout $495; Moviola 35mm composite sound/picture $495; escalator tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; motorized dolly with 2 seats; takes heaviest cameras, $195; Eastman Airgraph 16/35mm developing machines, used $225; rolling stand multiple floodlights holding 12 bulbs, $180 value, $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

ONLY 2 YEARS OLD. COMPLETE RCA OUTFIT W/100 amp. arcs, generator, 140W amplifier, 500 sets RCA speakers, concession equipment, over $20,000 value, $13,500. Send for list. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

JOBIL SELF-SERVICE BABY BOTTLE WARMER. Operating in over 500 theatres, on condiment shelves. Mothers warm bottles automatically, relieve help, sanitary, trouble free, long lasting. Price $27.50. JOBIL PRODUCTS, 19 Clifford, Detroit 26, Mich.

THEATRES

450 SEATS, 8,000 POPULATION. NO OPPOSITION, TV or Drive-Ins. Air academy district; millions to be spent. Equipment and lease, bargain. Building and income for sale. BOX 152, Manitou, Colo.

FOR SALE: 600 SEAT THEATRE. EXCELLENT building and equipment. Spacious living quarters. Ideal family operation. Fast growing town in Southern California. $20,000 will handle. 231 N. Main St., Fallbrook, Calif.

USED EQUIPMENT

ALL OR PART MOTION PICTURE EQUIPMENT, Brenkert (2) projectors complete with lenses, 502 swing back seats, carpeting, air-conditioning and all other equipment in theatre at 1035 6th Ave., New York City. Call S. WEISSMAN, Longacre 5-4364 or Freeport 8-8709.

YOU SAVE AT STAR! USED SERIES II LENSES from $37.50 pair; Altec 800 speaker system $135; pair Simplex-Acme projectors, RCA stabilizer sound, Suprex 50 amp. lamphouses, heavy pedestals, complete, excellent, $1,095; DeVry XD projectors, complete, rebuilt, $745 pair. STAR CINEMA SUPPLY, 447 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition, Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BEVERAGES

FRESH FRUIT NON-CARB DRINKS ARE THE big money-makers. Orange, Grape and Pineapple, packed in gal. jars, 4 jars per case, price $1.75 per gal. Each gal. makes 6 gal. finished drink. Guaranteed fresh fruit. Money back if not satisfied. KESTENBAUM BROS., 1790 First Ave., New York 28.

Windsor-Detroit Church Breakfast

DETROIT: The memory of the late Rev. Daniel A. Lord, S.J., Catholic author, composer, showman and lecturer will be honored by members of Detroit and Windsor entertainment industries in an annual Communion breakfast. Mass will be celebrated on Sunday, May 1, in St. Aloysius Church. Breakfast will follow in the Statler Hotel.

A Windsor-Detroit committee continues the work of an all-Windsor group which successfully staged two Communion breakfasts in that city.

Legion Approves Seven of 14 New Productions

The National Legion of Decency this week reviewed 14 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and seven in Class B, morally objectionable in part for all. In Section I are "Abbott and Costello Meet the Mummy," "An Annapolis Story," "Seven Angry Men" and "This Island Earth." In Section II are "Bedevilled," "A Bullet for Joey" and "Strange Lady in Town." In Class B are "Chicago Syndicate" because it "tends to condone immoral actions; suggestive situations"; "Court Martial" because it "tends to create undue sympathy for immoral actions"; "Innocents in Paris" because of "suggestive situations; light treatment of the virtue of purity"; "The Marauders" because of "low moral tone; excessive brutality"; "Shotgun" because of "suggestive sequence; excessive brutality"; "Top of the World" because it "reflects the acceptabiilty of divorce; suggestive costuming and dialogue," and "Violent Saturday" because of "suggestive sequence; methods of crime too minutely detailed."

Exhibit Mrs. Schary's Work

Miram Svet, in private life the wife of Dore Schary, head of production at MGM, will exhibit 26 of her oil paintings at the Associated American Artists Galleries, New York, for three weeks beginning April 26. This is Miss Svet's second "one man" show in New York.

MacDonald Acquires Feature

MacDonald Pictures have acquired world rights to "Champions Reward," produced by Greenspan and Hammerstein, Inc., the company has announced. The film deals with a sports reporter who tells three stories, about Jesse Owens, John Davis and blind golfers.

Jack Brown, 46, Dies

Jack Brown, Boston manager for Paramount, died suddenly April 16 at his suburban Boston home. He was 46. Cause of death was a heart attack. He was with Paramount 26 years, as salesman, then as sales manager in the territory, and then, after August, 1953, as branch manager. His widow Jean and two children survive.

Rex Steele

Rex Steele, 52, Warner Brothers film editor, died at his home in Hollywood last week after a heart attack. Mr. Steele joined Warners in 1926 and has been an editor of short subjects since 1933. Many of the films he edited were Academy Award winners.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 103 attractions, 6,123 playdates.

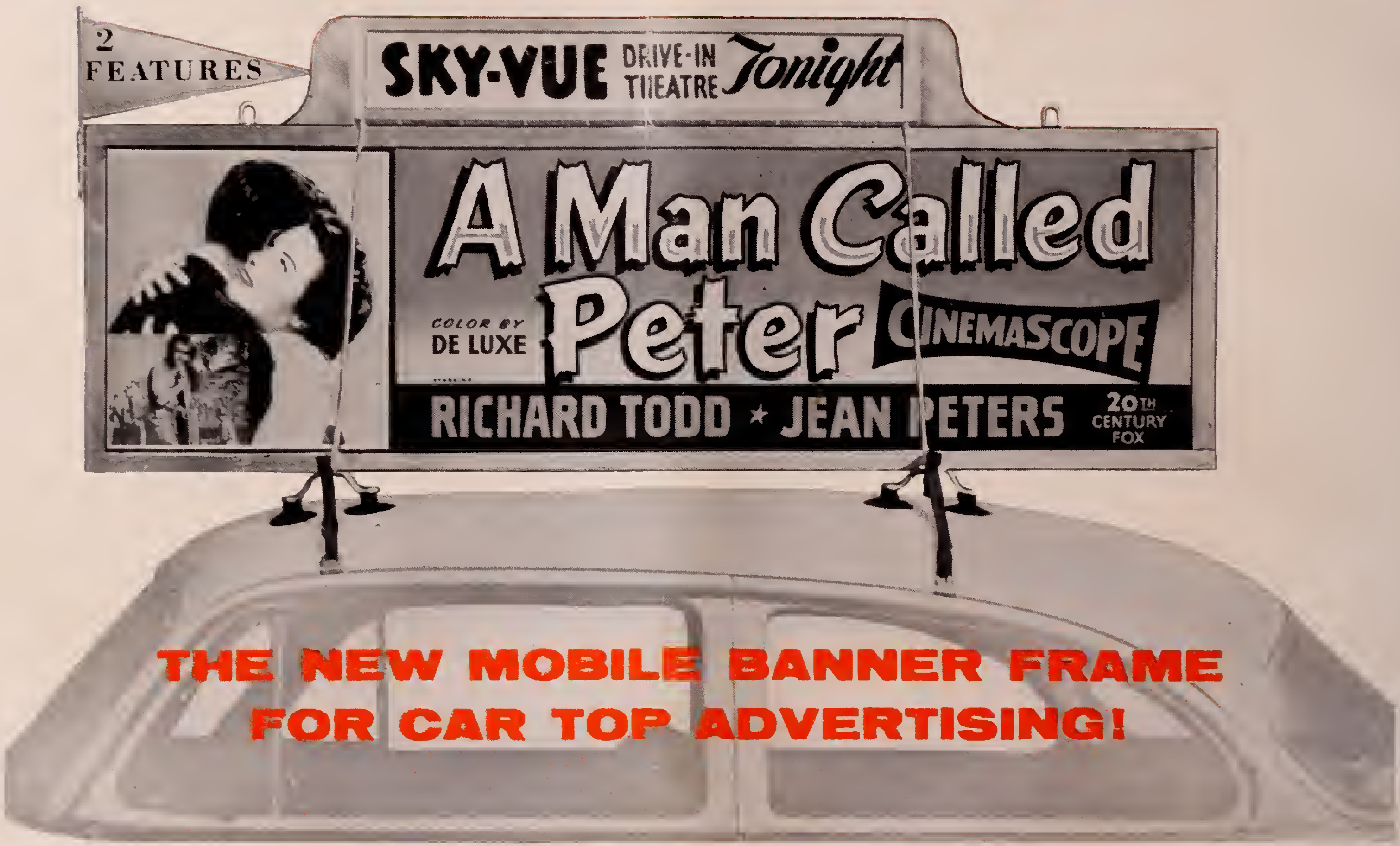
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cummutive. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Cops (U-I)	–	–	19	11	5
Adventures of Hajji Baba (20th-Fox)	–	15	41	21	2
Americano (RKO)	5	10	18	9	–
Athena (MGM)	9	20	44	21	1
Atomic Kid, The (Rep.)	9	15	17	2	–
Bad Day at Black Rock (MGM)	3	23	25	12	1
Bamboo Prison, The (Col.)	–	13	18	8	1
Barefoot Contessa (U.A.)	7	44	17	8	1
Battle Cry (W.B.)	20	22	16	–	–
Beau Brummell (MGM)	–	18	22	15	11
Bengal Brigade (U-I)	–	12	22	19	16
Black Knight (Col.)	3	24	23	19	2
Black Shield of Falworth, The (U-I)	–	15	68	24	9
Black Tuesday (U.A.)	–	5	5	10	1
Black Widow (20th-Fox)	3	34	37	5	5
Bounty Hunter, The (W.B.)	4	18	34	16	5
Bread, Love and Dreams (I.F.E.)	7	4	7	–	6
Bridges at Toko-Ri (Par.)	29	33	21	1	–
Brigadoon (MGM)	6	18	31	35	8
Bullet Is Waiting, A (Col.)	–	11	30	23	8
Caine Mutiny, The (Col.)	52	61	43	14	1
†Camille (MGM) (Reissue)	2	–	–	–	2
†Captain Lightfoot (U-I)	–	3	1	2	–
Carmen Jones (20th-Fox)	13	31	13	5	1
†Carolina Cannonball (Rep.)	–	–	2	-	4
Cattle Queen of Montana (RKO)	–	10	15	12	3
Chief Crazy Horse (U-I)	–	10	6	4	–
†Conquest of Space (Par.)	–	–	3	4	6
Country Girl (Par.)	23	23	6	6	3
Crest of the Wave (MGM)	3	13	10	7	2
Cry Vengeance (A.A.)	–	6	8	7	3
Deep in My Heart (MGM)	5	10	32	23	11
Desiree (20th-Fox)	15	29	19	27	3
Destry (U-I)	3	30	33	6	2
Detective, The (Col.)	–	3	8	8	2
Dragnet (W.B.)	58	41	16	7	2
Drum Beat (W.B.)	15	31	21	24	1
Egyptian, The (20th-Fox)	22	47	37	17	6
Far Country, The (U-I)	8	17	32	24	–
Fire Over Africa (Col.)	2	19	27	18	7
Four Guns to the Border (U-I)	–	17	28	11	2
Golden Mistress (U.A.)	2	10	12	9	–
Green Fire (MGM)	–	9	25	17	5
Hansel and Gretel (RKO)	15	18	12	2	–
Hell's Outpost (Rep.)	–	9	15	10	1
Her Twelve Men (MGM)	9	20	35	27	11
High and Dry (U-I)	–	18	16	5	7
†Hit the Deck (MGM)	–	2	4	–	–
Human Desire (Col.)	–	5	12	17	8
Human Jungle (A.A.)	10	10	24	13	3
Jesse James' Women (U.A.)	1	17	17	3	–
Julius Caesar (MGM)	13	22	22	10	4
Jupiter's Darling (MGM)	–	4	15	16	–
Khyber Patrol (U.A.)	–	13	25	5	2
Last Time I Saw Paris (MGM)	33	55	31	13	–
Long Gray Line, The (Col.)	–	7	5	4	–
†Man Without a Star (U-I)	–	–	6	–	–
Many Rivers to Cross (MGM)	7	25	15	3	–
Masterson of Kansas (Col.)	2	10	20	8	1
Men of the Fighting Lady (MGM)	9	27	41	19	4
Naked Alibi (U-I)	-	15	21	17	9
On the Waterfront (Col.)	46	58	39	11	1
†Operation Manhunt (U.A.)	–	–	–	6	–
Outcast, The (Rep.)	5	34	26	13	5
Phffft (Col.)	11	24	33	41	1
Prince of Players (20th-Fox)	2	7	16	8	24
Private Hell 36 (Filmakers)	–	2	10	3	2
Racers, The (20th-Fox)	5	5	10	5	–
Ricochet Romance (U-I)	–	12	13	19	8
Rogue Cop (MGM)	4	33	32	22	6
Sabrina (Par.)	24	38	33	27	5
Shanghai Story, The (Rep.)	–	3	17	9	5
Shield for Murder (U.A.)	3	19	10	16	3
Sign of the Pagan (U-I)	3	15	28	15	1
Silver Chalice (W.B.)	2	27	42	10	3
Sitting Bull (U.A.)	2	21	18	29	1
Six Bridges to Cross (U-I)	4	16	20	25	1
Smoke Signal (U-I)	–	3	9	9	8
So This Is Paris (U-I)	2	16	32	13	8
Star Is Born, A (W.B.)	21	32	39	16	7
Suddenly (U.A.)	18	23	41	20	11
Ten Wanted Men (Col.)	2	10	14	4	1
There's No Business Like Show Business (20th-Fox)	30	41	7	11	–
They Rode West (Col.)	–	4	3	7	2
This Is My Love (RKO)	–	14	16	12	6
This Is Your Army (COMPO)	–	–	2	3	–
Three Hours to Kill (Col.)	–	19	18	6	9
Three Ring Circus (Par.)	18	47	19	11	–
Timberjack (Rep.)	–	–	–	3	1
Tonight's the Night (A.A.)	–	–	1	4	6
Track of the Cat (W.B.)	2	20	21	3	15
Trouble in the Glen (Rep.)	–	7	–	6	3
20,000 Leagues Under the Sea (B.V.)	32	21	2	–	–
Underwater! (RKO)	4	12	19	–	–
Vanishing Prairie (B.V.)	1	30	21	2	1
Vera Cruz (U.A.)	30	42	23	2	–
Violent Men (Col.)	2	22	17	16	6
West of Zanzibar (U-I)	–	–	5	3	4
White Christmas (Par.)	48	30	11	4	2
White Feather (20th-Fox)	–	12	15	1	1
Woman's World (20th-Fox)	37	37	32	7	7
Yellow Mountain (U-I)	–	10	9	7	3
Young at Heart (W.B.)	5	14	42	3	5

N. S. S. INTRODUCES . . .

TRAVEL-AD


2 FEATURES
SKY-VUE DRIVE-IN THEATRE Tonight
A Man Called Peter
COLOR BY DE LUXE
CINEMASCOPE
RICHARD TODD ★ JEAN PETERS
20TH CENTURY FOX

THE NEW MOBILE BANNER FRAME FOR CAR TOP ADVERTISING!

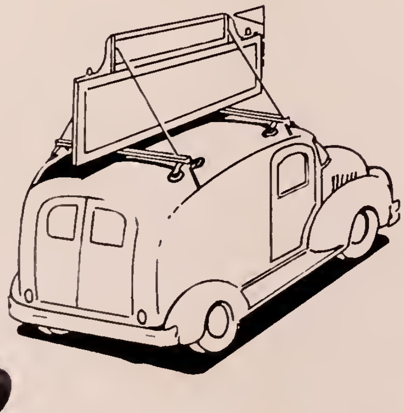
Now...with the revolutionary new N.S.S. TRAVEL-AD Banner Frame, you can have a fleet of "traveling billboards" constantly advertising all your attractions throughout your patron-pulling area!

Put them on top of your car, the cars of your staff and on trucks and cars of friendly cooperating merchants.

TRAVEL-AD is the eye-catching aluminum top-of-the-car frame for 24 x 82 banners, quickly and easily installed or detached from the roof of any hard top automobile.

Learn about the grand new inexpensive TRAVEL-AD plan that will "mobilize" your advertising! Great for drive-ins...and for conventional theatres, too!

For full details, fill out the attached coupon and mail—NOW! Or contact your nearest N.S.S. Exchange!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Mr. George F. Dembow
National Screen Service
1600 Broadway, New York, N.Y.

I am interested in the N.S.S. TRAVEL-AD Banner Frame promotion. Please have your representative call or write to me with complete information.

NAME ______________________

THEATRE ______________________

ADDRESS ______________________

APRIL 30, 1955

MOTION PICTURE HERALD

The Big Image—

MGM and 20th-Fox enter the race for wide film

Allied and TOA Prepare to Act If Meeting Fails

REVIEWS (In Product Digest): THE BIG TIP OFF, TO PARIS WITH LOVE, I COVER THE UNDERWORLD, TOP OF THE WORLD

Entered as second class matter January 11, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc. 1270 Sixth Avenue, Rockefeller Plaza, New York 10, N. Y. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1955 by Quigley Publishing Company, Inc.*

SOON YOU WILL HEAR IT EVERYWHERE!

"'Interrupted Melody' Is A Wonderful Picture!"

NATIONWIDE PRE-SELLING:

M-G-M columns in national magazines. Advertised in Saturday Evening Post and all fan magazines. 30-day teaser campaign locally. Big co-operative advertising at playdate. More advance screenings for press, magazines, radio, TV than any recent picture, insuring nationwide penetration prior to your opening.

TYPICAL COMMENTS:

The Nation's Top Female Syndicated Columnists hail the Greatest Woman's Picture in Years!

"A wonderful love story."
—*HEDDA HOPPER*

"Picture of the Month. One of the screen's great movies." —*LOUELLA PARSONS*

"A great motion picture."
—*SHEILAH GRAHAM*

*

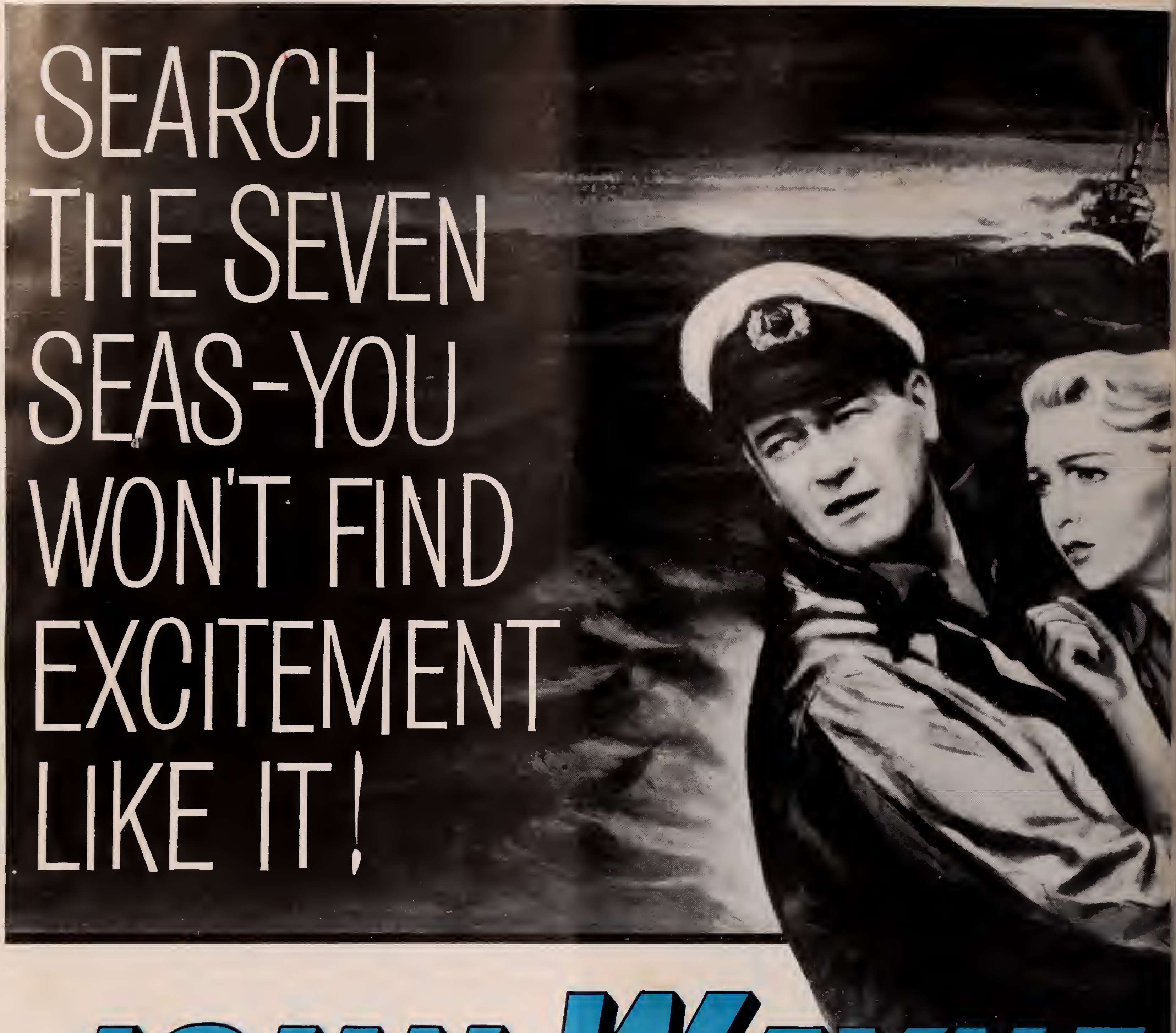
M-G-M presents with SONGS
and COLOR in CINEMASCOPE

"INTERRUPTED MELODY"

Starring
GLENN FORD • ELEANOR PARKER
With
ROGER MOORE • CECIL KELLAWAY
Written by
WILLIAM LUDWIG and SONYA LEVIEN
Based On Her Life Story by MARJORIE LAWRENCE
Photographed in EASTMAN COLOR
Directed by CURTIS BERNHARDT
Produced by JACK CUMMINGS

*

(Available in Magnetic Stereophonic,
Perspecta Stereophonic or 1-Channel Sound)


SEARCH
THE SEVEN
SEAS-YOU
WON'T FIND
EXCITEMENT
LIKE IT!

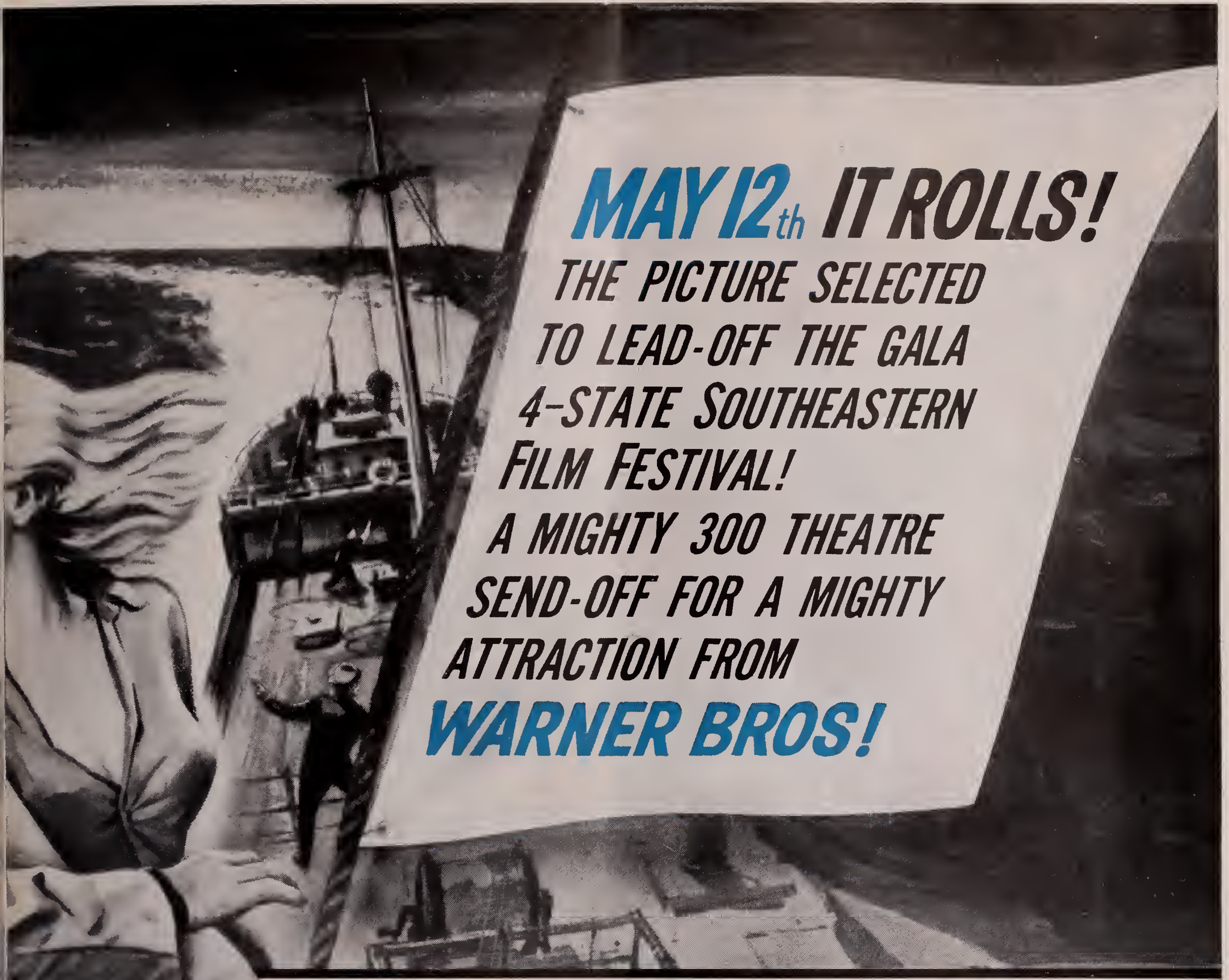
JOHN WAYNE

"The Sea

WARNERCOLOR CINEM

ALSO STARRING
DAVID FARRAR · LYLE BETTGER · TAB HUNTER

Anothe
role fo
'Battle



MAY 12th IT ROLLS!

THE PICTURE SELECTED TO LEAD-OFF THE GALA 4-STATE SOUTHEASTERN FILM FESTIVAL!

A MIGHTY 300 THEATRE SEND-OFF FOR A MIGHTY ATTRACTION FROM WARNER BROS!

LANA TURNER

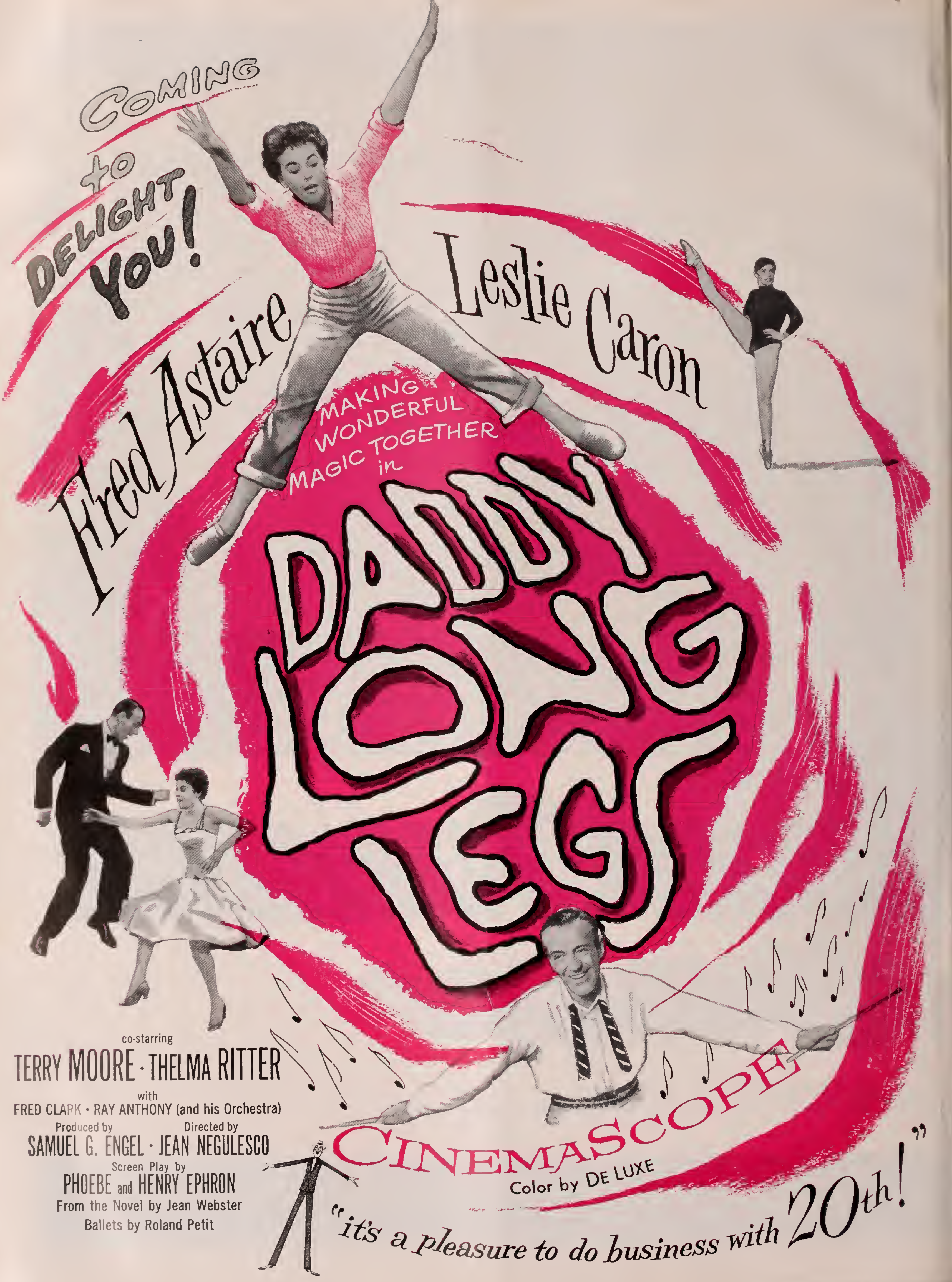
Chase"

ASCOPE STEREOPHONIC SOUND

great
that
ry' guy!

WITH JAMES ARNESS · RICHARD DAVALOS
Screen Play by JAMES WARNER BELLAH and JOHN TWIST

DIRECTED BY JOHN FARROW


Coming to DELIGHT YOU!

Fred Astaire **Leslie Caron**

MAKING WONDERFUL MAGIC TOGETHER in

DADDY LONG LEGS

co-starring

TERRY MOORE · THELMA RITTER

with

FRED CLARK · RAY ANTHONY (and his Orchestra)

Produced by SAMUEL G. ENGEL · Directed by JEAN NEGULESCO

Screen Play by PHOEBE and HENRY EPHRON

From the Novel by Jean Webster

Ballets by Roland Petit

CINEMASCOPE

Color by DE LUXE

"it's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* MARTIN QUIGLEY, JR., *Editor*

Vol. 199, No. 5 April 30, 1955

Plan First—Then Confer

IT IS too early to know whether the top level meeting suggested by Allied and TOA for May 24 in New York will be held. It is, however, timely to point out that serious advance planning will be necessary to insure the success of such a meeting. As with international conferences between representatives of government, an industry conference should be preceded by the preparation of a carefully drawn up agenda. Moreover, if it is possible informal negotiations between representatives of the parties involved or "feelers" through intermediaries should establish the basis for agreement on some of the issues before the opening session is called to order. Otherwise a conference may very well lead to bitter disappointment.

COMPO, by its charter, is barred from the field of trade practices at least until its membership decides otherwise. On the other hand there is no reason why COMPO's able and impartial special counsel, Robert W. Coyne, and such other members of the staff as necessary could not be loaned for "temporary duty" to be liaison between the major companies and the exhibitor organizations for working out a conference agenda and the advance defining of certain important areas of actual or likely agreement.

Months ago (November 27, 1954) on this page suggestions were made for some topics to be considered for the agenda of the round table conference. These included: 1. Relief for small situations; 2. Buyer-seller relations; 3. Arbitration; 4. Theatre attendance and, 5. Promotion. The passage of an additional half year of time since those suggestions were made has increased the need for attention to each one. Now more than ever the best brains in distribution and exhibition should work together—to the extent permitted by law and to the extent that promotes the common good—in order to find effective solutions.

■ ■ ■

The Big Negative

WITH the recent announcements of 20th Century-Fox concerning 55mm film and of Metro-Goldwyn-Mayer concerning 65mm film it is apparent that all Hollywood once again is seeking "The Big Negative."

In the late 1920s and early 1930s the major studios experimented with wide measure film in sizes from 55mm up to 70mm. Best remembered was the Fox Grandeur process. RKO, Paramount, MGM and other companies also made pictures with specially-constructed cameras at that time. The results from photographing with "The Big Negative" twenty-five years ago did not come up to expectations partially on account of optical and projection equipment deficiencies but most of all because the depression ended experimentation.

The modern drive for greater screen image size springs of course from Cinerama which uses three over-sized 35mm prints. CinemaScope with its anamorphic method achieves certain improvements in the screen picture. Paramount's VistaVision, notably when projected through the horizontal running 35mm projectors, also results in greater clarity on giant screens. Scheduled for release some time during the year is TODD-AO's "Oklahoma" filmed in 65mm but to be released on 70mm in order to accommodate the sound tracks.

While it is true that the large screens current in good theatres everywhere and the giant screen in the larger drive-ins may benefit greatly by projecting a greater than standard print, it is to be hoped that some kind of wide film standardization can be achieved as promptly as is consistent with engineering progress. Big grossing theatres and drive-ins may install some additional equipment but certainly not several different kinds of "big print" projectors.

■ ■ ■

Violence in Films

WRITING recently from Hollywood, C. L. Sulzberger, senior foreign correspondent of *The New York Times,* said, "In 1953 word was spread among major studios (from the U. S. State Department) suggesting that scenes of physical violence be toned down in order to avoid giving the world too savage a portrait of ourselves."

Apart from any considerations of the effect of Hollywood product abroad, excessive cruelty, violence and sadism also have adverse effects at home.

Despite the warnings from the State Department, the Production Code Administration, and other quarters there is still much too much detailed physical violence and torture in too many pictures. The responsibility of controlling this situation rests on the studio heads. Effective action should be taken before grave damage is done at the box office.

■ ■ ■

¶ Films for television can be made with a savings of up to 50 per cent by means of the new DuMont Electronicam system, according to company spokesmen. The system utilizes three motion picture cameras in association with standard television cameras. The director and editor monitor the filming and make a rough cut while the cameras are rolling. The DuMont system, and others being developed with similar ends, are expected to have application in feature motion picture production as well as in television.

—*Martin Quigley, Jr.*

Letters to the Herald

Quigley Awards

To the Editor:

The continued stimulation that The Herald is giving to showmanship selling is obvious to everybody and deserves the full support of the industry.—*LEON D. NETTER, Florida State Theatres, Jacksonville, Fla.*

To the Editor:

The Quigley Awards have become a very important and constructive contribution to our industry.—*MAJOR ALBERT WARNER, Warner Bros. Pictures, Inc., New York City.*

To the Editor:

May the Quigley Awards continue to keep alive the kind of showmanship without which this industry cannot hope to keep public interest alive.—*J. RAYMOND BELL, Columbia Pictures Corp., New York City.*

To the Editor:

Since we are all "Salk-conscious" these days, it occurs to me that through the medium of the Quigley Awards, The Herald has been giving this industry of ours free inoculations of showmanship vaccine for the past 21 years. More power to you!—*SAMUEL COHN, Foreign Publicity Director, United Artists Corporation, New York City.*

To the Editor:

I am an ardent supporter and believer in the efforts of your fine paper in connection with promoting showmanship among theatre managers.—*S. A. SCHWARTZ, President, RKO Theatres Corp., New York.*

To the Editor:

I am of the opinion that the Quigley Awards are a definite plus in encouraging showmanship in our industry.—*WALTER READE, JR., Walter Reade Theatres, Oakhurst, New Jersey.*

To the Editor:

The years fly by but the Quigley Showmanship Awards are always a great incentive to both the old, new and upcoming showmen.—*LEON J. BAMBERGER, RKO Radio Pictures, Inc., New York.*

The Shortage

To the Editor:

More features should be made. Let's analyze present product; there are no more big "A" productions today than there were two or three years ago. And while there are fewer pictures being released, there are just as many small or little features in existence (the double feature type) as were made when the distributors were releasing more feature product. There are just as many pictures being produced today that will not stand up "alone" as there ever were.

The general public is a very dumb animal. One has "almost" to use a brick bat to drive an idea into their heads. A wholesale advertising campaign carried on nationally by the production and distribution end, telling the general public over and over, the potential value of motion picture entertainment would be a wise move.

The move on part of the distributors to sell 3-D, and again CinemaScope, wide screen, stereophonic sound, and such has done more to reform the minds of the vast army of "stay aways" than anything I know.

I don't mean to advertise any one picture; I mean to "nationally" advertise Motion Picture Entertainment.

Pound home the thought that if our readers have heartbreak from home problems, or business worry nerves, a movie should be a "cure all" for these unfortunates. Make them understand that the price of a movie ticket and a couple hours spent in a theatre is so much less expensive than paying a psychoanalyst or a hospital bill.

Tell the parents what a fine diversion movies are for the kids. For instance, when they send them to a theatre their children are safe and well cared for. They can learn a great deal from a movie. So much more than playing ball in the street where they could get run over, or hanging out in an alley with the town's toughs. Play up the possibilities of movies making children better to live with.

Remind the general public of the billions of dollars worth of theatre property value there is in the world today and give movies the reason for America being the most advanced and educated nation in the world. No woman can afford not to be a regular patron of the movies. If she expects to keep up with style in dress and modernization of her home, movies give the average man and woman a social advantage.

A theatre is a place for rest, relaxation, fun, laughter, and perhaps a few tears. It's wonderful to sit in on a good movie and learn how the other fellow lives and loves. Oftimes it makes us forget ourselves. There is no book nor school that can enhance a person's mind and ideas like a good movie.

None of us exhibitors ever comes up with an original idea—. We run to the Justice Department—and wherever did we get in the past with Uncle Sam's lawyers?

It was around in the 20's when the exhibitor sat down and got rich off his opera house and spent the money—not to improve his own theatre business, but to make investments in other things like stocks, bonds, automobiles, planes — anything but in the business that made him rich. And when the so-called chains came in, he either sold out or ran to the Justice Department. Big operators did one thing to the American movie house—they promoted money enough to take the store room picture show out of existence and replaced it with a modern theatre that was a pride to most every community where they became existent.

The exhibitor wasn't satisfied with buying films in August and September for twelve months on an "average" basis. He wanted to know in advance the titles of the pictures, and so he set up the Neely Bill—and every time he went to the Government for help he was worse off than if he had let well enough alone.—*ANNA BELL WARD, Ward Enterprises, Lexington, Ky.*

WHEN AND WHERE

May 2-3: North Central Allied, annual convention, Minneapolis.

May 4: MGM Ticket Selling Workshop, Nicolett Hotel, Minneapolis.

May 4-5: Annual convention of Variety Clubs, International Ambassador Hotel, Los Angeles.

May 4-6: Annual convention, Allied Independent Theatre Owners of Iowa-Nebraska, Hotel Savery, Des Moines, Iowa.

May 6: MGM Ticket Selling Workshop, Des Moines, Iowa.

May 10: Allied Rocky Mountain Independent Theatres' annual convention, Park Hill Country Club, Denver.

May 10: MGM Ticket Selling Workshop, Billings, Mont.

May 10-12: Third annual joint meeting of the Missouri-Illinois Theatre Owners and the Kansas-Missouri Theatre Association, Arrowhead Lodge, Lake of The Ozarks.

May 15-17: Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Association, Biltmore Hotel, Atlanta.

June 6: MGM Ticket Selling Workshop, St. Louis, Mo.

June 13: MGM Ticket Selling Workshop, Santa Fe, New Mexico.

June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

June 20: MGM Ticket Selling Workshop, San Francisco.

June 26-28: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

On the Horizon

IN THE MAIL

Mail coming to the FCC on the subject of toll TV has recently and rapidly become overwhelmingly in favor of authorizing the service. A check of the approximately 2,000 letters to date--not an excessively large number according to Washington lobby experts--shows that within the past two weeks about eight pro letters have come in for each anti expression. Earlier pros and cons were about fifty-fifty. What evidence there is of organization behind the mailings would indicate only that the active groups on both sides are urging the public to write. Incidently, an unnamed client has employed a Washington firm to list the names and addresses of all individuals and organizations writing to ask FCC approval of toll TV.

RELATIVITY

Warner Bros. Tuesday announced plans for early production of "The Life of Albert Einstein." According to the company's release the late great scientist was a personal friend of Jack Warner.

PROTEST

Following a protest against the Marion, Ohio, city admission tax by theatremen, the City Council this week referred a proposal to repeal the tax to a committee which will report back May 9. Select Theatres and Charles Settos, owners of the Ohio and State theatres in Marion have threatened to close them if relief is not granted. The Palace and Marion theatres, only other indoor theatres in the city have been dark since April 12. Appearing in protest were Robert Coyne representing COMPO; Robert Wile, secretary of the ITO of Ohio, and representatives of the circuits.

MUSIC HALL

"Mister Roberts," the Leland Hayward production of the stage show of the same name, to be distributed by Warner Bros. will open at Radio City Music Hall in July. The picture was directed by John Ford and Mervyn LeRoy and is in CinemaScope and WarnerColor.

RECOGNITION

The new screen techniques have really arrived. In his new Broadway musical comedy, "Silk Stockings," based on MGM's "Ninotchka," Cole Porter makes it official with an emphatically sung song called simply "Stereophonic Sound." In it a film actress, described as a veteran of many swim dramas (she still has the water in her ears), tells in Mr. Porter's involuted lyrics the wonderful effect now being had on the nation's box offices by "glor-ee-yus Technicolor, breathtaking CinemaScope and stare-ee-o-fonic sound." Also recognized along the way are WarnerColor, VistaVision, Todd-AO, Cinerama and all wide screens generally.

QUIGLEY AWARDS NEXT WEEK

The 21st annual judging for the Quigley Awards for Showmanship will be held next Monday, May 2, at Toots Shor's Restaurant, New York. Some 50 top advertising and publicity executives from circuits and from distribution home offices will examine the campaigns submitted during the year by members of the Managers' Round Table of The HERALD and select the three Grand Award winners. These will be the best showmen in large situations, small situations and overseas. The judging will be followed by a luncheon at which Sam Rosen, executive vice-president of Stanley Warner and vice-president of Cinerama, will be the speaker. This year a series of exhibits will be inaugurated showing advertising and publicity campaigns executed by foreign distributors. The country to be featured this year is Italy.

MOTION PICTURE HERALD

April 30, 1955

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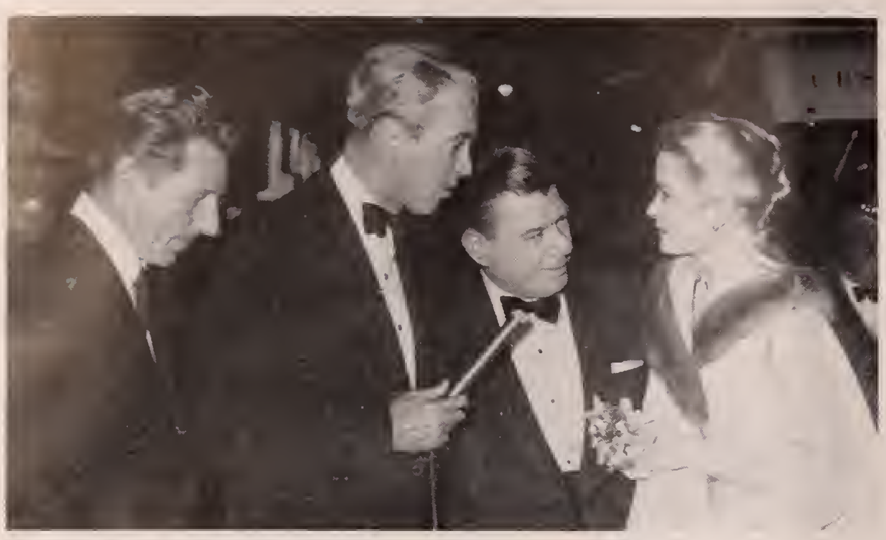
This week in pictures



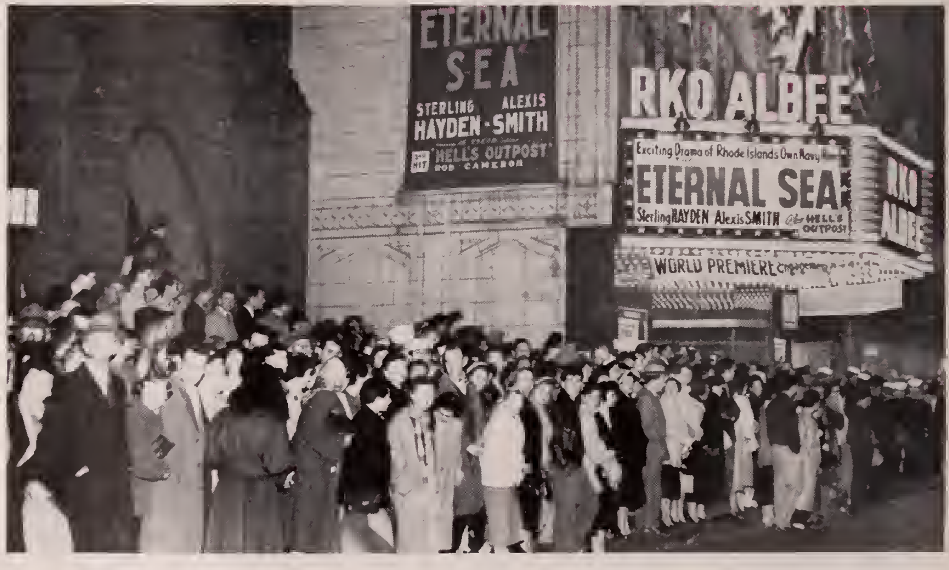
SEARCHLIGHTS swept the Times Square sky and the trade, as well as the public, goggled at the New York Paramount premiere of "Strategic Air Command." Above, Danny Kaye, Jimmy Stewart and Grace Kelly gather around Arthur Godfrey's microphone (third from left) at the broadcast preceding the showing.

Right. Barney Balaban arrives at his company's latest showpiece with Mrs. Balaban.

Left. Spyros Skouras, president of 20th Century-Fox, comes to look things over. With him are Mrs. Skouras and Charles Watts of Denver.

PREMIERES

Last week two service pictures, honoring the Air Force and the Navy, were launched auspiciously. The biggest, in point of size and significance was Paramount's "Strategic Air Command," above, at the New York Paramount. It also unveiled the new VistaVision look. Meanwhile, up in Providence, R. I., a warmly human tale of a heroic admiral, Republic's "The Eternal Sea," splashed across the New England papers—and box offices.


ETERNAL SEA
STERLING HAYDEN · ALEXIS SMITH
HELL'S OUTPOST
ROD CAMERON
RKO ALBEE
Exciting Drama of Rhode Island's Own Navy
ETERNAL SEA
Sterling HAYDEN Alexis SMITH
HELL'S OUTPOST
WORLD PREMIERE
RKO ALBEE

Crowds line the sidewalks at the RKO Albee in Providence to watch the brass arrive for the premiere of "The Eternal Sea." The Navy provided full cooperation, using all its facilities to honor Sterling Hayden and Alexis Smith, stars of the picture.

Left. Admiral of the Fleet William "Bull" Halsey arrives at the theatre with Mrs. Richard W. Altschuler. Directly in back of the Admiral is Rear Admiral John Hoskins, now commanding officer of the Quonset Point, R. I., Naval Air Station, whose life formed the subject of the picture. At left are Steve Edwards, Republic director of advertising and publicity, and Richard Altschuler, director of world sales.

JOHN FORD, below right, director of Columbia's "The Long Gray Line," receives a plaque from Mrs. P. Allen Burt, chairman of the motion picture committee of the Daughters of the American Revolution. Looking on is Paul N. Lazarus, Jr., Columbia vice-president. The DAR voted the film the best patriotic picture of the year.

JOSEPH L. MANKIEWICZ, above left, director of "Guys and Dolls," discusses a point with Samuel Goldwyn, right, producer of the picture, and Marlon Brando, star. MGM will release the production.

J. F. PATTINSON, below, director of sales in Britain for 20th Century-Fox, returns to London with Mrs. Pattinson from Paris, where he attended the premiere of "Oasis," first European CinemaScope picture. Filmed in three languages with Cornell Borchers and Michele Morgan, it will be distributed by 20th-Fox.

BEA
ER WING
ERVICE
PARIS

By the Herald

FRANCIS WINIKUS, above, United Artists director of advertising, publicity and exploitation, last week outlined UA's plans for expanded promotion and explained the flexibility of the program.

CHARLES S. CHAPLIN, Canadian general manager for United Artists, has been elected president of the Canadian Motion Picture Distributors Association. He began his career with U.A. in Toronto in 1930 and is widely known throughout the Dominion and the U. S.

MAJOR ALBERT WARNER, left, vice-president of Warner Brothers, has been unanimously selected to be the guest of honor at the annual industry-wide United Jewish Appeal luncheon May 24 in New York.

CARL GOLDMAN, below right, is congratulated by Seth Field, vice-president of Affiliated Theatres Corporation of Boston, on his appointment as executive secretary of Independent Exhibitors, Inc., New England Allied unit.

ANN MILLER, below, arrives in Sydney, Australia, for a personal appearance tour and to attend the opening of MGM's "Interrupted Melody." Greeting her is Rod Gurr, MGM publicity and ad director.

HOLLYWOOD TURNS TO THE BIG IMAGE

The story of the revolution in screen techniques continues—with the latest chapter recorded on and with wide gauge film. Paramount has been the first to reach the theatres with films in the extra dimension—the double-frame, horizontally projected VistaVision prints of "White Christmas" and "Strategic Air Command." This week comes word that both MGM and 20th Century-Fox are preparing to shoot in extra wide film which in turn will be reduced to standard 35mm film for projection in the conventional manner. Like Paramount, which is roadshowing horizontal prints of "Strategic Air Command" in a limited number of situations, both MGM and 20th-Fox envision roadshowing of wide prints on certain "selected" pictures. The principal goal, in all three cases, however, is to increase the definition and clarity on the 35mm standard release prints and to make available, to theatres with very big screens, prints which will give them comparable definition and clarity.

AT 20TH-FOX

A detailed report on the plans of 20th-Fox was contained in the remarks made by Earl Sponable, 20th-Fox research director, last week before the convention of the Society of Motion Picture and Television Engineers in Chicago.

Earl Sponable

Mr. Sponable, forecasting "very real improvements in grain and definition" for CinemaScope, said that independent studies and an investigation by 20th-Fox indicate that optimum results can be obtained by photographing on film 55.625mm wide and reducing that picture to 35mm film. "Our proposed new frame," he said, "has almost twice as much information recording surface as any other suggested large screen process."

He went on to say that Bausch & Lomb had designed new taking lenses to cover the additional frame area and had delivered the first sample lens. An experimental camera has been built and 20th-Fox has made test photographs, he added, which support "our conclusions in every way." "Furthermore, Bausch & Lomb has designed a new 2:1 reduction printer lens which yields a print from this enlarged negative of excellent quality over the entire frame," he said.

It is the 20th-Fox plan, he continued, "after demonstrating possible results, to make available to those making CinemaScope pictures, design information and assistance enabling them to use this optimum size negative and to make CinemaScope standard release prints of greatly improved quality for all theatres." The 20th-Fox research director reiterated company plans of road showing a "limited" number of wide-gauge prints "under improved projection conditions." He added that these prints may also carry extra magnetic sound tracks.

He stressed his company's view, however, of producing pictures for "the best possible result for every theatre everywhere." He also emphasized that 20th-Fox plans to retain "the gains inherent in the anamorphic principle" and held steadfast to the 2.5 to 1 CinemaScope aspect ratio. "If you wish to make any use of participation effects," he said, "you need 2.5 to 1." The trade will see the new process in about two months.

Mr. Sponable, referring to the question of improved sound, said that 20th-Fox recently had made an investigation designed to point the way to methods of sound improvement. "We have made direct comparative recordings on systems using three channels with three speakers behind the screen, and five channels with five speakers behind the screen, each having appropriate surround sound independently and properly recorded at the same time. The results of these tests are now being evaluated."

AT MGM

The MGM announcement came Wednesday from the desk of E. J. Mannix, studio general manager, who announced that "revolutionary in technique and simplification of operation, is the development of a unique 65mm photography process which MGM is planning to use on important forthcoming pictures." This is the same size film being utilized in the Todd-AO system.

E. J. Mannix

Said Mr. Mannix: "The new technique will make possible the filming and presentation of motion pictures on the largest screens available anywhere. At the same time, the system will provide for the exhibition of the same picture on any lesser screen utilizing standard projection equipment and without requirement of separate cameras or other duplication of work during production."

According to Mr. Mannix, the 65mm process, which will provide a negative from which improved CinemaScope and standard prints can be made, resulted from the study and evaluation of experiments extending over many years directed by Douglas Shearer, in charge of MGM technical research, and assisted by Franklin Milton. Experiments with the new process were said to date back to the early wide screen effects used in the first "Billy the Kid" film made by MGM nearly 25 years ago. This was filmed on 65mm but reduced and released on 35mm.

The new system, said the studio general manager, will be filmed with cameras having conventional type mechanisms adapted to handle double-sized film. The special camera lenses developed for the system by Panavision Incorporated will provide for simple operation, minimum weight and will combine in one integrated unit an anamorphoser and an objective lens, said to be "a revolutionary optical system never before used."

It was pointed out, too, that any improved method of photography and projection which would not provide a potentially equal improvement in flexibility in the presentation of sound would be incomplete. Thus, said Mr. Mannix, the 65mm process is designed so that the exhibition prints, whether of the type for the largest screens or the CinemaScope and standard screens, will accommodate sound tracks of the present standard types whether optical or magnetic, as well as "super-stereophonic sound for the largest screens in either magnetic or optical forms."

Mr. Mannix did not define the exact nature of this "super-stereophonic sound" but said that Wesley C. Miller, in charge of the sound department, advised him that these super-stereophonic forms of recording will be incorporated into his department with a minimum modification of present recording equipment.

MAJORS CHILLY TO CALL FOR ROUND TABLE TALK

Not Leaping to Accept Bid; Allied Opens Drive for Federal Film Control

by VINCENT CANBY

Exhibition's new unity, symbolized in last week's joint Allied States Association-Theatre Owners of America bid to company presidents to attend a round table conference May 24 in New York, was receiving the delayed reaction treatment this week from distribution. Some companies appeared interested and some simply were not yet talking.

The invitation, historically significant in that it grew out of the first meeting ever held between Allied and TOA leaders on exhibition problems, was issued late last Wednesday from Chicago. There, without prior announcement, a TOA committee comprising E. D. Martin, president, Walter Reade, Jr., Alfred Starr and Myron Blank, met with an Allied committee of Ruben Shor, president, Ben Marcus, Ben Berger and Jack Kirsch.

The joint release, in terms that were tempered in comparison with the TOA "Call to Action" statement that helped line up TOA with Allied, called for "a top level industry conference . . . to discuss and act upon pressing and acute problems of exhibition." It made no attempt to outline a proposed agenda for such a meeting, a point which 20th-Fox distribution director Al Lichtman, author of the original round table proposal, said only last week would have to be determined before there could be any meeting.

Allied Follows With Drive For Federal Regulation

Allied, for its part, followed up the invitation by announcing the day afterward, Thursday, that it had opened its drive for Federal regulation of the industry. To that end, said an Allied bulletin, Mr. Berger, newly named chairman of Allied's Emergency Defense Committee, and Abram F. Myers, Allied general counsel, visited Capitol Hill during the week to discuss the legislative outlook with members of Congress, unnamed but known to mean at least two Senators. The two Allied officials found, it was said, "sympathetic" reception and promises from the lawmakers to help exhibitors.

Both Mr. Myers and Mr. Berger refused to discuss their detailed strategy for pushing Allied's bill for Federal regulation, but promised to "perfect their plans within the next 10 days." They said one of the questions to be decided was whether they should have a bill for Federal regulation introduced and then have hearings later on that bill, or whether to press for early general hearings on the "plight" of the exhibitors, to be followed by a specific bill.

In refusing to name the Congressmen with whom he had talked, Mr. Myers said with characteristic vigor that to name the individuals "would bring into operation all the forces of opposition. All the rats and snakes and tumblebugs would come out of their holes."

Nor would Mr. Myers give any indication—for the same reason—of the committees before which Allied might put its case. If a specific bill was introduced, it would probably have to be considered by either the Commerce or Judiciary Committees. If no bill were introduced, the general question of the film industry situation could be thrashed out before the Small Business Committee.

A matter for speculation at midweek (besides distribution response to the round table invitation) was where the Allied move for regulation would push the newly revealed Allied-TOA accord.

One TOA official recalled Mr. Martin's statement last week on the new round table move in which the TOA president said: "Short of this (the round table conference), the officers and directors of TOA will seek relief through any other means necessary." TOA leaders said that Mr. Martin was expressing the feeling of some top exhibition leaders to the effect that a bid for U. S. Government intervention may be used as a veiled threat to distribution for an improvement in the relationship of distribution with exhibition.

A number of top TOA men, however, are known to be in strong opposition still to any move for Government action. These include Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and S. H. Fabian, president of Stanley Warner Corporation. Nevertheless, it would seem unlikely that the TOA men meeting with the Allied officials in Chicago last week were not aware of the almost concurrent moves made on Capitol Hill by Mr. Berger and Mr. Myers.

Hits Wage Law Change as Speaker for Allied and TOA

On another front there was evidence this week of the new Allied-TOA unity. This was the appearance Wednesday morning before a Senate Labor subcommittee of A. Julian Brylawski, a TOA board member, to represent both Allied and TOA in hearings on the minimum wage law.

Mr. Brylawski appeared in opposition to the Administration's recommendation that interstate theatre circuits be covered by the Federal Minimum Wage Law, arguing that the present coverage situation, under which all theatres are exempt, should not be changed. Labor Secretary Mitchell earlier this month urged the subcommittee to cover theatre circuits doing business in more than one state.

TESMA ASKS 3% OF GROSS TO BE FOR REFURBISHING

An open letter from the Theatre Equipment and Supply Dealers Association this week urged exhibition to adopt a plan whereby "at least" three per cent of grosses on percentage films would be put aside for refurbishing. The letter, addressed to E. D. Martin, president of Theatre Owners of America, called upon exhibitors "to insist upon taking at least three per cent 'off the top' of your own gross on every picture you buy on a percentage basis."

Signed by TESMA's executive secretary, Merlin Lewis, the letter went on to say by way of example "any 70-30-10 deal, or a 50 per cent deal, or any percentage deal that is made should be subject to the three per cent 'off the top' before any calculations are made for payment to the distributor."

Copies of the letter went to leaders of Allied States Association, Independent Theatre Owners Association and Metropolitan Motion Picture Theatres Association, the latter two being New York area exhibitor associations.

"TESMA has a selfish interest in a move such as is suggested," Mr. Lewis said in his letter, "since it would, if successful, permit the average theatre owner to put aside capital reserves in sufficient volume to permit the refurbishing of theatres, in the booth, on the stage, the seating . . . so that theatres might be able to compete physically with the comfort of the TV viewer's living room."

Calling for adoption of the so-called "TESMA Three Per Cent Plan," Mr. Lewis said that "the distributors could not deny you (the exhibitors) such a contract, without putting themselves in the position of forming the 'We Want It All' Club, membership in which, it is presumed, they all enjoy at the present time."

FCC POSTPONES TOLL TV DATE

Pushes Back Deadline for Public Comment; Replies Date Also Delayed

Highlighting this week's news in the continuing toll-TV story was the postponement by the Federal Communications Commission of the deadline for public comment from May 9 until June 9. It also postponed from June 9 until July 11 the deadline for parties to file replies to statements by other groups.

TV Debate Set May 1

The commission acted at the request of International Telemeter Corp., one of the three groups seeking approval of toll television. The Committee Against Pay-As-You-See TV indicated no objection to the delay. Its public relations counsel, Robert Taplinger and Associates, said it would take advantage of the extension by carrying its anti-toll TV message to the public on an accelerated scale. The committee met this week and discussed plans to enlist additional groups outside the industry. Dallas Smythe, economist working with the committee, will also extend his research work on the economic effects.

Meanwhile, the Columbia Broadcasting System announced that two spokesmen and six panelists will discuss the pros and cons of toll TV on a coast-to-coast program on CBS-TV, May 1, 5:15-6:00 P.M., EDT. The spokesman against will be Victor Sholis, vice-president and director of WHAS, Louisville, who will be questioned by the pro-toll TV panel consisting of Dean James M. Landis, general counsel, Skiatron Electronics and Television Corp.; Ralph Bellamy, president of Actors' Equity Association, and Elfred Beck, owner, KCEB, Tulsa.

NBC Offer Accepted

Spokesman in favor will be W. Theodore Pierson, Washington counsel for Zenith Radio Corp., who will be questioned by Trueman Rembusch, co-chairman of the Committee Against Pay-As-You-See TV; Leon P. Gorman, Jr., general manager and part owner, WABI and WABI-TV, Bangor, Me., and Sherwood Dodge, vice-president and general manager, Foote, Cone & Belding, advertising agency. The program was arranged by the CBS Public Affairs Department after the committee had objected to the handling of the issue on the "Omnibus" television show several weeks ago.

Last week, Zenith Radio Corp. accepted the offer of the National Broadcasting Company for 15 minutes of free time to discuss the issue "on the assumption that ours and opponents' time will be adjacent in the same half-hour, at a satisfactory broadcast hour." Zenith also asked NBC to reconsider its refusal to accept spot advertising announcements on subscription television.

Among the outside interests on the subject to voice its opinion last week was the Father Duffy Post, Catholic War Veterans of America. It petitioned the FCC and Congress to refuse requests for the approval of toll TV. The resolution said that such a system "would tend to deprive thousands of hospitalized veterans in all parts of the U. S." of televised sports events and "all other types of television entertainment now available without charge to these hospitalized veterans and to the general public, as well."

Weigh "Public Interest"

Pointing out that the FCC is required to consider the "public interest" in reaching a decision on the controversy, the veterans' post said this "public interest" would best be served by placing no limit on use of the free airwaves and by maintaining the "fundamental system of broadcasting and telecasting as we know it in the U. S."

According to a report last week, more than 3,000 letters and cards were received by the FCC from the public to that time and of the 1,600 that have actually been put into the official docket, an unofficial count shows the "pros" lead by about 1,200 to 400.

Among the publications that have recently discussed the subject are *Tide* magazine and the *Saturday Review*. The former, in its April 23 issue, suggests that it would be desirable if the FCC could permit one or more of the subscription TV firms to deliver a continuing service on a fee basis and that it should be tried on a limited scale. "Such an experiment," it says, "could be quite helpful to advertising, even, because it would show people how much they must pay to get comparable programs without the commercials."

Ask "Exhaustive" Hearings

The danger the magazine sees in this, though, is that the FCC might "sell" one service against another, as it did with FM and UHF. It says that before the FCC sanctions any form of toll TV, it should hold "exhaustive hearings and give the subject more thorough and disinterested consumer research than it has to date." *Tide* says the FCC's current appeal for comments is more like an invitation for propaganda mailings.

The *Saturday Review,* in its April 30 issue, prints a subscription TV ballot, along with a lengthy discussion of the subject. The ballot asks readers 14 questions, all more or less connected with the subject.

Loew Profit In 28 Weeks $3,274,451

Loew's, Incorporated, including theatre subsidiaries, this week reported net profit of $3,274,451 for the 28 weeks ended March 17, 1955. This is equal to 64 cents per share on 5,142,615 shares of stock outstanding, compared with $3,199,166 or 62 cents per share in the corresponding period for the previous year.

Gross sales and operating revenue for these 28 weeks of the current fiscal year amounted to $92,399,000 against $97,106,000 for the same period of the previous year.

Net operating profit before Federal taxes totaled $5,683,875, compared to $5,186,651 in the 1954 corresponding quarter. In the 16-week period to the same closing date the company reported net profit of $1,753,102, compared to $2,065,273 in the 1954 comparable period.

Figures are subject to year-end audit and adjustments, the company announced.

Eastman Quarter Profit At Record $14,763,628

ROCHESTER, N. Y.: Sales and earnings of the Eastman Kodak Co. were the highest the company has had for a first quarter, Thomas J. Hargrave, chairman, and Albert K. Chapman, president, reported this week. Consolidated sales for the 12-week period ending March 20, 1955, were $149,174,688, an increase of 13 per cent over the $131,898,664 for the same period in 1954.

Consolidated net earnings for the first quarter were $14,763,628, an increase of 20 per cent over the $12,297,275 for the first quarter of 1954. The quarterly earnings were equal to 84 cents a share on 17,403,168 common shares outstanding at the close of the quarter, March 20. The per share earnings compared with 70 cents a share on 17,401,210 common shares outstanding in the first quarter of 1954.

New Jersey Trust Suit Names Distributors

Treble damages amounting to $300,000 were asked in an anti-trust suit filed in New York Federal Court last week by the Fulton Amusement Co., operating the Fulton theatre in Jersey City, N. J., against eight distributors. The plaintiff charged the defendants have imposed unreasonable and illegal clearances against the Fulton in favor of the Fabian theatre in Hoboken, N. J., the DeWitt theatre in Bayonne, N. J. and other houses in downtown Jersey City.

Silliphant Novel Bought

"Huk!", the original screenplay by producer Sterling Silliphant, has been bought and will be published by Popular Library for distribution with the picture's release. Mr. Silliphant will write the novelization.

"To a dame like her… love is also a weapon.
I'd lain awake many a night wanting her love.
I probably would again. But I was
through being a sap for her. This time she was going
to be on the receiving end!"

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

brings your audience new thrills . . . for it brings
this beautiful girl within reach of their arms . . . her full-dimension
allure so real, they'll share her emotions with her!

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Tropic inferno of love, hate and adventure! Starring

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Written for the Screen by MAXWELL SHANE · From a story by Jack Leonard and Martin M. Goldsmith
Directed by PHIL KARLSON · Produced by William H. Pine and William C. Thomas

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55 PROPERTIES CITED FOR MGM

Schary Outlines Product Of 1955-56; Employment Reported at High Level

HOLLYWOOD: A total of 55 story properties in various stages of preparation for MGM's 1955-56 production schedule was announced this week by Dore Schary, studio head. He said that the "story selection has been concentrated on assuring a stimulating diversification of pictures featuring a wide variety of subjects treated in widely different ways."

The studio said that pre-production activity to implement the long-range program has brought over-all employment to an increasingly high level in recent weeks. Thirty-two writers are currently at work on screenplays of 28 productions and 14 directors have been assigned to 19 pictures, with additional assignments to be made in the near future.

Within the next six weeks, four pictures are scheduled to start production, including "Dianne," starring Lana Turner; "Kismet," Broadway musical with Howard Keel and Ann Blyth; "I'll Cry Tomorrow," with Susan Hayward, and "Jeremy Rodock," starring Spencer Tracy. Scheduled for June production is "Forever Darling" with Lucille Ball and Desi Arnaz.

Among the books and biographies planned for production are Robert Ruark's "Something of Value," with Grace Kelly; musical version of "Robin Hood," Howard Keel and Jane Powell; "Ben Hur," "The Female," Ava Gardner; "Mary Anne," Elizabeth Taylor; "The Last Hunt," Robert Taylor and Stewart Granger; "Lust for Life," biography of Vincent Van Gogh, with Kirk Douglas.

Also, "The Barretts of Wimpole Street"; "Raintree County"; "Charlemagne"; "The Wilder Shores of Love," Elizabeth Taylor; "The Romance of Leonardo da Vinci"; "Running of the Tide"; "The Big Sin"; "Raquel"; "Somebody Up There Likes Me"; "Hans Brinker or the Silver Skates"; "Prisoner of Paradise"; "The Golden Princess"; "The Painted Veil," Ava Gardner; "East River"; "The Amazing Nellie Bly."

Several Plays Adapted

Adaptations of plays on the schedule include "The Tender Trap," Frank Sinatra; "The Teahouse of the August Moon"; "Tea and Sympathy"; "Peg O' My Heart," Debbie Reynolds and Edmund Purdom.

Other stories, either originals or adapted from other sources, include: "All Our Yesterdays," James Cagney; "Gaby," Leslie Caron; "Weekend at Las Vegas"; "Fearful Decision"; "Court Martial," Glenn Ford; "Bannon," Spencer Tracy and Montgomery Clift; "O'Kelly's Eclipse," Stewart Granger; "Protection for a Tough Racket"; "The Spig Wead Story"; "My Most Intimate Friend," Lana Turner.

Also, "The Wayfarer," based on the life of Buddha; "International Revue"; "32nd Day"; "Star Bright"; "Don't Go Near the Water," Esther Williams; "Air Force Academy Story"; "Wonderland," cavalcade of Cole Porter music, Gene Kelly; "Wedding Day"; "Four Sisters"; "The Colonel Played Cupid"; "Largely a Question of Love."

There are also approximately 10 features completed to be released soon and four in production.

Schary Cites "Independent" Pitfalls in N. Y. Speech

The pitfalls in independent motion picture production were pointed out by Dore Schary, vice-president in charge of production at MGM, in a speech Tuesday before the Sales Executives Club at the Roosevelt Hotel in New York. Mr. Schary said that when independents go into making large-scale films, they can't match the economies of the large studios—that the low overhead argument does not hold in big pictures. He also said that a large studio could withstand the effects of an unsuccessful film, but that few independents "can survive a big beating." Mr. Schary was to return to Hollywood at the end of the week.

Disney Sets 6 for Year

Leo F. Samuels, general sales manager of Buena Vista, announced Wednesday that the Walt Disney Studios would place five new productions, one re-release and six shorter featurettes in release between June, 1955 and June, 1956. The schedule is:

"Davy Crockett, King of the Wild Frontier," feature version of the television show, Technicolor, June, 1955; "Lady and the Tramp," first full-length cartoon in CinemaScope, Technicolor, June and July, 1955; "The Littlest Outlaw," live action boy and horse story filmed in Mexico, Technicolor, August and September, 1955.

The Christmas release will be "The African Lion," full length True-Life Adventure, and the Easter, 1956, release will be the reissue of "Song of the South," live action feature with cartoon characters.

"Perri," the first of what the producer will call a True-Life Fantasy series, will be released in June and July, 1956. It is the story of a boy and girl squirrel in a remote section of the Rocky Mountains.

The short subjects will include "Arizona Sheepdog," "Switzerland," "Johnny Appleseed," "The Emperor Penguins," "The Blue Men of Morocco," and the "Peter and the Wolf" sequence from "Make Mine Music."

Altec Service for 20th-Fox

The Altec Service Corporation has announced the signing of a contract with 20th Century-Fox, under which Altec will provide technical services for sound equipment in 17 20th-Fox screening rooms.

Arthur Loew Pays Tribute To Personnel at Studio

Arthur M. Loew, president of Loew's International, paid tribute last weekend to the people behind the scenes in the making of Hollywood product. Mr. Loew, who was in Hollywood for six weeks as representative of Nicholas M. Schenck, president of Loew's, Inc., said he plans to alternate his activities between New York and Culver City to continue this liaison.

He said that even after so brief an observation, he was convinced that there is no tougher job anywhere than in film production. "The people who make pictures," he added, "work as hard, if not harder, than any other industry." He paid special tribute to the personal contributions made by his own studio executives, Dore Schary, E. J. Mannix, Ben Thau and J. J. Cohn.

Mr. Loew said, "In the challenge of these changing times, every effort at our command is concentrated to the task of making only the kind of pictures demanded for profitable presentation in the world market. However, in any creative endeavor . . . there is bound to be an occasional disappointment."

He remarked that scarcity of important story material, availability of fine writers and other top creative talent present very serious problems and that production of fine films is more difficult than ever before. "While we may have fewer pictures," Mr. Loew said, "we must have bigger pictures" at this time.

He said that MGM considered carefully before entering into participation or "package deals" with independent producers. Four such deals pending or completed include Samuel Goldwyn's "Guys and Dolls"; participation with Desilu Productions in several films to star Lucille Ball and Desi Arnaz; negotiations with David O. Selznick for distribution of several films, and arrangements with Sol Siegel to produce a group of pictures.

"The fact that these important independent producers choose MGM," the executive said, "is eloquent not only of our reputation as world distributors, but of the vast studio skills that will be available to them, consultatively or physically."

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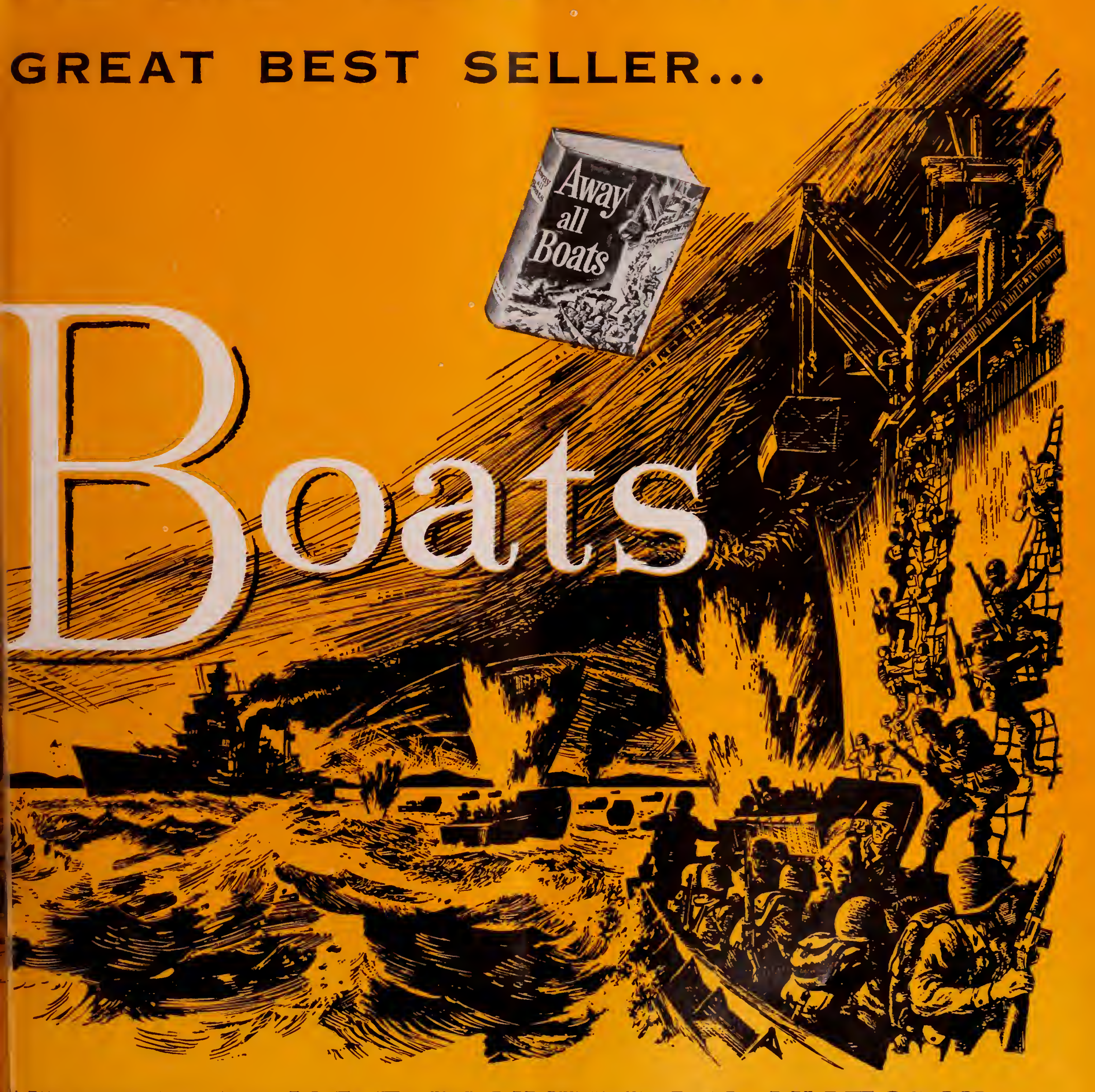
PICTURE PRODUCTION OF
GREAT BEST SELLER...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YOUTH PATRON DRIVE TARGET

Interstate Plan Offers Cut Rate Price to 12-17ers to Hypo Attendance

DALLAS: A plan to increase film theatre patronage of youths from 12 to 17 years by means of an intermediate price scale will be put into effect in May by the Interstate Circuit of Dallas, it was announced by R. J. O'Donnell, vice-president and general manager.

This action by Interstate, according to Mr. O'Donnell, was inspired by the urging of Leonard Goldenson, president of American Broadcasting-Paramount Theatres, to encourage attendance of young theatregoers with a special price substantially less than the prevailing adult admission charge. Mr. Goldenson also described this plan at a COMPO meeting held last month in New York.

Would Eliminate "Bugs"

Mr. Goldenson felt that those in this age group are among the theatres' most faithful customers but regularity of attendance lessens at the age of 12 because of the big price increase. Interstate said its new plan, nearing completion, will eliminate the "bugs" which plagued similar earlier ventures. One of these, a "junior ticket" plan, was dropped because of a Federal excise tax burden and other problems, including abuse of the plan by over-age patrons, according to the circuit.

The new plan will recruit the youngsters by issuing "Movie Discount" cards, which will entitle holders to reduced admission privileges. They will be sold for $1 and will be good for one year from the date of issue. The plan is a continuous one, with card holders allowed to purchase new ones at the end of each 12-month period until they reach their 18th birthdays. There also will be a flow of potential new customers as youngsters reach the age of 12, Mr. O'Donnell said.

Advertising for the project will point up the fact that the 12 to 17 age group will be able to see almost twice as many films at Interstate theatres for the same amount of money previously paid for adult tickets and parents also will be made aware of the savings derived.

Special Theatre Manual

A special publicity and advertising campaign manual will be supplied each theatre and will not only help introduce the plan but also will sustain it. A one-week teaser campaign, on screens, in lobbies and through newspapers and radio spots, will be followed by a number of advertising, publicity and exploitation stunts running simultaneously in all 21 cities where the circuit has theatres, approximately three weeks before schools close.

Application blanks will be found in advance and current newspaper ads, now in preparation, and will be available on thousands of heralds to be handed out in theatres and at schools. In addition, theatres will sell the plan through animated trailers to be changed regularly, and posters, hangers, streamers and stickers will be used in lobbies and on marquees.

Other selling devices to be employed are radio and television spot announcements, outdoor posters and weekly announcements at the Saturday morning kiddie shows.

Mr. O'Donnell said he believes the plan will work to the mutual advantage of the youngsters and the theatres. The former "will be given an opportunity to see more movies, thus bringing heavier patronage to the theatres and instilling the movie-going habit in an increasing number of people who will continue attending the movies after they reach 18 years of age," the circuit executive said.

Allied Alters Its Lineup

Allied States Association this week announced several changes in its official lineup, made following the board meeting in St. Louis in February at which time Ruben Shor succeeded Ben Marcus as president.

Because Jack Kirsch will be mainly occupied with Allied's 1955 national convention and trade show, he has been relieved as regional vice-president. He has been succeeded in that office by Mr. Marcus who, on retiring from the presidency, volunteered to continue to work for Allied so far as his private affairs permit. Irving Dollinger having been elected treasurer of National Allied, in the official line, was relieved as regional vice-president and former president Wilbur Snaper was named in his stead.

Benjamin Berger, already a member of the Emergency Defense Committee, was elevated to chairman of that committee. Abe Berenson was relieved as member of the E.D.C. and replaced by Glenn D. Thompson of Oklahoma. Mr. Berenson remains as a regional vice-president.

Iowa Group Meets

DES MOINES: Abram F. Myers, National Allied general counsel; Rube Shor, president; Trueman Rembusch, TOA leader, and William C. Gehring, 20th-Fox executive, are among those expected to speak at the annual convention of the Allied ITO of Iowa and Nebraska, at the Savery Hotel here May 4-5. Al C. Myrick is president of the unit.

Stanley Net Is $1,621,600 In 26 Weeks

Stanley Warner Corporation and subsidiary companies this week reported for the 26 weeks ending February 26, 1955, operating profit of $3,648,300 before losses arising from the sale of fixed assets and provisions for contingencies and Federal and Canadian income taxes.

The losses on sales of fixed assets were $176,700, the provision for contingencies $25,000 and the provision for Federal and Canadian income taxes $1,825,000.

The net profit after all charges is $1,621,600, equivalent to 73 cents per share on 2,208,680 shares of common stock outstanding. The figures for the six months ending February 26, 1955, include operations of International Latex Corporation, which was acquired April 30, 1954.

For the 26 weeks ending February 27, 1954, the operating profit was $2,030,800 before profit on the sale of fixed assets and provision for Federal income taxes. The profit arising from the sale of fixed assets was $20,600, the provision for contingencies $75,000 and the provision for estimated Federal income taxes $785,000.

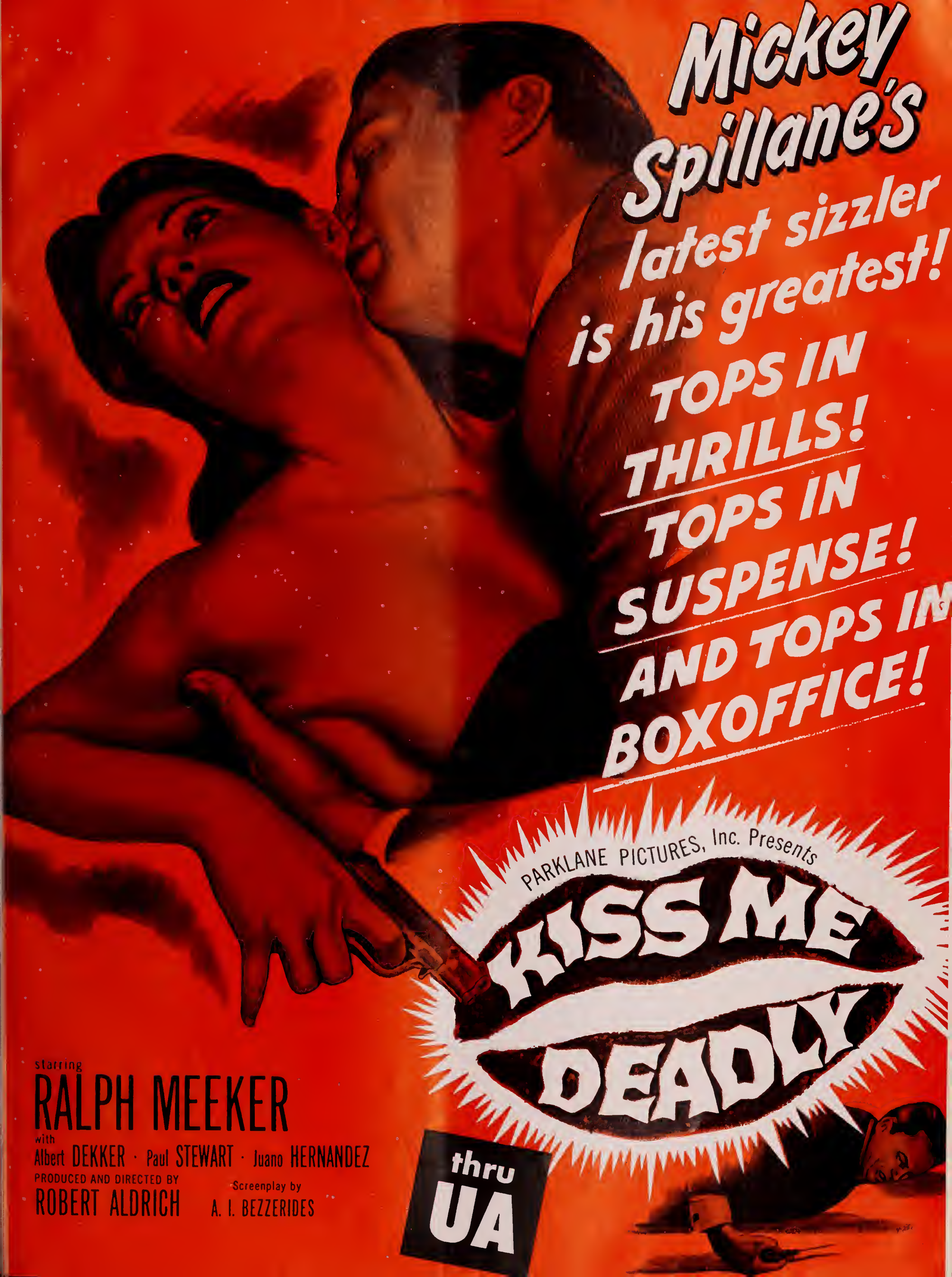
The net profit after all charges for the 26 weeks of the 1954 period was $1,191,400, equivalent to 50 cents per share on the 2,367,696 shares of common stock then outstanding.

Interstate Chains May Pay Federal Minimum Wages

WASHINGTON: Labor Secretary Mitchell told Congress recently to consider making interstate theatre chains comply with the Federal minimum wage. but indicated the administration does not want to extend coverage to theatres not part of such chains. He said interstate chains should be subject only to the minimum wage provisions and not to the overtime provisions. At present all theatres are exempt from both. Mr. Mitchell was a witness at a Senate labor subcommittee hearing on the administration's proposal to boost the present 75 cents an hour minimum wage to 90 cents an hour.

Alabama Exhibitors Cited For March of Dimes Work

Louis Rosenbaum, partner and general manager of Muscle Shoals Theatres, Florence, Ala., was cited for his work in the March of Dimes campaign by the local newspaper in connection with the announcement of the success of the Salk anti-polio vaccine. In an article headed "They Won't Take Bows, But. . . ." Mr. Rosenbaum was credited with having worked steadily over the years as chairman to raise funds for the cause in the Muscle Shoals district. He also was cited for his work for crippled children.


Mickey Spillane's latest sizzler is his greatest!
TOPS IN THRILLS!
TOPS IN SUSPENSE!
AND TOPS IN BOXOFFICE!
PARKLANE PICTURES, Inc. Presents
KISS ME DEADLY

starring
RALPH MEEKER
with
Albert DEKKER · Paul STEWART · Juano HERNANDEZ
PRODUCED AND DIRECTED BY
ROBERT ALDRICH
Screenplay by
A. I. BEZZERIDES

thru UA

CEA WELCOME SET FOR READE

To Talk Mutual Problems; TOA Leader Invited to Council Meeting May 11

by PETER BURNUP

LONDON: CEA leaders reacted quickly to the news that Walter Reade, Jr., proposes visiting this country in May for conferences with executives here on "mutual industry problems." The association's general council meets in London Wednesday, May 11. In their report to this week's council the officers say they hope Mr. Reade will find it convenient to be here May 10 for a preliminary meeting with the executives and to sit in at the council's deliberations the next day.

Ask Reade to Luncheon

The report says Mr. Reade will be made "very welcome," adding, "there is quite a lot happening at the present time in the U.S.A. on which the opportunity for an exchange of views will be valuable to both parties, especially in view of reports of efforts on the part of American producers to raise the level of film hire considerably." It was agreed to invite Mr. Reade to a luncheon.

The TOA chairman is likely to have a busy time here. Exhibitors have been told that if any of them wishes to raise specific points with him they should put their questions in writing and submit them to CEA's general secretary, Walter Fuller, in order that they may be collated and handed to Mr. Reade on his arrival.

Expected here also in early May is Julius Gordon, secretary of Allied States Association of Motion Picture Exhibitors. He, too, will be entertained by CEA's general council.

PUSH TAX FIGHT

The parlous fate of the smaller theatres was strongly emphasised in CEA's recent lobbying campaign for entertainment tax remission. Wishful thinkers among exhibitors had held great hopes for substantial relief in last week's budget, but more realistic political thinkers were convinced in advance no such largesse would come.

An emergency meeting of the industry tax committee was held on the evening of the day when the unhappy news came to hand. A resolution was adopted to be sent to the Chancellor of the Exchequer expressing regret at his failure to make a concession and that, in view of the deteriorating position of the industry, some special regard should have been held for the small exhibitors. But politicos on both sides of the House of Commons have other things to reflect upon at this moment.

The Government is determined to have its Finance Bill made law before the General Election. The better informed authorities believe that whichever party comes to power in the election they will be compelled to introduce a second budget in the autumn of this year. Industry tax agitators are now gearing their endeavours on those lines.

ALLIED HAS DELEGATE TO CANNES FESTIVAL

WASHINGTON: Allied States Association is not going to sit idly by while Theatre Owners of America representatives conduct talks with exhibitors abroad on "problems of mutual interest," and perhaps, an international affiliation. Abram F. Myers, Allied general counsel, announced here this week that Julius Gordon, Allied secretary, had been appointed an official representative to attend the Cannes Film Festival, the regular meeting of the Union Internationale de l'Exploitation in Paris, and to confer with officials of the Cinematograph Exhibitors Association in Great Britain. Earlier TOA announced that Walter Reade, Jr., chairman of the TOA board of directors, was going abroad on just such a mission. The Cannes Festival got under way this week.

NO CHANGE OF PRINTS

Exhibitors here who still hope that conventional prints of CinemaScope pictures may be made available to them found cold comfort in the report to their general council of the outcome of the meeting of their officers with various American renters.

Theatre men were told that MGM, 20th-Fox and Warner executives have all stated unequivocally that their respective companies had no intention of adopting such a practice. A statement to that effect in the HERALD of March 19 was also quoted to the general council.

▽

Columbia's "The Wild One" continues to run into stormy weather this side. As previously reported, the British Board of Film Censors rejected the picture out of hand as being entirely unsuited for exhibition to British audiences, even with the safety-hatch provision of an "X" certificate. In accordance with their legal rights, Columbia then elected to screen the film to local authorities who have the power to override the Censor's ruling.

The Justices at Cambridge—site of the famed University—gave permission for its screening before adult audiences only and the picture was promptly booked into the 1,084-seated Rex theatre with a run starting—with singular inappropriateness in the view of many—on Easter Day. Others claimed, however, that that mightn't have been such a bad arrangement seeing that the University was "up" for the Easter vacation and that none of the impressionable undergraduates, or, for that matter, the faculty, would see the much-questioned film.

▽

Concern is expressed here at a decision of the Customs and Excise that first copies of imported standard ratio prints of CinemaScope films are to be regarded as master prints and chargeable accordingly with import duty at 5d per foot, instead of the 1d per foot for "subsequent" prints.

It is admitted that the aggregate sum involved is not substantial—it is estimated that £150 per print will meet the extra duty on the average film—but American distributors are disposed to treat the official decision as a matter of high principle. They feel that when other technical developments come along they may find themselves faced with a more considerable financial problem.

Discussions are in progress between MPA's Fayette W. Allport and leading American members of KRS, and the suggestion has been made that the aid of the U. S. Embassy may be invoked.

TV Licenses Are Granted In Australia

by FRANK O'CONNELL

SYDNEY: The Postmaster General of Australia has announced his allocation of commercial television licenses in Sydney and Melbourne. A feature of the announcement is the definite restriction on overseas interests in the groups which won the licenses. The successful applicants were, however, those which had been predicted for some time.

The licenses in New South Wales went to Amalgamated Television Services Pty. Ltd., and Television Corporation Ltd. In Victoria the successful licensees were General Television Corporation Pty. Ltd., and the Herald and Weekly Times Ltd.

Among the restrictions laid down by the Government on the new firms are that not less than 80 per cent of the issued capital of a company shall be held by Australian residents or companies controlled by Australian residents, and that not more than 15 per cent of the issued capital shall be held by any person who is not an Australian resident, or by any company which is controlled directly or indirectly by persons other than Australian residents.

The Government's decision gives some film companies a definite "leg-in" on TV. The Victoria licensee of General Television Corp. among others, has 20th-Fox representation through Hoyts and Rank representation through Greater Union Theatres, while the Sydney licensee, Television Corporation Ltd., includes Paramount Film Service Pty. Ltd.

SHOWMAN FILMS FROM PRODUCER GRAINGER

by WILLIAM R. WEAVER

HOLLYWOOD: Last week producer Edmund Grainger flew with his troupe to Cuernavaca, Mexico, where, and whereabouts, he will supervise the filming of "The Treasure of Pancho Villa," the first of the six independent productions he is to make for RKO release under the multi-million dollar contract announced a few weeks ago. Each of the six will receive, like this one, the painstaking personal attention of Producer Grainger, whose likewise painstakingly produced previous works include such memorable money-makers as "The Sands of Iwo Jima," "The Wake of the Red Witch," "The Flying Tigers" and (much later but to equivalent results) "Flying Leathernecks."

Edmund Grainger

Edmund Grainger is a producer who believes in his industry, past, present and future, and in himself, and, more than anything else, probably, in the principle of hard work. He took to the air for Cuernavaca still wearing a cast on a recently broken ankle, that an absentee-type producer would have regarded as ample reason for sitting it out in Beverly Hills.

"The Treasure of Pancho Villa" is the type of picture Producer Grainger likes to make. It fits his description of the "showmanship picture" which he believes the trade needs more than it needs anything else at this time—at any time, for that matter. It is a quasi-historical story, based on the fact of Pancho Villa and his operations, and on the legend (which well may be fact also) of the vast funds he possessed and may have secreted.

Favors "Big" Pictures

The theme and the setting are right for Technicolor and for SuperScope, he believes, and the subject is of the enduring kind, the kind that does not vanish with today's newspaper headlines and does meet the requirement of agelessness that is imposed by the needs of reissue for theatre purpose or (looking far beyond that) for whatever other medium, such as television, may encounter a product shortage at some distant time.

Those are among his reasons for his choice of this subject to implement his six-picture commitment, but they are secondary to the fact that he believes big pictures, big in topic and dimension, rich in movement, of story and of performance, are clearly indicated, by recent box office, as the most successful attractions of the present period. He regards "The Treasure of Pancho Villa" as a subject in that profitable category, and he has supplied for it a cast that he feels the young audience of these times will find stimulatingly interesting, romantically as well as adventurously.

Could Be a Great Film

His leads are Rory Calhoun, whom he sees as rounding into polished form actingwise, and Shelley Winters, whose talent he feels has ripened into authoritative maturity. Alongside them he has cast the widely admired Gilbert Roland and Joseph Calleia, and the work of all of these he has placed under the direction of George Sherman.

Barring the unpredictable, he says, his "Treasure of Pancho Villa" is as nearly sure to be a good attraction as sure can be, in this market, and it could be a great one. It has, he observes briefly, "the ingredients of box office." These are the ingredients producer Grainger believes in. The art-y and self-conscious are for art-y and self-conscious people. Mr. Grainger is a showman first, last and always, he states plainly, and you go along with the declaration because you know his record.

The second of the six Grainger productions under his new contract, by present scheduling, is to be "Great Day in the Morning," from a James Hardy Anderson novel about Denver, and a powerful figurante of that vicinity who, in virtual control of the silver output of the nation around 1860 and thereafter, played the Union and the Confederacy off one against the other to his personal profit for quite a spell before reaching the end of his sway.

Fact and Legend Also

Like the other, it has one foot on fact, the other on legend, and it'll be made on the site of its happening in color by Technicolor and SuperScope. The cast is yet to be named, but it's a Grainger policy to make sure that the principal players are today's—not yesterday's—marquee stars.

Producer Grainger isn't talking yet about the third and subsequent pictures in his coming half-dozen. Too soon, he says, to get into details about them. But he does say he's going to finish the six within two years (a marvel if he does so) and that they'll be in color by Technicolor and SuperScope. Color and big-screen are here to stay, he says, and all the kinds of both are good, but these are his choice for now.

Warners Takes "Searchers"

"The Searchers," an adventure drama to be directed by John Ford, produced by C. V. Whitney Pictures, Inc., and to star John Wayne, will be distributed by Warner Brothers, it has been announced by Jack L. Warner, executive producer.

Bill to Limit Trust Suits Is Passed

WASHINGTON: The House of Representatives Tuesday passed a bill to set a uniform four-year Federal statute of limitations on private treble damage anti-trust suits.

The measure now goes to the Senate Judiciary Committee. The bill passed the House on a voice vote with almost no controversy.

At present, the time limit on private damage suits is set by state laws. These range anywhere from one year to 20, and the average is about 4.85 years.

Film distributors had originally urged a two or three year Federal time limit, while exhibitor spokesmen had suggested a four, five or six year limit.

The proposed four year Federal time limit would become effective six months after the pending bill becomes law. The Judiciary Committee said this would give a six-month grace period to persons who want to bring suits in states with a time limit of more than four years. The new time limit would not affect any suits already in the courts when the bill becomes law.

On the other hand, the new time limit would not act to revive claims on which the statute has already run out in states with a less-than-four-year time limit.

The bill continues the present law tolling the statute of limitations for private suits during the pendency of a Government anti-trust suit, but declares that if the four-year time limit runs out during the pendency of the Government suit, the private suit must be brought within a year of the time the Government case is concluded.

United Artists Sets Big Campaign on "Summertime"

What is described as "an unprecedented national promotion" comprising 13 pages of advertising and publicity in *Cosmopolitan* magazine, backed by all-out local promotional support by hundreds of leading department stores from coast to coast, has been set on behalf of United Artists' "Summertime," the romantic comedy in color by Technicolor starring Katharine Hepburn, it was announced this week by Francis M. Winikus, U.A.'s national director of advertising, publicity and exploitation. The tieup, which will kick-off with the May issue of *Cosmopolitan*, will reach an estimated 23,000,000 people. The film was produced in Venice by Ilya Lopert.

Writes "Boatman's Almanac"

Herbert Crooker, eastern publicity director of MGM, is the author of "The Boatman's Almanac," a calendar of racing events and famous records pertaining to boating, both sail and power, published this week by Hermitage House, Inc., New York.

SMPTE Told Of Need for Engineers

CHICAGO: Dr. John G. Frayne, president of the Society of Motion Picture and Television Engineers, told the closing session of the SMPTE convention at the Drake Hotel here last week that a nationwide engineers training program is of major importance. "With industry becoming more and more complex, particularly in the motion picture field," he said, "the demands for engineers are growing."

He emphasized that such a program is vitally essential if the challenge to America's leadership in industry is to be met. He said that he discussed the ground work for such a program with representatives of universities, labor unions, management, television and motion picture studios.

In another paper presented to the convention, Donald C. Fink of Philco declared that in the field of color, the leadership held by motion pictures over television has yet to be challenged. The motion picture's advantage, he said, is due to the fact that the manufacture of film and its processing are much more standardized than the corresponding processes of signal generation and transmission in color television.

Nathan L. Halpern, president of Theatre Network Television, told the convention that if closed-circuit television is to continue "its great growth" there is a need for the establishment of quality standards in order to stabilize the medium. Mr. Halpern criticized the "recent arrivals in the field who are impeding the success of the medium by leasing and operating inferior equipment, without background or experience to do the proper job."

Universal Holds Meeting In Barcelona May 16

With 53 representatives from four continents attending, Universal-International's European sales conference will convene in Barcelona, Spain, May 16 to take up work on an extensive agenda which includes the screening of latest studio product. Delegates from the U. S. will be Milton R. Rackmil, president of Universal Pictures; Alfred E. Daff, executive vice-president and president of Universal International Films; Americo Aboaf, vice-president of Universal International and foreign general manager; and Fortunat Baronat, foreign publicity head.

Distributors Want New Trial In Mississippi Trust Suit

WASHINGTON: Spokesmen for several distributors urged the Supreme Court not to overturn a Circuit Court decision ordering a new trial in a treble damage suit originally decided against them. The suit was brought by Joe Applebaum and Bertram E. Simms, partners operating the Center theatre near Greenville, Miss., against Paramount-Richards Theatres, Inc., and eight distributors. They claimed the distributors favored the Lake and Paramount Gulf theatres over the Center. The jury found for the partners but the Fifth Circuit Court of Appeals dismissed the case against one distributor and ordered a new trial for the other defendants. It found the jury had been influenced by a friend of one of the partners and by others not party to the case and had gotten information excluded from the court records as to offers to compromise the case. The partners then filed their appeal to the Supreme Court.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending April 23 were:

Albany: The Blackboard Jungle (MGM).

Atlanta: The Americano (RKO) 2nd week; Captain Lightfoot (U-I); A Man Called Peter (20th-Fox) 3rd week; The Purple Plain (U. A.).

Baltimore: East of Eden (W.B.) 2nd week; Hit the Deck (MGM).

Boston: Aida (I.F.E.) 2nd week; East of Eden (W.B.) 2nd week; The Glass Slipper (MGM); Hit the Deck (MGM); Strange Lady in Town (W.B.)

Buffalo: The Blackboard Jungle (MGM); Mambo (Par.); Rage at Dawn (RKO); Strange Lady in Town (W.B.); Violent Saturday (20th-Fox).

Columbus: East of Eden (W.B.); A Man Called Peter (20th-Fox); Timberjack (Rep.).

Denver: Conquest of Space (Par.) 2nd week; The Glass Slipper (MGM); A Man Called Peter (20th-Fox) 3rd week; The Purple Plain (U.A.); Tonight's the Night (A.A.); To Paris with Love (Continental) 2nd week; Untamed (20th-Fox) 2nd week.

Des Moines: East of Eden (W.B.) 2nd week; A Man Called Peter (20th-Fox) 3rd week.

Detroit: The Blackboard Jungle (MGM); The Country Girl (Par.) 3rd week; A Man Called Peter (20th-Fox) 2nd week; On the Waterfront (Col.) 2nd week.

Hartford: The Blackboard Jungle (MGM) 2nd week; The Eternal Sea (Rep.); The Glass Slipper (MGM); The Purple Plain (U.A.); Romeo and Juliet (U.A.) 3rd week; Three for the Show (Col.) 2nd week.

Indianapolis: The Blackboard Jungle (MGM) 2nd week; Conquest of Space (Par.); East of Eden (W.B.).

Jacksonville: Gangbusters (Visual Drama); A Man Called Peter (20th-Fox) 2nd week; Man Without a Star (U-I); Seven Angry Men (A.A.).

Kansas City: East of Eden (W.B.); A Man Called Peter (20th-Fox) 2nd week; Revenge of the Creature (U-I).

Memphis: East of Eden (W.B.) 2nd week; Gang Busters (Visual Drama); A Man Called Peter (20th-Fox) 2nd week.

Miami: Man Without a Star (U-I).

Milwaukee: The Country Girl (W.B.) 8th week; The Glass Slipper (MGM); Hit the Deck (MGM) 3rd week.

Minneapolis: The Caine Mutiny (Col.) 2nd week; East of Eden (W.B.); A Man Called Peter (20th-Fox) 2nd week.

New Orleans: East of Eden (W.B.); A Man Called Peter (20th-Fox) 2nd week; Rage at Dawn (RKO).

Oklahoma City: A Man Called Peter (20th-Fox) 2nd week; Man Without a Star (U-I); On the Waterfront (Col.) 4th week; Run for Cover (Par.).

Philadelphia: The Blackboard Jungle (MGM) 4th week; East of Eden (W.B.) 2nd week; The Glass Slipper (MGM); A Man Called Peter (20th-Fox) 2nd week; Tight Spot (Col.).

Pittsburgh: The Blackboard Jungle (MGM); East of Eden (W.B.); A Man Called Peter (20th-Fox) 3rd week; To Paris with Love (Cont.) 3rd week.

Portland: East of Eden (W.B.); The Glass Slipper (MGM) 2nd week; A Man Called Peter (20th-Fox) 2nd week.

Providence: The Blackboard Jungle (MGM); East of Eden (W.B.); Run For Cover (Par.)

Toronto: The Country Girl (Par.) 4th week; East of Eden (W.B.) 2nd week; The Glass Slipper (MGM); A Man Called Peter (20th-Fox) 3rd week; To Paris with Love (JARO) 3rd week.

Vancouver: The Country Girl (Par.) 3rd week; The Glass Slipper (MGM) 2nd week; Masterson of Kansas (Col.).

Washington: Camille (reissue) (MGM); The Country Girl (Par.) 11th week; East of Eden (W.B.) 2nd week; The Glass Slipper (MGM) 3rd week; The Long, Gray Line (Col.) 10th week; A Man Called Peter (20th-Fox) 2nd week; Wuthering Heights (reissue) (Goldwyn).

I.F.E. Offers Documentary Of Brazilian Expedition

"Green Magic," released by I.F.E., prize winning color documentary-adventure film of the Bonzi expedition across South America, will have its American premiere at the Little Carnegie theatre, New York, following the current attraction. The first of the new color feature films on exploration and adventure made by the Italian industry to be released in the United States, "Green Magic" is the film diary of the first jeep expedition ever to cross the jungles and mountains between Rio de Janeiro and Lima.

The National Spotlight

ALBANY

Changeable weather and fluctuating grosses marked the early weeks of the exchange district outdoor season. Drive-ins attracted good business when temperature conditions were favorable. . . . The cafeteria-type concession operation at Fabian's Mohawk, in Colonie, caught the favor of patrons quickly, the take being above that for the same period last year. . . . Comedian Alan Carrier was to entertain at the testimonial dinner given for retiring chief barker Jules Perlmutter Apr. 30. . . . Albany Theatre Supply Co., Inc. registered a certificate to conduct business, with John E. McGrath and John A. Bylancik among the incorporators. The company, whose authorized capital is $100,000, $100 par, has been conducted for several years at 443 No. Pearl St., sharing space with National Screen Service and United Artists. Jack McGrath is manager.

ATLANTA

The warehouse of the National Theatre Supply Co. on Walton St. suffered $3,000 damages from fire. . . . James Frew, district manager of U-I, checked in after a visit to the Jacksonville branch. . . . The Cherokee theatre, Gatlinburg, Tenn., has installed CinemaScope and wide screen. . . . Berny Sweeney will open his Bonnet drive-in, Louden, Tenn., about May 1. . . . The Blue Sky drive-in, La Fayette, Ga., owned by J. P. Edge and Dr. T. A. Cochran, has opened. Wil-Kin Theatre Supply supplied the equipment. . . . There are now in Georgia 472 theatres and drive-ins. . . . The Tavernier drive-in is being built by Maj. and Mrs. Robert L. Duncan. It has a capacity of 500 cars and is to open about June 1. . . . R. L. Bostick, vice-president, National Theatre Supply, was in visiting.

BALTIMORE

Leon Back, Rome Theatres executive, has returned from a week's business trip to California. . . . Jack Whittle, chief barker of the Variety Club, has left for Los Angeles and the convention. . . . Mike Siegel, film salesman, has transferred to the Baltimore Tent from Washington. . . . Harry Goldberg, Berlo Vending, has returned from Florida. . . . Jack Barton, Royal theatre, was in New York for a weekend visit. . . . Rodney Collier, Stanley theatre manager, had three thousand physicians for the closed circuit TV Salk Vaccine announcement. . . . Bill Brizendine, Schwaber circuit, is in charge of Saturday night entertainment at the Variety Club. . . . Bill Myers, DeLuxe owner, was in Pocomoke City visiting his drive-in. . . . Dan Weinberg, Frederick, was in town visiting. . . . Sam Mellets, Dentonia theatre, Denton, Md., in visiting with his son at the University of Maryland. . . . I. M. Rappaport was in Philadelphia.

BOSTON

Danny Kaye accepted an invitation to address a group of prominent physicians on "Assignment Children" at the annual dinner of the Boston City Hospital Alumni at the Harvard Club. . . . Carl Goldman replaces Ray Feeley as executive secretary of Independent Exhibitors, Inc. of New England. After nine years in the post, Feeley resigned to give all his time to managing four theatres he has acquired. Goldman, after experience in theatre management, has been a booker with Affiliated Theatres Corporation since 1948. . . . Harry F. Harding, promoted recently from assistant to full manager of the Beacon Hill theatre, was formally introduced to the press at a party given by owner Benjamin Sack at the Boston Club before a screening of the theatre's next attraction, "To Paris With Love." . . . Funeral services for Ellis Brodie, 67, former owner and manager of the Paramount, Haverhill, and Strand, Lawrence, were held in Haverhill. . . . Application for a license to build a drive-in on Hull Street, Cohasset, has been made by J. G. Halpenny to the Town fathers.

BUFFALO

Safety clubs for children have been organized in both the Seneca and Niagara, UPT community theatres. The kids are presented with membership cards when they sign up in the lobby of the theatres at the Saturday matinees. These cards are numbered and figure in prizes awarded the members each Saturday. Safety films are shown to the children at each Saturday matinee. . . . Arthur Krolick, district manager, UPT, has returned from the New York Paramount premiere of "Strategic Air Command" enthusiastic over the box office prospects of this big production which will be a local Paramount attraction the middle of May. . . . Jack Tishkoff has installed CinemaScope equipment in his Central drive-in on Long Pond Road near Rochester and has also enlarged and refurnished the ladies rest rooms. Jack announced the improvements in big ads in the Kodak Town sheets. . . . Buffalo's own F. W. (Bill) Durkee, Jr.'s latest teleplay "Watch Me Die," performed on NBC's TV Playhouse, has been purchased for the screen by Lou Walters.

CHICAGO

The Armitage theatre has been leased to Scope Theatres Company. The house will continue to operate on the same policy basis. . . . New address of the International Popcorn Association is 201 North Wells Street, Chicago 6. . . . Thomas J. Sullivan, the Association's executive vice-president, secretary and general counsel, announced that "Horizon's Unlimited" is to be the theme of the Fourth Annual Canadian Spring Popcorn and Concession Conference, sponsored by the International Popcorn Assn. May 6 at the King Edward Hotel, Toronto. . . . The first film completely produced in Israel, "Khamishia," was to have its premiere here Friday at the Cinema Annex theatre. . . . The Sunset Drive-In went all the way with the booking of "The Far Country."

CLEVELAND

Subsequent run theatres here are complaining about the length and number of downtown extended runs, which, they claim, is stopping the flow of product necessary to survival. Last week five of the main stem first runs played holdovers from 10 to 2 weeks, with only one new picture "East of Eden" on the screen. . . . To prove that sub-run theatres can also play to holdover business with a first run picture, "Doctor in the House" enjoyed an unusual 15-day engagement (with three Saturdays) simultaneously at the Fairmount and Detroit theatres. . . . Exhibitors come and go. Going to Europe on May 22 is M. B. Horwitz of the Washington Circuit. Returning vacationists are Jack and Mrs. Shulman from California, P. E. and Mrs. Essick, of Modern Theatres Circuit, also Joe Robins of the Warren, O. circuit, from Florida. . . . Jack Sogg, MGM branch manager who was ill when the MGM workshop was held in Columbus, attended the Buffalo one this week. . . . Attending the Dave Miller testimonial dinner in Buffalo from Cleveland were local Universalites Peter Rosian, Carl Reardon, Jim Levitt and Duke Hickey, I. J. Schmertz, M. B. Horwitz, Merle Cowan of Cleveland; Leo Jones of Upper Sandusky and Jack Armstrong of Toledo.

COLUMBUS

Harry Schreiber, former RKO city manager who resigned two months ago, has been appointed promotion manager of the new Franklin County Veterans' Memorial auditorium here. Schreiber will be in charge of booking revenue-producing attractions for the 4,000-seat hall and for an exhibition hall and smaller auditorium. . . . Worthington village council passed an ordinance exempting charity bingo, raffles and card parties from its anti-gambling law. . . . Herbert Kraus, of Confection Cabinet Corporation, Chicago, was in town in connection with installation of the concessions stand at the new In-Town Auto theatre in Whitehall. The stand will include many innovations in concessions stands. . . . Martin C. Burnett, Loew's central division manager, will be a judge in the Ohio State May Week float parade whose theme is "There's No Business Like Show Business.". . . Milton Yassenoff, Academy Theatres, is recovering from an operation performed at Mt. Carmel Hospital. . . . New members of the Independent Theatre Owners of Ohio, announced by secretary Robert Wile, include Marvin Leach, Belpre Open Air, Belpre, and William Goldcamp, Sunset drive-in, Portsmouth. . . . Doing good business this week were "East of Eden," "A Man Called Peter" and "Timberjack."

DENVER

Fay Boyd, manager of the Golden, Golden, Colo., has been hospitalized with rheumatic fever. . . . Hal Fuller, independent distributor, has bought a Thunderbird

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Ford for his numerous trips between Denver and Salt Lake City. . . . The Lakeshore drive-in is installing the largest screen west of Chicago, 120 feet across. . . . Glen Wittstruck has opened his new 300-seater, the Buckskin drive-in, at Ignacio, Colo. . . . Taylor, Tanner and Armstrong have opened a 320-car drive-in, Cortez, Colo. . . . Marvin Goldfarb, Buena Vista district supervisor, has the chicken pox. . . . Bernie Hynes, formerly manager of the Denver, here for Bel-Air Productions for opening of "Big House U.S.A." at the Paramount. . . . C. C. Creamer, head of the Mile High Corporation, building the Mile High drive-in, Deadwood, S. D., was in for two days of conferences with Jack Rose, buyer and booker. Creamer is also a partner in the Minneapolis Theatre Supply Co. The new 600-car drive-in is heading for a May 27 opening. . . . John Denman, manager of the Denver, and Duke Dunbar, Colorado attorney general, will attend the International Variety convention in Los Angeles as delegates of Tent 37. The tent gave another $1,000 to its pet project, the University of Denver speech clinic.

DES MOINES

Fire, which started in the Rialto theatre at Bedford, destroyed the theatre and two business establishments in the same building last week. Damage was estimated at $160,000. The theatre building is owned by the Ella Clark estate and the equipment by the E. W. Kerr chain of Council Bluffs. There was no insurance on the building. Loss in equipment and to the theatre itself was thought to be about $120,000. . . . The Dows theatre at Dows will reopen for a regular schedule of shows in the near future. Dows business and professional men are contributing to a fund to insure the program. . . . A number of major improvements have been made at the Strand in West Liberty, according to Paul Tobias, manager. More than 300 seats have been recovered and the floor under them painted. Seats were taken up and respaced, and CinemaScope was installed. . . . Betty Johns, veteran Paramount inspectress, will be wed to James Walsh. The ceremony will take place at St. Ambrose Cathedral. . . . Ilene Perin, cashier at Paramount exchange for nine years, will resign in May. . . . Another newly-married employee at Paramount is Jim Stone, assistant shipper. . . . Jerry McGlynn, Metro manager, is back after a lengthy illness.

DETROIT

This has been the toughest of weeks on the theatre business from the physical standpoint. At the Sunday matinee the Eastown filled with smoke from a next door restaurant. Manager R. W. Graham emptied the house of 1,300 patrons, including 800 small ones, without incident. . . . Tuesday night, while most of Michigan slept under tornado warnings, the Gladmer in Lansing lost a 20 x 30 foot section of wall, 45 minutes after the last patron had left. No one was injured but wind, rain and flying bricks damaged the stage and screen. . . . Extensive redecorating will be the outstanding feature of the Cameo theatre changeover. Formerly operated by the Saul Korman circuit, the house will be run by Cameo Theatre Corp. which includes Korman and David Newman. . . . Alden Smith, Mutual Theatres general manager, has moved over to Cooperative Theatres following the closing of Mutual. Coop will now book and buy for 18 drive-ins and 20 theatres of the 60 formerly served by Mutual. . . . Howard Bruce, Amusement Booking Service, who recently was in hospital with an eye operation has not been doing too well. . . . Nathan Barnett is at the projection booth of the Avalon. . . . Bill Green, Music Hall advertising manager, has been successful in cross-plugging his Cinerama project with Cranbrook, exclusive British-type school, for the forthcoming concert of the Dartmouth Glee Club which is in "Cinerama Holiday."

WISCONSIN SHOWMEN GIVE YOUNGSTER LEASE ON LIFE

FOOTVILLE, WIS.: Mr. and Mrs. Robert Torgerson, who live on a farm not far from here, know from personal experience that there is no business like show business.

Last year the Torgerson's learned that their little three-year-old daughter, June, was suffering from a serious heart ailment, the exact nature of which was not known. One evening shortly afterward, they were at Standard Theatres' Mid-City drive-in, north of Detroit, when an appeal was flashed on the screen asking support for Wisconsin Variety Club's Heart Center in Milwaukee. Immediately after the show, the Torgersons contacted John C. Falco, Standard's Beloit city manager, who arranged to send June to the Milwaukee Heart Center.

At the Center, which is staffed and operated by the University of Marquette Medical School, doctors diagnosed June's trouble as an obstructed valve in the pulminary artery of the heart, a condition which threatened to make the child a total invalid at an early age. The Center arranged for June to be operated on at the Mayo Clinic in Rochester, and six days later she was discharged, with the doctors pronouncing the operation a success.

Above, left, three-year-old June Torgerson, with her parents, Mr. and Mrs. Robert Torgerson, visits the office of John S. Falco, right, Beloit district manager of Standard Theatres, who was instrumental in arranging the successful operation to cure June's heart condition.

Today, thanks in large measure to the Wisconsin Variety Club, Standard Theatres and John Falco, June Torgerson can look forward to a normal, healthy and active life.

HARTFORD

The MPTO of Connecticut's annual golf tournament will be held at the Racebrook Country Club, Orange, on Tuesday, July 26. The tournament will be preceded by a luncheon and followed by an awards dinner. . . . Ray Squer, Connecticut salesman for U-I, is engaged to Miss Elaine Messer of WNHC-TV, New Haven. . . . Ernest Isleib has been named assistant manager of the Allyn theatre, Hartford, replacing William Murphy, promoted to managership of the Paramount theatre, Barre, Vt. Both houses are part of the New England Theatres, Inc. . . . The E. M. Loew circuit has completed installation of CinemaScope screens at all drive-in theatres in the Hartford division, according to George E. Landers, division manager. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mrs. Shaw, have returned to New Haven, following a South American cruise.

INDIANAPOLIS

A. J. Kalberer, city manager for the Switow circuit at Washington, Ind., was panelist on small town theatre operations in MGM Ticket Selling Workshops at Buffalo, N. Y. April 18 and Orlando, Fla., April 26. . . . M. Brazee, owner of the Greenwood drive-in here, has acquired an interest in the Parkway at Louisville. . . . Tom Baker, president, and Bob Jones, general manager of Affiliated Theatres, were in New York on business last week. . . . John Barrett, head bookkeeper at 20th-Fox, attended the National Bowling Tournament at Fort Wayne. . . . Paul Love has purchased the Starlite drive-in at Shelburn from Carl Himebrook. . . . Harry Coleman has renamed the old Royal at Evansville the Lincoln Palace. Luther Caggabe is manager of the house, which reopened April 19.

JACKSONVILLE

Exhibitors in were R. C. Mullis of Bronson, who has added the High Springs drive-in to his operations; E. Wulfekuhler, Dixie drive-in, DeLand; James White, Lake theatre, Lake City; Ralph Bailey, Eagle theatre, Blountstown; Mrs. Adeline Gathrop, Linda drive-in, Palatka; and J. M. Wells of Kingsland, Ga. . . . I. F. Dolid is the new Warner salesman for South Florida, reported branch manager Carroll Ogburn on his return from a trip to West Florida. . . . Mike Simons stopped here briefly en route from New York to the

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Metro workshop being held in Orlando April 26. . . . Dr. Frank G. Slaughter, local physician-turned-writer whose novels are almost permanent fixtures on best-seller lists, has written an original story on the life of Osceola, noted Seminole leader, which will soon be turned into a feature motion picture by Empire Studios of Orlando. . . . Mark DePree, Florida State Theatres maintenance chief, returned from a Miami business trip. . . . In to see Maurice Shaaber, Wil-Kin Theatre Supply, was E. H. Geissler of the main office in Atlanta.

KANSAS CITY

Eleven theatres in the Greater Kansas City area are now first run, including two in Kansas City, Kansas. The Electric theatre, operated by W. D. Fulton, went on first run basis this week, with "Bedevilled" which is being shown first run in Kansas City, Mo., at the Roxy of the Durwood circuit. . . . Kansas City did not go to Daylight Saving Time, hence TV and radio listeners are exhorted to watch the listings, as many features will have their schedules changed. . . . The Glen is now showing "The Game of Love." It is one of two art theatres operated here by the Dickinson circuit, the other one being the Kimo, where "The Glass Slipper" is in its third week. . . . The Vogue, operated by E. J. Golden, is carrying "Doctor in the House" into its third week.

LOS ANGELES

Lt. Commander Carl W. Burrows Jr., USN, son of Carl W. Burrows, Warner Bros. booker, visited his father at the Warner film exchange. Carl Jr. has just been appointed executive officer of the USS Southerland. . . . Peter Lasher, who began his career in exhibition more than 40 years ago on Main St., passed on. For the past 20 years Lasher had been associated with Harry Popkin and Jack Y. Berman, in their theatre operations. . . . Newt Jacobs has moved his Favorite Films office into new quarters on the Row. . . . Glenn Borge resigned as a U-I booker to take up his duties in the same capacity at the Realart Office of Charles Kranz and Irving Levin. Jack Sherriff of the same office, checked out for Arizona on a selling trek for the company. . . . Harold Stein, after operating the Sierra Madre theatre for twelve years, has decided to shutter the house. . . . A loss estimated at more than $5,000 was sustained when fire destroyed a warehouse in which Morrie Kleinman's Theatre Upholstering company stored theatre seats. . . . Howard Cahoon, the owner of the Motor-View and Skyway drive-ins, has announced plans to construct another ozoner near Nellis Air Force Base.

MEMPHIS

Two new drive-in theatres were opened in the Memphis trade territory. William L. Littlejohn, owner, opened his new 300-car Lynn drive-in at Burnsville, Miss. M. E. Rice, Jr., opened his new Fulton, Ky., drive-in of 400-car capacity. Both will book and buy in Memphis. . . . "A Man Called Peter," did twice average business during its second week at Malco in Memphis, which is a second week record. The first week it did three times average. . . . The 400-car Ellis drive-in, was opened at Millington, Tenn., 16 miles north of Memphis on Highway 51, N., this week by Amelia Ellis, who owns and operates Mason theatre at Mason, Tenn., and is associated in the operation of Frayser drive-in at Frayser, Tenn. . . . Memphis Variety staged a show at Fairgrounds Casino in memory of the late Ben Bluestein, who was an active and popular Variety barker during his lifetime. The proceeds of the variety show were given to Variety Club's Hospital for Convalescent Children in Memphis. . . . Closed-circuit TV will come to Memphis for the first time May 16 when Warner theatre will show the Marciano-Cockell championship fight.

MIAMI

Lawrence O. Davis, theatre man of Kentucky, who spent $25,000 to remodel the Little River theatre, reopened on the 20th to an appreciative full house, as the Bard. Manager is Mack Herbert. . . . MGM's ticket selling workshop in Orlando on the 26th, was expected to be well attended by many of the local theatre men including Sonny Shepherd, Charles Rich, Mark Chartrand, Ralph Puckhaber, Van Myers, Harry Kronewitz, Bob Battin, Flynn Stubblefield, Harvey Fleischman, Tom Rayfield, Al Panetz, Frank Maury, Tim Tyler, Bill Goller, Gordon Spradley, Walton Oakerson, Earl Rowlands, Dick Treccase, Keith Hendee, and Harry Margolesky. . . . Staff changes included David Payne now managing the Boulevard and Earl Rowlands guiding the Sheridan. . . . Wometco's Carib, Miami, and Capitol will offer the world heavyweight championship bout via TV May 16. . . . Tim Tyler, manager of the Miami reports doorman Harry Troeger has taken a leave of absence but Robert West, formerly doorman at the Town, is very capably filling in. . . . Fernando Crespo, daytime chief of staff at the Miami, became a member of the Old Guard recently when he clocked off the seven years needed for admittance, with the total time served at the same theatre.

MILWAUKEE

MGM's "Prodigal" float, with three starlets, was in town this past week. The float was paraded from the north side of town to the south side. . . . Hugo Vogel's wife broke her arm recently. . . . Dick Sachel was in town recently. . . . The Voeks Brothers were in visiting. . . . MGM's "Blackboard Jungle" is to be screened for exhibitors in the following towns: Beloit, Janesville, Sheyboygan, Fond du Lac, Oshkosh, Appleton, Green Bay, Wausau, Stevenpoint, Baraboo and Madison.

MINNEAPOLIS

Harry Katz, manager of the Suburban World, passed away suddenly of a heart attack. He was 47 years old. . . . New on Film Row are Melba Johnson, booking clerk at Warners; Evelyn Pineda, booking stenographer at Paramount, and Joyce Yasinski, ledger clerk at Paramount. Miss Yasinski is formerly of Oakland, Calif. . . . C. J. (Fay) Dressell, branch manager of RKO, was in Milwaukee negotiating with the Swirnoff & Marcus circuit. . . . Ben Marcus, Columbia Midwest district manager, was in. . . . Mrs. Charlotte Appel is the new contract clerk at RKO replacing Inez Bronstad. . . . LeRoy Miller, branch manager of Universal, is back from a vacation in Florida. . . . Ben Berger, president of the Berger circuit of 11 Twin Cities and outstate theatres in Minnesota, is lookng for a buyer for all circuit houses. Berger said that although he has been open to bids, there have been no offers. . . . Nick Polman, owner of the Sebeka at Sebeka, Minn., died recently of a heart ailment.

NEW ORLEANS

Earl Baker has closed the Princess, Tullos, La. . . . M. A. Connett Theatres reopened the Ritz drive-in, Forest, Miss., simultaneously closed the indoor Palace, but is operating the Town on full schedule. . . . F. T. McLendon Theatres reopened the Hub drive-in, Foley, Ala., for the new season. . . . Theatres Service Company, buyer and booker for H. Solomon Theatres, advised that the Star, Tylertown, Miss. will close May 4 and that they will reopen the Avenue in that town the following day. . . . Joseph Barcelona shuttered the Tivoli, Baton Rouge, La. . . . Wm. Briant, manager, and Joe Silvers, booker, 20th Century-Fox, attended the company's regional meeting in Atlanta. . . . Amos Lae is the newly appointed assistant to manager Ernest A. MacKenna at the Joy. . . . Mr. and Mrs. Wm. Sendy, Patio on Airline Highway, have returned from a trip to the West Indies. . . . F. J. Ziegler, manager, Dixie Film Exchange, took over operation of the suburban Roxy. . . . Wm. Sendy and S. J. Gulino converted the Kenner, Kenner, La. from white to all negro patronage. . . . Manager G. Y. Harrell, Manley, was in Baton Rouge, La. on business. . . . Johnnie Harrell, Atlanta, Martin Theatre's booker was in for three days.

OKLAHOMA CITY

Peter G. Sinopoulo, pioneer Oklahoma City showman, died April 15 at his home in Oklahoma City. He suffered pneumonia and had been ill about two months. He was 76. Sinopoulo, who had been knighted by King Paul of Greece for services to his native country, was among the first to realize Oklahoma City's potentialities in the entertainment field. With his brother, John, he pioneered and managed a string of theatres in Oklahoma City. At the time of his death, he was a director of the Midwest Enterprises Co. . . . On April 19 the Center theatre gave a certificate to all adults seeing "The Americano" which could be exchanged for $10 worth of dance lessons at Xavier Cugat school of dancing. . . . Salina, Kas., had a Hollywood air April 15 as director Josh Logan and his production crew arrived to check location for scenes in the Columbia picture "Picnic." The film, based on a play written by Kansan William Inge, about a Kansas town will be filmed in Salina, Hutchinson, Nickerson and Halstead.

PHILADELPHIA

Independent distributor Dave Rosen has refurbished his exchange office. . . . Jack Jaslow, local independent exhibitor, is handling the area sales for the French-made "Game of Love." . . . Nelson Wax, who left the distribution field for the insurance industry, comes back with another independent exchange, joining with Paul Klieman, for many years manager of the Pearl, to form Reo Film Distributors. . . . Irving Refowitch, who operates the Refowitch in

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Freeland, Pa., took over the operation of the Hazleton drive-in, Drums, Pa., from C. Rossie, Jr. The 400-car spot has been set for CinemaScope with a screen 100 feet by 40 feet. . . . The Rajah, Reading, Pa., has become a church, the big house being taken over by the Seventh Day Adventists for special services by visiting evangelists. . . . The annual "Johnny Night" charity show sponsored by the local Variety Club, Tent No. 13, will again be held at the ball park in conjunction with a Phillies ball game, with June 1st set as the date.

PITTSBURGH

The Marciano-Cockell heavyweight bout will be carried by the Stanley, Penn and Harris theatres, the only three houses equipped to carry closed TV circuit shows. . . . "Cinerama Holiday" has topped the 100,000 attendance mark here, and is way ahead of "This Is Cinerama" at this stage of the run. . . . "Violent Saturday" followed "Chief Crazy Horse" at the Fulton with "The Eternal Sea" penciled in to follow "Violent Saturday." . . . "Times Gone By" replaced "Game of Love" which enjoyed a healthy three-week run in the Art Cinema. . . . The critics embraced both "The Blackboard Jungle" at the Penn and "East of Eden" on the Stanley, with both pictures sure holdovers. . . . The Guild theatre has added "The Intruder" to the booking chart, and the Squirrel Hill will bring in "Doctor in the House" following the impending "Aida." . . . Dick Fortune, who resigned as publicity director for KDKA-TV to open up his own public relations agency, will publicize the golden jubilee of the nickelodeon here in June, sponsored by the Harris Amusement Co. as his first assignment.

PORTLAND

Glen Brogger has recently purchased two theatres in Weiser, Idaho. . . . A. C. Brown, travelling auditor for Paramount Pictures, was in town for a few days. . . . Derwyn C. Whitney, new manager of Hamrick's Liberty theatre, married Gail Westin last week. . . . Jack O'Bryan, UA branch manager and president of the Navy League, has gotten several U. S. battle wagons to dock here during Rose Festival week in June. . . . Broadway theatre manager, Herb Royster, has been appointed publicity director for the Navy League. . . . Herb Larsen, *Oregonian* drama editor, is off on a trailer vacation with wife and kids. Phylis Lauritz takes over his desk.

PROVIDENCE

The Metropolitan theatre, largest of the downtown houses, which has tried about every imaginable type of entertainment to keep in operation, recently announced that an attempt would be made to revive vaudeville in this area. Starting off with the weekend shows, operating only Saturdays and Sundays, the Met will present six acts of vaudeville together with a screen attraction. With a top admission of 90c, management announces that if patronage warrants, a seven-day-a-week schedule will be in effect after the initial try-out. . . . During the Easter week school vacation period, Loew's State presented a special kiddie show, featuring cartoons and novelties. For only 25c the young fry were able to avail themselves of a two-and-one-half-hour show. And, they "availed" themselves in generous numbers. . . . The Westminster Playhouse was the locale of the first R. I. showing of "Sensualita." . . . It was recently announced that Robert F. Aiken, former chief-of-service at the RKO Albee, was elevated to the rank of Airman Second-Class. Aiken, who received his basic training at Sampson AFB, Geneva, N. Y., and now stationed at Keesler Field, Miss., received the highest average ratings in his class.

SAN FRANCISCO

John Hurley, Paramount booker in San Francisco, has been appointed office manager, replacing Walter Lang, recently promoted as sales representative for Portland, Oregon. Robert Pacini and Jack Urban move up to booker and clerk spots respectively. . . . Booking and buying for the Guild theatre, Sacramento, formerly handled by the Film Booking Agency, has been taken over by A. J. Longtin, owner. . . . Joyce Austin, newly appointed secretary to the office manager at MGM, replaces Grace Bayell who resigned to resume her musical career. . . . Former chief barker of Variety Club Tent 32, Al Grubstick, Lippert Pictures of Northern California, underwent surgery at Mt. Zion hospital recently. . . . Golden Gate Theatres reportedly purchased the El Rio drive-in and Rex theatre, Madera, from Henry Preciato; the Tokay drive-in, Lodi, and the Tioga, Merced, from Charley Holtz; plus the Crescent drive-in, Vallejo, from the Crescent Corp. . . . The Vogue theatre reports a steady box office pace for the French film, "Game of Love," now in its fifth week. . . . Agnes Cannon, Allied Artists cashier, is vacationing at Las Vegas.

ST. LOUIS

The Pine Hill drive-in theatre at Greenville, Mo., has just started its third season under most encouraging auspices. A number of new features and improvements have been added including a snack bar, a new and larger drink dispensing machine, a new type of orange drink and three tons of air conditioning. . . . The Collins and Sky-Vue theatres at De Soto, Mo., are revising their mailing lists for programs because of a change in postal regulations. In cities with letter carrier service, programs can be mailed only to persons whose complete street number addresses are available. . . . The Rex theatre at Sikeston, Mo., has discontinued daily shows and will be closed except Saturday and Sunday when double-feature programs will be shown. . . . The Dillon theatre at Morehouse, Mo., has adopted the plan of having continuous performances on Saturday and Sunday, starting at 2:30 o'clock in the afternoon. . . . The Allison drive-in at Lawrenceville, Ill., has just opened for the season with the largest theatre screen in its area, being 40 feet high and 80 feet wide. . . . Joe Props, manager of the Strand theatre at Clarksville, Ark., has been elected president of the Clarksville Lions Club and will assume his duties July 1.

TORONTO

Distribution of National Film Board films to TV stations in Latin America is to be handled by Fremantle Overseas Radio & Television Inc., under a contract signed by the two organizations. . . . The 400-seat Etchemin in St. Romuald, Que. has been taken over by A. Fali, while Edouard Turcotte has acquired the Scotstown in Scotstown, Q. . . . The MGM headoffice and branch office staffs completed the moving in to their new building a block away from the film exchange. The building was completed with the exception of the screening-room. . . . A survey by the Sudbury *Daily Star* shows that the Sudbury district of 100,000 provided 2,000,000 admission to the city's seven houses in 1954, an average of 20 times per person. This yielded the Province $200,000 in amusement taxes and a payroll of $175,000 for 110 employees. . . . Towne Cinema, Ottawa, after 14 years of operations, is the latest casualty, having been closed down by Fred Leavens.

VANCOUVER

Six holdovers in the downtown section kept the grosses to below average in most spots. . . . Alvin Hart, of Russell, Man., has taken over the Grand theatre in Preeceville, Sask. . . . Attendance at local theatres currently is less than half the number than was going to see films during the lush war years, according to a report. . . . Transportation troubles are also giving patrons a reason for staying away from downtown theatres, but at the same time is not helping the suburban theatres, many of which are not paying expenses. It's reported that many of the outside theatres will fold shortly unless business improves. . . . FPC have already closed down two Vancouver Island houses, the Strand in Nanaimo, and the Roxy in Alberni. . . . Two assistant managers resigned from show business to enter other lines here. They are Vern Gibson, of the Odeon-Paradise, and Jerry Anthony of the Capitol. . . . Jack Waite, veteran doorman of the Orpheum, died after a short illness. He was 69. . . . George Reifel, Jr., of Vested Estates, owners of the downtown Vogue and Studio theatres, is the father of a baby girl. . . . Jim Hardiman, head of the Odeon exploitation dept., took time out on his Vancouver visit to make a fast trip to San Francisco before returning to Toronto.

WASHINGTON

Rudolph Berger, southern division sales manager of Loew's, is recuperating at home after surgery. . . . Jake Flax, branch manager of Republic Pictures, attended home office meetings in New York. . . . Orville Crouch, eastern division manager of Loew's, has been made a Kentucky Colonel. . . . Sid Zins, Columbia Pictures public relations man, attended a home office meeting. . . . The Variety Club membership committee okayed the following men for associate membership: Dick Baridon and Clarke Baridon, of the Clarke Baridon Contractors; William Weinberg, owner of the William of New York Hair Stylist shop; and Max Gorin, retired builder. . . . Walt Disney's "Davy Crockett" picture will open at RKO Keith's June 22. . . . The Variety Club's next board of governors meeting will be on May 23.

New Drive-In Theatre

PHOENIX: A new drive-in opened here recently, the Northern Drive-In on the Black Canyon Highway. The owners are Raymond J. Goldstein, Pittsburgh, who will manage the theatre, and Sarah L. Brateman, Fort Wayne, Ind.

3,518 Houses Are Signed By Makelim

There are 3,518 theatres, including "154 of the finest and biggest circuits in America," contracted for the Makelim Plan, according to Hal R. Makelim, originator of the exhibitor participation plan. He announced this week that "no contracts, requests of contracts or corrected contracts" will be accepted after May 25.

Mr. Makelim said that almost 25 per cent of all exhibitors in the country have joined the plan. They are not required to invest money, but sign to pay for pictures on delivery at rental terms specified in "play or pay" contracts for 12 pictures annually, to be released at the rate of one a month. According to the company, these rentals will cover the production costs, with profits from non-participating theatres and the foreign market to be divided among Mr. Makelim and the participating exhibitors.

Last week Mr. Makelim's company, Atlas Pictures, was awarded priority rights to the title, "The Peacemaker" by the MPAA Title Registration Bureau at an arbitration hearing in a title dispute with Sam Goldwyn, Jr., who wanted to use the title, "The Deadly Peacemaker." Atlas' film, based on the Richard Poole novel, will be one of three pictures to be put into production soon, according to Mr. Makelim.

Army Rejects Post Plan

WASHINGTON: The Defense Department this week rejected another industry proposal for ending the competition of military post theatres with local privately-owned first run theatres. The plan, submitted last week at the suggestion of Defense Secretary Wilson, proposed the competing military and private theatres split the first run product of each distributor each year. The Army and Air Force Motion Picture Service was to work out details with each distributor in each area.

A. Julian Brylawski, vice-president of Theatre Owners of America, said that the Defense Department "is apparently going to insist on the status quo." He said he could not see any other steps that the industry could take to work out a solution with the Pentagon.

Earlier, the industry had worked out an agreement with Deputy Assistant Secretary of Defense D. Walter Swan whereby private theatres were to play first run films ahead of competing theatres. In return, the industry agreed to liberalize the groups of people who could be admitted to post theatres. Several weeks ago, however, the individual armed services rejected this plan.

Hollywood Scene

Hollywood Bureau

SIX PICTURES went to camera stages during the week, with four others moving to the editorial departments. The weekend saw 23 in the photographing phase.

MGM started "Forbidden Planet," in color and CinemaScope, with Nicholas Nayfack producing and Fred Wilcox directing. Walter Pidgeon, Anne Francis, Leslie Neilsen, Richard Anderson, Jack Kelly and Warren Stevens are in the cast.

Robert Aldrich, producing for United Artists release, started "The Big Knife," with Jack Palance, Ida Lupino, Shelley Winters, Wendell Corey, Rod Steiger and Jean Hagen.

"The Beast with 1,000,000 Eyes," is an American Releasing Corporation project, produced and directed by David Kramarsky with Paul Birch, Lorna Thayer, Dona Cole and Richard Sargent as principals. It's a Pacemaker Production with Roger Corman as executive producer.

Panamint Productions, releasing through RKO, went to work on "Bengazi," in color by Technicolor and SuperScope, which has Richard Conte, Victor McLaglen, Richard Carlson and Mala Powers in top roles. Sam Weisenthal and Eugene Tevlin are the producers, and John Brahm is directing.

Republic launched "Deadline Alley," with Rod Cameron, Julie Bishop, Ben Cooper and Raymond Greenleaf. Associate producer is William J. O'Sullivan. William Witney directs.

"Doing Time" is another item in the Bowery Boys series for Allied Artists, with Ben Schwalb producing and William Beaudine directing. Leo Gorcey, Huntz Hall and the usual others are in it.

Nationwide Girl Tour to Promote "Son of Sinbad"

A transcontinental tour of four costumed "harem beauties" from Howard Hughes' "Son of Sinbad" will create advance publicity and promotions for the Superscope-Technicolor production by accenting local civic and commercial events in 16 key-city areas, it was announced this week by Walter Branson, RKO's world-wide sales manager. With the RKO release opening in 400 theatres immediately following its world premiere May 31 at the Fox theatre, St. Louis, the girls will begin their tour in Denver May 2, traveling in a chartered plane labelled, "Son of Sinbad's Flying Carpet." In each community, the Beauties will begin with an official meeting with a local civic leader, tied into local celebrations, plus other types of promotion and the use of TV and radio.

Horwits to Columbia

Al Horwits will close his publicity office in Hollywood and on May 2 report to the Columbia studio as its publicity director.

THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS

Doing Time

ARC (American Releasing Corp.)

The Beast With 1,000,000 Eyes (Pacemaker Prods.)

MGM

Forbidden Planet (CinemaScope; Color)

REPUBLIC

Deadline Alley

RKO RADIO

Bengazi (Panamint Pics.; Superscope; Technicolor)

UNITED ARTISTS

The Big Knife (Associates-Aldrich)

COMPLETED (4)

COLUMBIA

The Big Shock

INDEPENDENT

The Lock and the Key (Batjac Prod.)

RKO RADIO

The Boy and the Bull (King Bros.; CinemaScope; Eastman Color)

20TH-FOX

A Many-Splendored Thing (CinemaScope; Color)

SHOOTING (27)

ALLIED ARTISTS

Phenix City
The Body Snatchers

COLUMBIA

The Cockleshell Heroes (Warwick; CinemaScope, Technicolor)
Queen Bee
Last Frontier (CinemaScope, Technicolor)

INDEPENDENT

The Menfish (W. Lee Wilder; Eastman Color)
Charge of the Rurales (Montezuma Prods.; AnscoColor)

MGM

Trial (CinemaScope)
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction CinemaScope; Color)
Quentin Durward (CinemaScope; Color)

PARAMOUNT

Anything Goes (VistaVision; Technicolor)
Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC

The Gunman (Trucolor)

RKO RADIO

Treasure of Pancho Villa (Superscope; Technicolor)

20TH-FOX

Seven Cities of Gold (CinemaScope; Color)
The Tall Men (Hawks & Bacher; CinemaScope; Color)

UNITED ARTISTS

Storm Fear (Theodora Prods.)
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I

Away All Boats (VistaVision; Technicolor)
The Kettles in the Ozarks
A Time Remembered (Technicolor)

WARNER BROS.

The Darkest Hour (Jaguar Prods.; CinemaScope; WarnerColor)
Rebel Without a Cause (CinemaScope; WarnerColor)
Pete Kelly's Blues (CinemaScope; WarnerColor)
The Animal World (Technicolor)

U Promotion Meetings Set

A series of advertising, publicity and promotion meetings in New York will be held by David A. Lipton, Universal Pictures vice-president, during the next two weeks. The meetings, to be attended by east and west coast executives, will plan promotional activities on Universal's summer releases, according to the company.

The pictures include "This Island Earth," Technicolor science-fiction; "The Private War of Major Benson;" "Foxfire," Technicolor, starring Jane Russell and Jeff Chandler; "Ain't Misbehavin'," Technicolor musical with Piper Laurie and Rory Calhoun; "One Desire," Technicolor, with Anne Baxter and Rock Hudson; "The Purple Mask," CinemaScope and color, and "Francis in the Navy" with Donald O'Connor. In addition, campaigns will be planned on "The Shrike" and "To Hell and Back."

Last week, Mr. Lipton said Universal's pre-selling display advertising program in national magazines and Sunday newspaper supplements for 1955 will top its 1954 record, which exceeded that of any other company. He said the company spent $650,000 last year, an increase of 140 per cent over 1953. A total of 120 ad insertions were placed as against 98 from the next company.

He said the company agrees "not only in principle, but in practice with the urgent requests which exhibitor associations, circuit heads, and more recently COMPO, have made to reach out to all audiences through all types of media to increase theatre attendance in relation to increasing population."

People in The News

A. E. Bollengier has resigned, effective April 30, as treasurer of United Artists to accept another position outside the industry. He was guest of honor at a luncheon held Wednesday at the Warwick Hotel, New York.

Edith Head, costume designer and this year's winner of the Academy Award, signed a new contract with Paramount for another three years. She had previously won five Academy Awards prior to the latest one for "Sabrina."

John Ford will be awarded the Gold Medal of the Eire Society of Boston for 1955 at a dinner at the Sheraton Plaza Hotel, May 7. The award is given in recognition of the sympathetic portrayal of the Irish way of life in several pictures he has directed.

William F. Blowitz has been named west coast publicity representative for Stanley Kramer's "Not As a Stranger," forthcoming United Artists release, it was announced by U.A.

Buddy Adler, in addition to his activities as a 20th-Fox producer, also will be an executive on the staff of Darryl F. Zanuck, studio head. Mr. Zanuck said this appointment does not alter the status of any other studio executive.

George S. Dembow, recently named president of National Screen Service, left this week for London where he will spend two weeks conferring with Arnold Williams, managing director of National Screen Service, Ltd. He will visit Italy and France before returning to New York.

Orville Crouch, Eastern division manager for Loew's Theatres, has been made a Kentucky colonel for his "civic endeavor" in Washington. He received the commission from Felton M. Johnston, secretary of the Senate, acting on behalf of the Governor of Kentucky.

David Blum, director of publicity for Loew's International, was elected chairman of the International Film Relations Committee of the Motion Picture Export Association, succeeding **Leslie F. Whelan** of 20th-Fox.

Sol A. Schwartz, president of RKO Theatres, and his wife sailed for Europe Wednesday. They will visit France, Italy, Spain and England.

Paramount Executives Give Party for A. W. Schwalberg

A. W. Schwalberg, retiring president of Paramount Film Distributing Corporation, was guest of honor at a farewell cocktail party Monday in the Paramount home office. Attending were Paramount executives and co-workers of Mr. Schwalberg. Just prior to the presentation of a scroll wishing Mr. Schwalberg luck in his future endeavors, the key speech of the occasion was delivered by Barney Balaban, president of Paramount Pictures Corporation. Mr. Balaban lauded Mr. Schwalberg for his outstanding service to Paramount and for the tremendous part which he had played in the development and public acceptance of VistaVision, culminating with last Wednesday's world premiere of "Strategic Air Comand" at the Paramount theatre, New York.

Paramount's Chromatic Firm Elects Vice-Presidents

Chromatic Television Laboratories, Inc., a 50 per cent-owned affiliate of the Paramount Pictures Corp., has elected A. Crawford Cooley, Robert Dressler, and Howard R. Patterson vice-presidents, it was announced this week by Richard Hodgson, president. The three will continue to serve in capacities each has held for several years: Mr. Dressler, director of research and development, East Coast Development Laboratory, New York; Mr. Patterson, general manager, West Coast Development Laboratory, Emeryville, Calif., and Mr. Cooley, West Coast business manager.

Wolfe Cohen Flies to Tokyo for Warner Meeting

Wolfe Cohen, president of Warner International, left New York by plane this week for Tokyo, Japan, where he will preside over a meeting of the company's Far Eastern managers the week beginning May 1. Samuel Schneider, Warner Brothers vice-president, also will attend the meeting.

Settle Goldwyn-Pickford $115,000 Cross-Suit

HOLLYWOOD: The cross-suit between Samuel Goldwyn and Mary Pickford, in which the latter sought $115,000 from the former for repairs to their jointly owned studio operated by him since 1949, ended here last week when Superior Court Judge Paul Nourse granted Miss Pickford a $15,000 judgment and allowed Mr. Goldwyn $819 for utilities costs against the studio space used by Miss Pickford as an office. The Pickford claim against Mr. Goldwyn for more than $500,000 as her share in the revenues from his studio operation during the past six years was disallowed.

Congressmen Hit USIA Cut

WASHINGTON: The money requested for the government's overseas film program of the U.S. Information Agency was cut recently by the House Appropriations Committee, which suggested the program emphasize "quality" rather than "quantity." Representative Smith of Mississippi, however, said that these cuts were risky and "highly questionable."

The committee limited the U.S.I.A.'s film program to $3,000,000 beginning July 1, as compared to $3,087,000 this year. The agency had requested $4,484,000 for the coming year. The entire U.S.I.A. program was voted $80,500,000 as compared with $77,114,000 this year.

The Congressman said most of the increase had been sought for film work in the Near East and Far East. "In these two critical areas of the world," he said, "where there is a high degree of illiteracy, the motion picture is the most effective medium that can possibly be used to support the foreign objectives of our country. It seems to me there is a high degree of risk in limiting arbitrarily this important service in these danger spots where the U.S. is doing all in its power in other respects to hold back the red tide of Communism."

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Summer Brings New Competition For Film Theatres

TENT MUSICALS will be the newest growth to mushroom in competition with film theatres this summer. They say that half-a-dozen new ones are casting every week in New York, and that several hundred are in prospect. It's just a question whether they will run out of tents—or talent—first. Quite naturally, these follow the "straw-hat" circuit, but with this basic difference—they will each support an all-summer musical stock company, to sing and dance until the Fall. Equity has enough unemployed actors to take care of all demands—and many of these are looking forward to a summer of good eating.

But you can't beat a million-dollar musical on that big CinemaScope screen. For no more money at the box office the public can see production value that will make the tent musicals look like thirty cents—in just about that proportion. And in modern theatres, or drive-ins, you are more comfortable than you would be under a tent, fighting insects, while you balance on one of the undertaker's chairs. Few tents have air-conditioning, few have as much comfort as you would have in your car, with the family, at a drive-in theatre.

That's not all of the competition for film theatres that comes each year with the advance of summer weather. Folks who have been indoors, close to their television sets, want to get out, now. Even television lets down, with summer shows and frequent replacements that won't hold attention against good competition. And, with summer, there are all the attractions of out-of-doors. Summer recreation has always been more serious competition than television has been or will be. People like the chance to enjoy nature, and they want to spend waking hours in outdoor activities—sports, camping, games, picnics—and who doesn't? But, there comes a moment when the cool quiet of an air-conditioned theatre is a real rest from everything—and never more noticeable than in contrast with other attractions. Now is the time for good theatre housekeeping, when it counts in your favor to win them away from nature.

MOTHER'S DAY

Hardly a date in the showman's calendar that means any more than Mother's Day, for—as Mother goes, so goes the family. She brings her brood to the theatre, believe it, and you can well afford to give her a break, on Sunday, May 8th. We're looking over Filmack's bulletin of special trailers for this auspicious occasion, and Irving has what you need.

There's the "Family Matinee" idea—which needs no further description—for all good showmen know the formula, even if they forget at the moment when they need it most. And there is a "Mom's Day Off" show, and a "Grandmother's Show"—since grandmothers are mothers, too! And there are candy giveaways, free flowers, and tribute trailers that can encourage sponsorship from many cooperative advertisers. All these things tie in with guest ticket ideas—encourage Dad and the kids to bring Mother and Grandmother to the movies—and provide substantial (sponsored) prizes for the youngest, the oldest, the largest families, the one that came the greatest distance.

Maybe you've forgotten the date—it's Sunday, May 8th—but not too late to start something. Late starters sometimes do a better job, we've learned, for they really pitch in and make things hum, when it's the last minute. The public responds in the same fashion—build up too long, and they forget. Give them a bright idea here and now, and they come right through.

You've got them out of the house—so let's get them into the movies. It's habit-forming, and it only takes a few weeks of reasonable satisfaction on that big theatre screen, to make them into regular moviegoers again. We'll bet there are millions of families who haven't been to the movies in months, who will desert their TV sets now, to avoid static and summer complaints.

¶ BOB WALKER, owner-manager of the Unitah theatre, Fruita, Colorado, with his wife Melba, and young Bob, were in New York very briefly this week, doubling back from Buffalo, where Bob attended his third MGM Workshop session as the small-town panelist. He has been in Richmond and Kansas City, and next will be Billings, Montana, on May 10th.

We've always thought that Bob and Melba Walker had the most interesting small-town situation in our book. Population 800, in the heart of the uranium country. Bob's best friend is Father Bottler, pastor of Sacred Heart Church, which serves "all the lower valley." Father Bottler is a projectionist, by avocation. He likes to run the machine, and he does run the theatre, when the Walkers are away. Bob says that Lent is no problem with him, for Father Bottler says it's no sin to go to the movies. He recently told a women's club they would have to change the date of a local affair, because it coincided with the showing of "Quo Vadis" at their favorite hometown theatre! The Junior Newman Club is sponsoring "On the Waterfront." Bob says the Unitah theatre "sits for more babies than all the baby sitters."

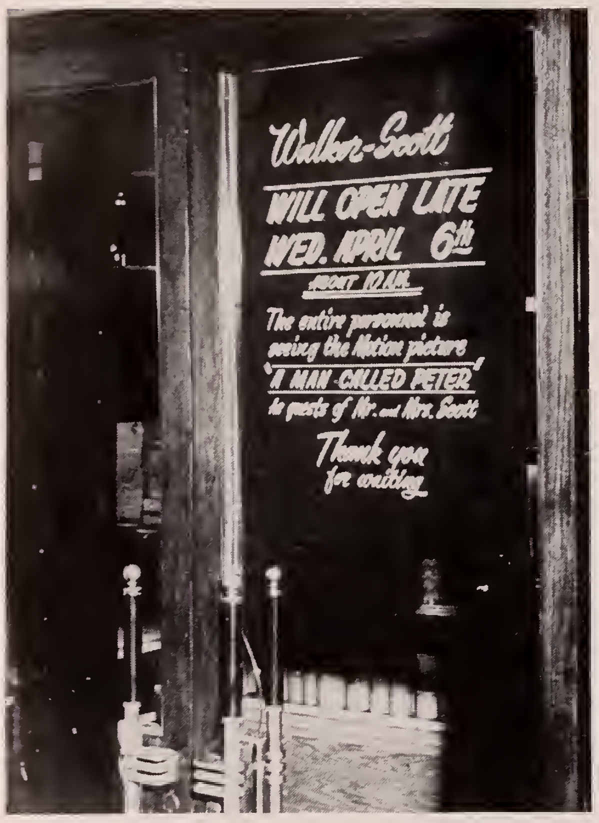
* * *

¶ SOMEHOW, we've missed one accessory which National Screen Service have been providing for theatre managers these many years—so they tell us. It's the 24 x 82 banner, on cardboard, in silk-screen, color printing. It seems that in our own experience, we never used that particular size—and it hasn't been in our showmanship book. But, National Screen has announced a new and very promising gadget, which is illustrated and described under "Selling Approach" in this week's Round Table. It is the new "travel ad-frame for mobile outdoor use." Look at it—and agree with us—here is a device that can grow with you. The smallest situation can afford one for a manager's car, thus providing a traveling billboard, day and night. —*Walter Brooks*

A delegation of Silver Spurs Cowboy Club of the University of Texas greet Mervyn LeRoy, Greer Garson and Dana Andrews at the first of five city premieres at Austin, for "Strange Lady in Town."

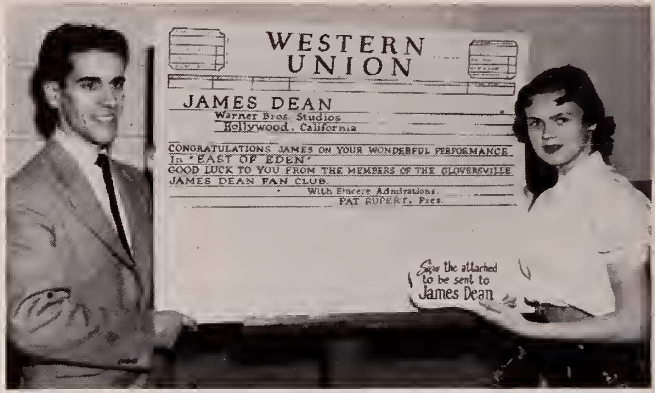
Patricia Jane Eager is informed in Detroit, by Harold H. Brown, president of United Detroit Theatres, that she is the national winner in Columbia's "Caine Mutiny" acting contest, with a scholarship to the American Academy of Dramatic Arts.

Film Fans Make Promotions Fly



Walker-Scott
WILL OPEN LATE
WED. APRIL 6th
ABOUT 10 A.M.
The entire personnel is seeing the Motion picture "A MAN CALLED PETER" as guests of Mr. and Mrs. Scott
Thank you for waiting

The owners of the Walker-Scott department store in San Diego, Cal., purchased 500 tickets for "A Man Called Peter" and closed the store while the entire personnel attended a special morning show.

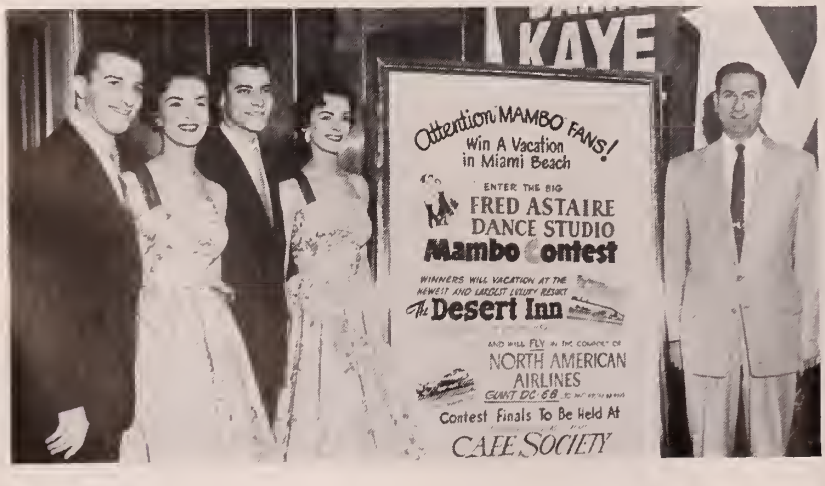


WESTERN UNION
JAMES DEAN
Warner Bros. Studios
Hollywood, California
CONGRATULATIONS JAMES ON YOUR WONDERFUL PERFORMANCE In "EAST OF EDEN"
GOOD LUCK TO YOU FROM THE MEMBERS OF THE GLOVERSVILLE JAMES DEAN FAN CLUB.
With Sincere Admirations.
PAT RUPERT, Pres.

Sign the attached to be sent to James Dean

John J. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., promoted this fan club for James Dean, new lead in "East of Eden" with admiring teen-agers, before the young star had even been seen on the screen! The huge telegram was signed with the names of 500 members.

Milton Schwartz, below, manager of the Criterion theatre on Broadway, poses with four of the Fred Astaire dancers, in a tieup for the exploitation of Paramount's "Mambo"—to win vacation trips.



Attention MAMBO FANS!
Win A Vacation in Miami Beach
ENTER THE BIG FRED ASTAIRE DANCE STUDIO Mambo Contest
WINNERS WILL VACATION AT THE NEWEST AND LARGEST LUXURY RESORT The Desert Inn
AND WILL FLY IN THE COMFORT OF NORTH AMERICAN AIRLINES GIANT DC-6B
Contest Finals To Be Held At CAFE SOCIETY

Ann Francis, star of MGM's "Bad Day at Black Rock" gives her autograph to admiring students at the University of Texas, in Austin.

Showmen in Action

It could just be possible that Jerry Pickman and his boys from Paramount promoted that full-scale alert of the National Guard, turning out 400,000 for a demonstration of defense tactics, on the very same day that "Strategic Air Command" opened at the Paramount theatre on Broadway. Mind you, nobody told us this top secret, but we suspect the parties who thought of it first.

▼

National Theatres' SHOWMEN reports that the use of large heralds is selling "Long John Silver"—because this flash display puts over the full adventure theme, which would be lost in smaller space.

▼

Leo Raelson, manager of the Interboro Trylon theatre at Forest Hills, L. I., arranged a special display of stills from Spencer Tracy pictures with guest tickets to those who could give all the titles, as a promotion for "Bad Day at Black Rock." In place of a second feature, he used two CinemaScope shorts, with excellent results.

▼

Evan Thompson, manager of Skouras' Fox theatre, in Hackensack, N. J., started his campaign on "A Man Called Peter" with a personal letter to clergymen, with an invitation to attend a special morning preview arranged for their benefit.

▼

The kids in Easton, Maryland, had an Easter treat, when Dick Williams, manager of Schine's Avalon theatre, thought up many sponsored gifts and novel game ideas to amuse them. Pie-eating contest, on stage, was part of the fun.

▼

Clarence Cropper, manager of the Van Wert theatre, Van Wert, Ohio, inaugrates his Kiddie Safety Club, with the local sponsorship of the Odd Fellows, on May 7th, following the pattern set by Seymour Morris for Schine theatres. The Sheriff, and the Police Department, are assisting.

Sid Kleper, manager of Loew's College theatre New Haven, was all set to run "On the Waterfront" for a return engagement the moment the Academy Awards were announced and opening the next day after the picture won eight Oscars.

▼

20th Century-Fox has set a massive campaign at national and local levels to support all theatre engagements of "Daddy Long Legs" with 135 Fred Astaire Dance Studios cooperating in as many key cities. Picture stars Astaire with Leslie Caron.

▼

Zeva Yovan, manager of Loew's Orpheum theatre, St. Louis, had a fine tieup for "The Glass Slipper" with the Scruggs-Vandervoort-Barney department store, which is tops for all the local Mississippi-Missouri river trading area.

▼

John J. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., got a news story and photo, as a reward when he "honored" an 82-year old pass, issued on May 9th, 1873, for the Silver Cornet Concert at the Congregational Church. The minister and his family saw "A Man Called Peter" instead.

▼

John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., had a fine newspaper response to his gesture of giving Ashland's nationally recognized High School Band a special break.

▼

Johnnie Farr, manager of the Odeon theatre, North Sydney, N. S., makes a specialty of writing a "birthday verse" each year as his anniversary advertising copy.

▼

Bruce A. Ogilive, manager of the Palms theatre, Phoenix, Arizona, sends details of two campaigns and photos for an upcoming Round Table picture page. Says he likes to sell a picture, not just to open it!

OOOPS, SORRY!

Our sincere apologies to Al Stern, who graciously acted as a judge in the Quigley Awards for the first quarter, last week, and we carelessly identified him with the wrong title, our mind apparently working about two years behind the times. Al Stern is now the publicity manager for RKO-Radio Pictures in the east, operating in the New York home office. We owe him a lunch.

Kyle Rorex has special reason to approve the 8-page newspaper section which A. M. Jacobs, aggressive manager of the Hart theatre, Baton Rouge, La., promoted with ten leading merchants, to celebrate "Academy Award Week" with the Texas COMPO "Oscar Race" as a stimulant for the box office. More than 15,000 ballots were cast by patrons at the theatre.

▼

Nyman Kessler, manager of the DeWitt theatre, Bayonne, N. J., gave away $6.60 circus tickets for Barnum & Bailey-Ringling Brothers show at Madison Square Garden in New York, to ten lucky winners in his theatre—it was a promotion with the circus, on a circuit-wide basis.

▼

Jeff Hardin had another of his good lobby displays at the Wallace theatre, Levelland, Texas—he gave us a picture a few weeks ago in Dallas. The new one has suspended fish and rotating octopus swimming through a back-lighted scene from "20,000 Leagues Under the Sea"—all done with cardboard cut-outs and art-work.

▼

Tiff Cook sent us some tear-sheets and photos while we were on vacation, to show evidence of showmen in action in the Toronto sector—and since then, he has been at the MGM Workshop in Buffalo, with quite a delegation of Canadians in action.

▼

Dale Tysinger had a display for "Carmen Jones" at Shea's theatre, Ashtabula, Ohio, which Ray Smith, of Shea's New York headquarters, says "is a pip"—and to that we agree. The picture is in our file of accumulated mail while on vacation.

THE TOPS
ENTERTAINMENT
NEVER BEFORE
GALA PARADE HITS
SPRING FESTIVAL
WEEK AFTER WEEK

Record deals make money for theatre managers—and that's not news, even if it makes news pictures. Above, Birk Binnard, publicity head for Stanley Warner theatres in Philadelphia, passes out recordings to local disc jockeys as promotion for "Strange Lady in Town"—with Irving Blumberg, Warner's field man, looking on. It all makes money. At right, J. Weiss, of the Inwood Record Shop, and Anthony Capra, manager of Loew's Inwood theatre, receive $50 checks from Sol Hendwerger, publicity head for MGM Records, with Charles Felleman, MGM field man in the New York-New Jersey area, assisting in the award.

As They Do In Oswego—So Can You

Harry Wiener, manager of Schine's Oswego theatre, in Oswego, N. Y., sets a good example for the circuit and we know that Seymour Morris passes along a lot of Harry's ideas to other Schine managers in his bulletins. And so, we think his fine work should be as inspiring to members of the Round Table, in this reciprocal exchange of showmanship ideas, for mutual aid and benefit. Currently in the mail are several letters from Oswego, all containing reports of his activity, as a contender for the Quigley Awards.

His Easter Show—which he called a "Big Four Show"—with Roy Rogers, Tarzan, Bowery Boys and Bugs Bunny as the Four—came on the Wednesday after Easter Sunday, which is smart handling. The kids were on Easter vacation, and he had hundreds of prizes for the youngsters, including 50 bunnies, 150 baby chicks, 3 puppies — and hundreds of candy surprise packages, chocolate rabbits, promoted from Woolworths. Schine's Safety Campaign was launched at this children's show, and they had a fire drill, under the supervision of uniformed firemen, who were delighted to cooperate.

For "Gang Busters"—on another date, they had over 225 items used by the Police Department, with the Chief of Police and uniformed patrolmen to explain the exhibits. A police car was on display in the lobby, with two officers in attendance. The local radio station gave this attraction 35 free plugs on the air. On "Ma and Pa Kettle" which is a Schine circuit specialty, Harry lined up sorority and fraternity members at the State Teachers College, each pledged to make fifty phone calls in behalf of the attraction at the theatre.

Jim Cameron, Lakehead supervisor for Famous Players at the Capitol theatre, Fort William, Ontario, had an art exhibit with nice applause from Sister M. Lalemont, principal of Fort William Separate Schools.

▼

The Squirrel Hill Theatre in Pittsburgh ran "Trouble in the Glen" during Brotherhood Week—and Earl Gordon was made an honorary member of the Scottish clans, which is proof of brotherhood, and the appeal of the Scotch for such gatherings.

▼

Mel Jolley gave the children of his Junior Press Club strips of red luminous tape for their bicycles, as part of safety program at the Century theatre, Hamilton, Ont., sponsored by the *Hamilton Spectator* the Kinsman Club of Hamilton and the police dept.

▼

Irving Mack's "Friendly Chat"—which is sub-titled "An Adventure on Friendship"—is something new, in which we think Dick Pitts had a hand. It's a very neat "magazet" which we hope rivals the Reader's Digest.

Mara Corday, touring in behalf of Universal's "So This Is Paris" talks over publicity breaks with Gene DuBarry, acting manager of the Strand theatre in Hartford, on her visit to New England.

Norm Levinson sends in flimsies and tear-sheets to show the sensational campaign arranged for "Hit the Deck" at the Bismarck theatre, Bismarck, N. D., where Robert E. Rosen, manager, is on the firing line. A free, live radio show from a store window was only one of the cooperative tieups.

▼

Harry Homenuik, assistant manager of the Seneca theatre, Niagara Falls, Ontario, sends news pictures from the *Evening Review* to show the Air Cadets, who turned out en force for the exploitation of "Men of the Fighting Lady."

▼

John Printz, and his nice wife, are visiting New York this week from London, Ontario, and we have a letter in the mail from Bob Hubbard, who reminds us that we met them both in Toronto last year—they are both from Australia—and he will also be coming this way. Bob Hubbard is on a world tour.

▼

Harry Kronewitz, of Wometco's Miami theatres, is very proud of the results obtained by Franklyn Maury, manager of the Miracle theatre, with the engagement of "White Feather" and the guest appearance of Chief Hondo Eagle on television.

For a GOOD TRAILER IN DOUBLE-QUICK TIME...

1327 S. WABASH
CHICAGO 5, ILL.

630 NINTH AVENUE
NEW YORK 36, N.Y.

ORDER YOUR NEXT SPECIAL TRAILER WITH CONFIDENCE FROM GOOD OLD DEPENDABLE FILMACK

Charlie Jones Trying Iowa Movietime

Charlie Jones, manager of the Northwood theatre, Northwood, Iowa, and articulate member of this association of active showmen, has started something in Iowa that may result in a cooperative program to advance the new movie season with the Spring. Representatives of KGLO-TV met at Mason City with theatre managers of the area, and agreed to promote a revival at the box office by the use of TV trailers, and other methods, beginning May 6th, in a 26-week program to be known as "North Iowa Movietime." Letters to Des Moines exchange managers asked the help of local branches of distributor companies in getting up the necessary material. As Charlie says, some Iowa exhibitors are trying to stay in business.

Recently, Charlie Jones used a British film in his Iowa town, and it was a repeat run. He originally played it in December, but "Genevieve" played back to good business—for word of mouth had convinced his skeptical audience, and the word got around. Local audience comment was used as material for a newspaper ad, with well known people quoted in praise of the film. Which proves that you never can tell what the outcome will be. No doubt of it, many British films will please, when they are properly sold and well understood, as superior pictures.

Charlie also ran "Reaching for Heaven" —not new; with Billy Graham's "A Mighty Fortress"—a short film produced by Paul Short of Texas COMPO and sold the double-bill in a personal letter addressed to local clergymen.

Jack Burdick, manager of Famous Player's Stanley theatre in Vancouver, had the small-fry well in line for "Three Ring Circus"—which had concession counter and other side-show attractions. More than 100 newspaper carriers were guests.

▼

Charles Demma, supervisor for K-B Theatres in Washington, D. C., had fine newspaper breaks, with pictures, of his Easter Egg hunt, at the Rockville Drive-In. They've done it before, on the White House lawn, but this was a first in the Maryland residential area.

▼

Adam G. Goelz, manager of the Frankfort Out-Door theatre, Frankfort, Indiana, sends samples of his newspaper ads for the re-opening of this Alliance Drive-In theatre, with full-page and sponsored by local merchants.

▼

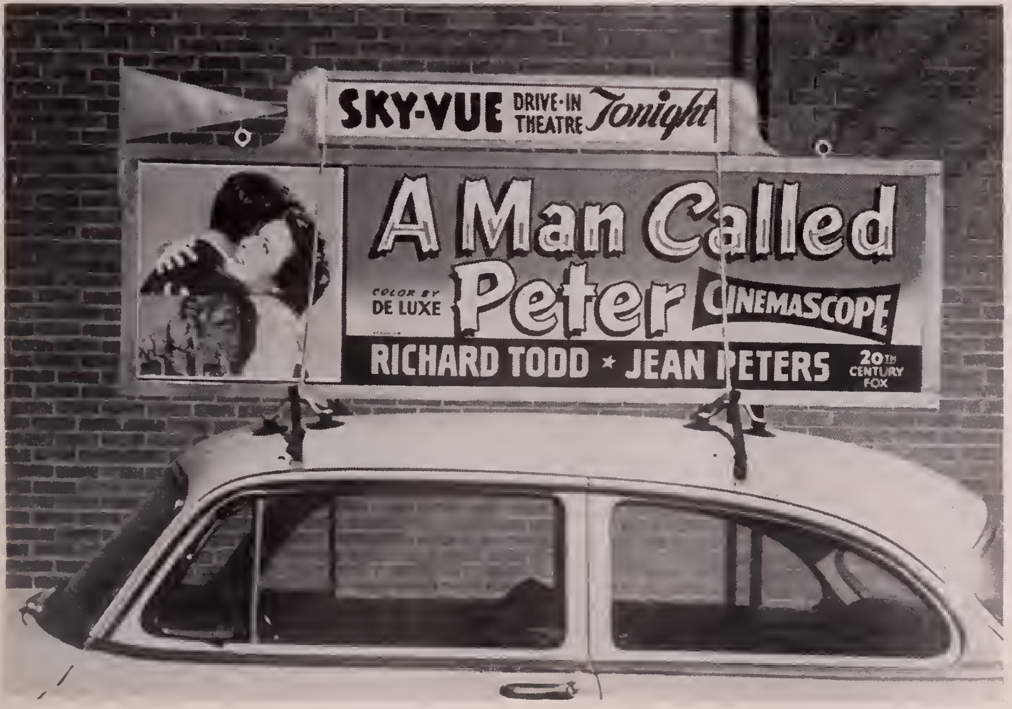
Matt Saunders, sends us tear-sheet of the editorial page of the Bridgeport, Conn., Post, with leading comment on "A Man Called Peter" in appreciation of the picture playing at Loew's Poli theatre.

Selling Approach

UNDERWATER—RKO-Radio Pictures. In SuperScope, with color by Technicolor. The pressbook on this picture came through while we were out of town, with a letter from Phil Gersdorf, pressbook editor for RKO at the studio, who was a theatre manager and a member of the Round Table long ago. The reason we want to pick up this review of a super-pressbook is because it represents one of the best efforts in showmanship ever to cross this desk. And we have seen much of the effect of this good material, in the field, over the last two months. The poster-picture of Jane Russell alone has made history as selling approach for a picture. Cut-outs, made from the free 24-sheet, have appeared even under water at Weekiwachee Springs, in Florida, and floating over marquee and through lobby display, in theatres across the country. As an example of poster-art for pictorial display purposes, this stands out. The other posters, in smaller sizes, are just as good. The national ad campaign followed the same theme, and the newspaper ad mats, in all sizes from full-pages down to slugs sell the idea of skin-diver action, aqua-lung thrills. There are so many ad mats, in so many sizes, that nobody can fail to find just what is best in any situation—but don't be timid, nor tedious about following all your old routines. Some odd sizes and shapes will be "new and different" in your advertising style. The 35c composite mat for small situations has eight ad mats and two publicity stills, a genuine bargain. There is a herald that will sell color with real color—the like of which we have never seen offered before in a pressbook. There is a set of DeLuxe color stills for your special color-frame.

•

ON THE WATERFRONT—Columbia Pictures. Academy Award Winner pressbook supplement to accent this added value, an encore and applause under "Selling Approach" for a follow-up that will add several million dollars to the box office value of this picture. Although we have reviewed the original pressbook, we can't resist this reference to the supplement, in our accumulated mail while we were on vacation. Our sincere compliments to Columbia Pictures, for coming through with this very complete revival of all the old approach plus all the new value. "On the Waterfront" will be an attraction in film theatres all through 1955, and it took a leap forward following the Academy Awards decision that gave it eight separate honors—as the best picture, for the best actor, the best supporting actress, the best director, the best story and screenplay, the best cinematography, the best film editing and the best art direction.



A new approach to mobile outdoor advertising of local theatre attractions is announced by National Screen Service, with the introduction of Travel-Ad, the all-aluminum poster frame that fits the top of any automobile. The mounting stand is similar to the type used for ski racks, and the installation is possible in five minutes, or less, without drilling or damage to the vehicle. The display is designed to withstand high wind pressure.

This device makes effective use of the 24x82 banner, in silk screen color, and has the great virtue that it can be used in any number or variation desired, in large or small situations, using the owner's or staff cars, or those of cooperative advertisers. You'll be seeing a lot, and hear a lot about Travel-Ads.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Carl Siegel Heads IPA Show

Carl Siegel of Stanley-Warner Theatres has been appointed exhibition chairman for the theatre refreshment trade show being sponsored by the International Popcorn Association at the Morrison Hotel in Chicago November 6th through 9th. The exhibit and convention of IPA is to be held in conjunction with the combined conventions of National Allied, the Theatre Equipment Dealers Association, and the Theatre Equipment and Supply Manufacturers' Association, including the latter's trade show.

The IPA exhibition will be on the entire third floor of the hotel and will include 117 booths. Exhibit brochures were to be mailed last week.

Serving on the exhibition committee under Mr. Siegel's direction will be the following: Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y. and president of IPA; Lee Koken, RKO Theatres, New York City; Lester Grand, Confection Cabinet Corporation, Chicago; Melvin Berman, Tri-States Automatic Candy Company, Buffalo, N. Y.; Leo Beresin, Berlo Vending Company, Philadelphia; Joe Kernell, ABC Vending Corporation, New York; Nat Buchman, Theatre Merchandising Corporation, Cambridge, Mass.; and Loyal Haight, W. S. Butterfield Theatres, Detroit.

•

Box Candy Line Announced

A complete new line of "bite-size" candy pieces packaged in cellophane "window" boxes and featuring cardboard cut-outs for youngsters will be introduced shortly on a national scale by the Curtiss Candy Company, Chicago. Included in the line are seven different varieties—Baby Ruth Nuggets, Butterfinger Chips, Coconut Grovettes, Milk Caramels, Coconut Nibbles, Caramel Nougats and Dip Bits. Directed to the family market, the new candies will carry a coupon at the bottom of each package offering customers a nationally-advertised five-piece stainless steel cutlery set for one dollar.

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New Nestle Purchasing Head

Charles Leister has been elected vice-president in charge of purchasing for the Nestle Company, Inc., White Plains, N. Y., according to an announcement by the board of directors. Mr. Leister, who has been with Nestle for over 35 years, will be located at their main office in White Plains.

CLASSIFIED ADVERTISING

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CINEFLEX 35MM REFLEX CAMERA W/6 FAST lenses; 2-400' magazines; 2 motors; $2500 value $985; Art Reeves 35mm Optical Recorder w/interlock motor; glow lamp; footage counter; amplifier; 2 position mixer; cables, cases, $6000 value, closeout $495; Moviola 35mm composite sound/picture $495; escalator tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; motorized dolly with 2 seats; takes heaviest cameras, $195; Eastman Airgraph 16/35mm developing machines, used $225; rolling stand multiple floodlights holding 12 bulbs, $180 value, $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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BOOKS

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Sam Israel, 55, Universal Studio Publicity Head, Dies

HOLLYWOOD: Sam Israel, 55, Universal studio publicity director, died of a heart attack April 21 at his home here. He had suffered a previous seizure a year ago but had recovered and returned to his studio post. Mr. Israel, a newspaper reporter and editor in Los Angeles, New York, Omaha and Des Moines before entering the motion picture field, was named Universal publicity director in February, 1953. He previously served nearly two years as assistant publicity director and prior to that was publicity director of Eagle-Lion Studios and special publicity consultant for Darryl F. Zanuck at 20th-Fox. He was born in Russia and came to this country as a child.

Horace B. Johns

PHILADELPHIA: Horace B. Johns, 60, business representative of Local 307, Motion Picture Machine Operators Protective Union here, died April 20. He was formerly chief projectionist at the Boyd. His wife, a son and three sisters survive.

Thomas Sablosky

NORRIS TOWN, PA.: Thomas Sablosky, 68, member of a pioneer motion picture family, died April 19 here. In the industry more than 50 years, at his death he managed the Norris here, one of the several houses owned by the Norris Amusement Co., which his family controls. Surviving are his wife, a daughter, three sons and five brothers, all identified with the industry.

Jury Questioning Denied In Philadelphia Case

PHILADELPHIA: U. S. District Judge Allan K. Grim here last week turned down a petition that he call back for questioning a jury which April 15 returned a $1,275,000 verdict against seven major distributors. Judge Grim said, however, that his order did not mean that the seven companies could not themselves question and take affidavits from the jurors, if they are able.

The petition was filed by Paramount, RKO, Warners, Columbia, Universal, MGM and 20th Century-Fox. They were accused of withholding first run movies from two Norristown, Pa., theatres until after they had been shown in Philadelphia. The verdict favored Lewis, Abraham, David, Benjamin, Thomas and Nathan Sablosky, all brothers, and their wives, and the operators of the Norris Amusement Co., independent circuit.

The distributors based their petition on a claim one of the jurors, Michael McCartin, during the trial gave other jurors garbled information about the William Goldman anti-trust action recently concluded in Philadelphia. It is held that he told some of the jurors Mr. Goldman was awarded $4,000,000 instead of the actual $300,000.

End Two in Booth Rule

BOSTON: Two operators in a projection booth are no longer required if safety film is used exclusively and if a specified dowser handle is part of the projection equipment under amended regulations filed last week by Otis M. Whitney, Commissioner of Public Safety for the state of Massachusetts.

The amendment states that "in the exhibition of motion pictures, no nitrate film shall be used. All film shall be acetate or safety film. Every motion picture machine shall be equipped with a dowser handle and control switch operated from either side of the machine. While exhibiting motion pictures, the operator shall devote his entire time and attention to that work. In any theatre where the equipment in the booth meets these requirements and is approved by an inspector, only one operator will be required, otherwise two operators shall be in attendance during the exhibition of motion pictures."

The existing law allows until the end of this year for complete elimination of nitrate film, but Ray Feeley, retiring executive secretary of Independent Exhibitors, Inc., of New England, warns that where nitrate film is used at all, two operators are still required.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 6,227 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	1	19	15	8
Adventures of Hajji Baba (20th-Fox)	–	15	41	21	3
Americano (RKO)	5	10	19	9	–
Athena (MGM)	9	20	45	21	1
Atomic Kid, The (Rep.)	9	15	17	2	–
Bad Day at Black Rock (MGM)	3	23	25	13	1
Bamboo Prison, The (Col.)	–	13	18	8	1
Barefoot Contessa (U.A.)	7	45	21	8	1
Battle Cry (W.B.)	22	26	16	–	–
Beau Brummell (MGM)	–	18	22	15	11
Bengal Brigade (U-I)	–	12	22	19	16
Black Knight (Col.)	3	24	23	19	2
Black Shield of Falworth, The (U-I)	–	15	68	24	9
Black Tuesday (U.A.)	–	5	6	10	2
Black Widow (20th-Fox)	3	34	38	5	5
Bounty Hunter, The (W.B.)	4	18	34	16	5
Bread, Love and Dreams (I.F.E.)	7	4	7	–	6
Bridges at Toko-Ri (Par.)	29	34	21	1	–
Brigadoon (MGM)	6	18	31	36	8
Bullet Is Waiting, A (Col.)	–	11	33	24	8
Caine Mutiny, The (Col.)	52	61	43	14	1
Camille (MGM) (Reissue)	2	1	–	–	2
Captain Lightfoot (U-I)	–	3	1	2	–
Carmen Jones (20th-Fox)	13	31	13	5	1
Carolina Cannonball (Rep.)	–	–	3	–	4
Cattle Queen of Montana (RKO)	–	10	16	12	3
Chief Crazy Horse (U-I)	–	10	11	4	–
Conquest of Space (Par.)	–	–	3	8	6
Country Girl (Par.)	27	24	7	6	3
Crest of the Wave (MGM)	3	13	10	7	2
Cry Vengeance (A.A.)	–	6	9	8	3
Deep In My Heart (MGM)	5	10	32	25	11
Desiree (20th-Fox)	15	29	20	27	3
Destry (U-I)	3	30	33	6	8
Detective, The (Col.)	–	3	8	8	2
Dragnet (W.B)	58	41	16	7	2
Drumbeat (W.B.)	15	31	21	25	1
Egyptian, The (20th-Fox)	22	47	37	17	6
Far Country, The (U-I)	9	19	33	24	–
Fire Over Africa (Col.)	2	19	27	18	7
Four Guns to the Border (U-I)	–	17	28	11	2
Golden Mistress (U.A.)	2	10	12	9	–
Green Fire (MGM)	–	9	26	22	5
Hansel and Gretel (RKO)	15	18	14	3	2
Hell's Outpost (Rep.)	–	9	15	10	1
Her Twelve Men (MGM)	9	20	35	27	11
High and Dry (U-I)	–	18	16	5	7
Hit the Deck (MGM)	–	6	11	–	–
Human Desire (Col.)	–	5	12	17	8
Human Jungle (A.A.)	10	10	24	13	3
Jesse James' Women (U.A.)	1	17	18	3	–
Julius Caesar (MGM)	13	22	22	10	4
Jupiter's Darling (MGM)	–	4	20	17	7
Khyber Patrol (U.A.)	–	13	25	5	2
Last Time I Saw Paris (MGM)	33	55	33	14	–
Long Gray Line, The (Col.)	–	7	6	4	–
Ma and Pa Kettle at Waikiki (U-I)	1	1	4	4	–
†Man Called Peter, A (20th-Fox)	5	1	1	–	–
Man Without A Star (U-I)	–	–	7	–	–
Many Rivers To Cross (MGM)	7	25	15	3	–
Masterson of Kansas (Col.)	2	10	20	8	1
Men of the Fighting Lady (MGM)	9	27	41	19	4
Naked Alibi (U-I)	–	15	21	17	9
†New York Confidential (W.B.)	–	1	3	3	2
On the Waterfront (Col.)	46	58	39	11	1
Operation Manhunt (U.A.)	–	–	–	6	–
Outcast, The (Rep.)	5	34	26	13	5
Phffft (Col.)	11	24	33	41	1
Prince of Players (20th-Fox)	2	7	16	8	24
Private Hell 36 (Filmakers)	–	2	10	3	2
Racers, The (20th-Fox)	5	5	13	5	6
†Revenge of the Creature (U-I)	–	1	4	2	1
Ricochet Romance (U-I)	–	12	13	19	8
Rogue Cop (MGM)	4	33	32	22	6
Sabrina (Par.)	24	38	38	28	5
Shanghai Story, The (Rep.)	–	3	17	9	5
Shield For Murder (U.A.)	3	19	10	16	3
Sign of the Pagan (U-I)	3	16	28	16	1
Silver Chalice (W.B.)	2	28	42	10	3
Sitting Bull (U.A.)	2	23	18	29	1
Six Bridges to Cross (U-I)	4	16	21	27	1
Smoke Signal (U-I)	–	3	11	10	8
So This Is Paris (U-I)	2	16	34	14	8
Star Is Born, A (W.B.)	21	32	41	16	7
Suddenly (U.A.)	18	23	41	20	11
Ten Wanted Men (Col.)	2	10	14	4	1
There's No Business Like Show Business (20th-Fox)	30	41	7	11	–
They Rode West (Col.)	–	4	3	7	8
This Is My Love (RKO)	–	14	16	12	6
This Is Your Army (COMPO)	–	–	2	3	–
Three Hours to Kill (Col.)	–	19	18	6	9
Three Ring Circus (Par.)	18	48	20	11	–
Timberjack (Rep.)	–	–	–	3	2
Tonight's the Night (A.A.)	–	–	1	4	6
Track of the Cat (W.B.)	2	20	21	3	16
Trouble in the Glen (Rep.)	–	7	–	6	3
20,000 Leagues Under the Sea (B.V.)	49	22	2	–	–
Underwater (RKO)	4	13	21	–	–
Vanishing Prairie (B.V.)	1	30	21	2	1
Vera Cruz (U.A.)	30	46	26	2	1
Violent Men (Col.)	2	22	20	16	6
West of Zanzibar (U-I)	–	–	6	3	4
White Christmas (Par.)	48	32	15	5	2
White Feather (20th-Fox)	–	13	18	1	1
Woman's World (20th-Fox)	37	37	32	7	7
Yellow Mountain (U-I)	–	10	9	7	3
Young at Heart (W.B.)	6	14	42	3	5

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the first engagements

of

DEBORAH KERR · VAN JOHNSON
JOHN MILLS

in

THE END OF THE AFFAIR

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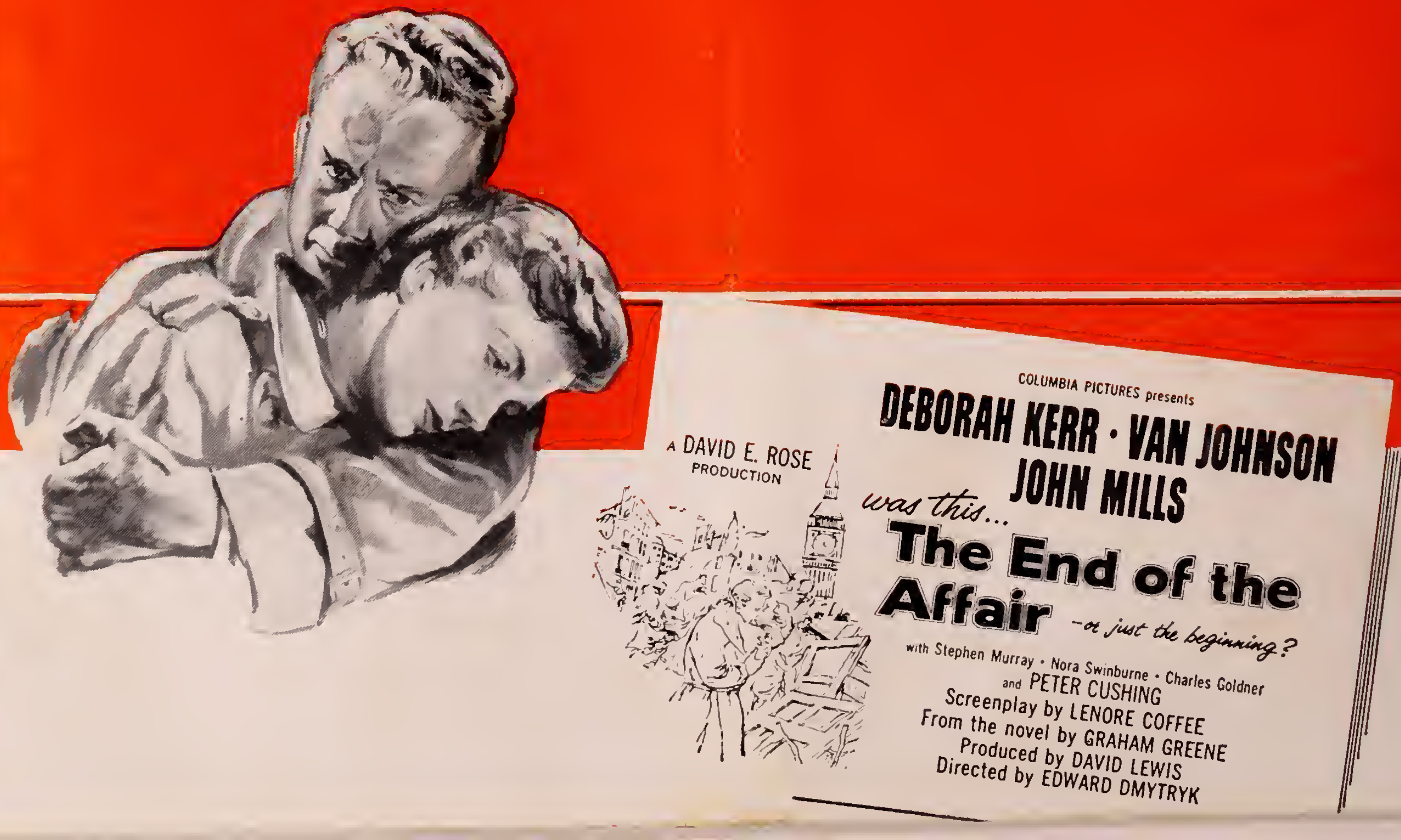
Chicago—Woods
Los Angeles—Paramount
San Francisco—St. Francis



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was this...
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and PETER CUSHING
Screenplay by LENORE COFFEE
From the novel by GRAHAM GREENE
Produced by DAVID LEWIS
Directed by EDWARD DMYTRYK

MAY 7, 1955

MOTION PICTURE HERALD

THE 21st ANNUAL

Quigley Awards for Showmanship

Better Theatres

for MAY

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Charlie Jones on Small Town Theatre Operation Today

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DOIS

DAY

as Ruth Etting

JAMES

CAGNEY

as "The Gimp"

"LOVE ME OR LEAVE ME"

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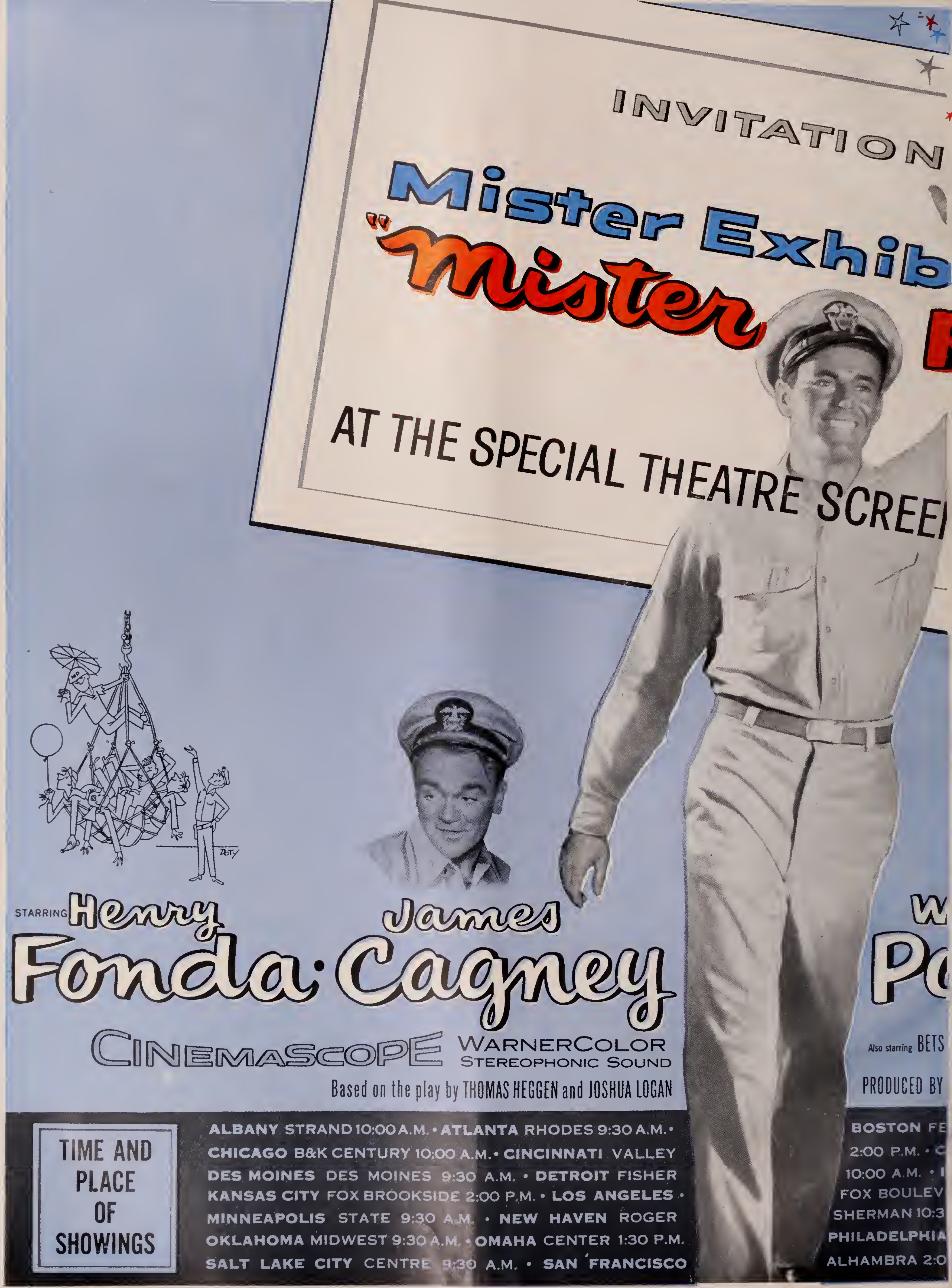

INVITATION

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BOSTON FE
2:00 P.M. • C
10:00 A.M. • I
FOX BOULEV
SHERMAN 10:3
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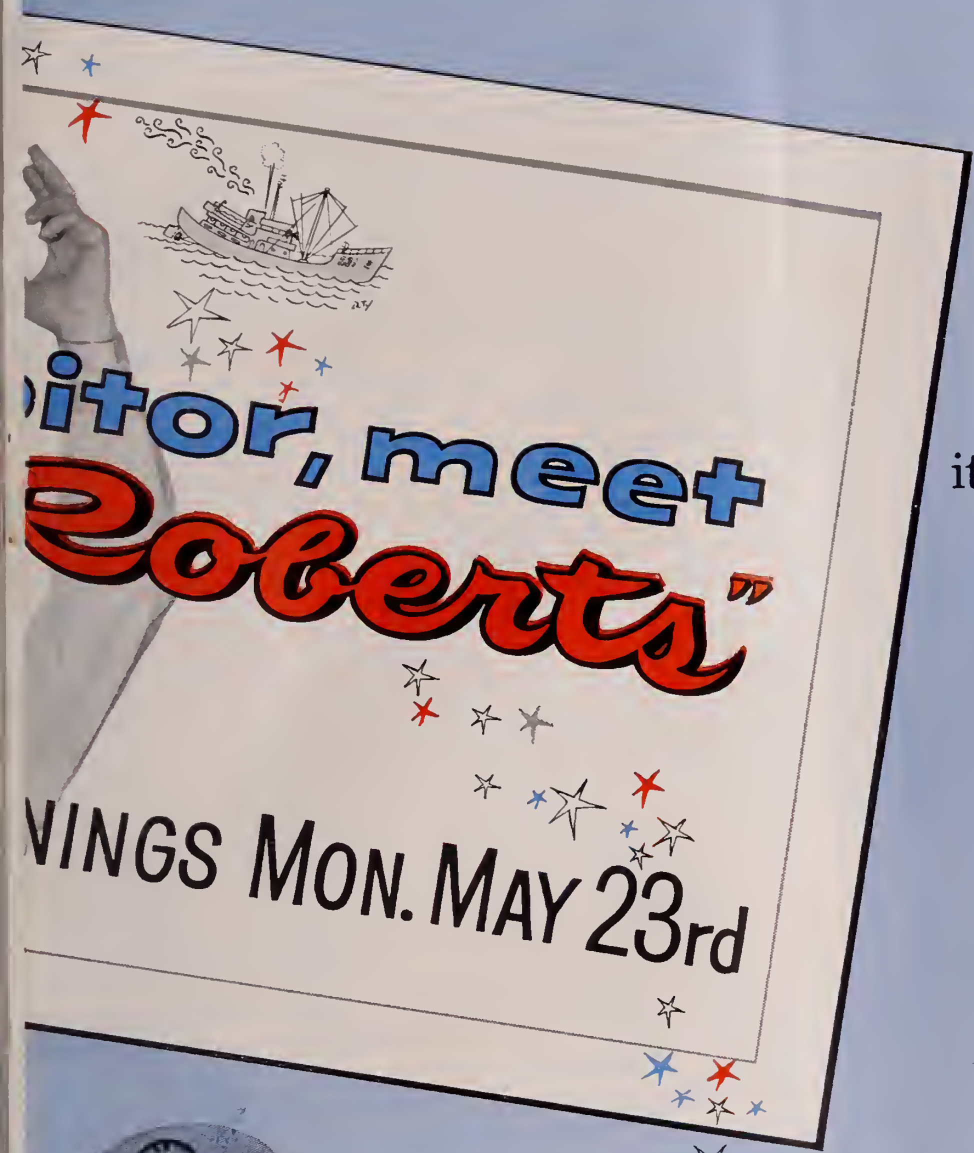

Nothing we can say about "Mister Roberts" can describe the tremendous lift it will give every showman who sees it. The most loved and laughed-with play of our day, it ran three years on Broadway and six years nationwide. Its Broadway and roadshow grosses established it as the wonder-play of all time. Now come see for yourself as wonderful a motion picture as there has ever been —and bring Mrs. Exhibitor along.

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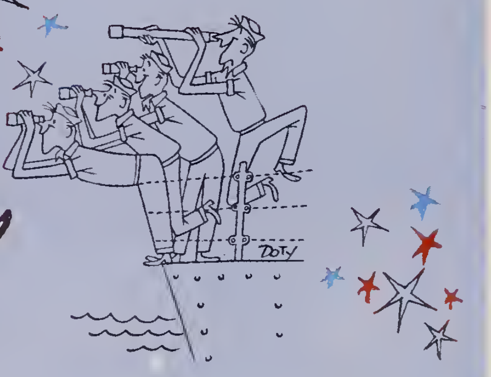

Y PALMER · WARD BOND · PHIL CAREY · Screen Play by FRANK NUGENT and JOSHUA LOGAN

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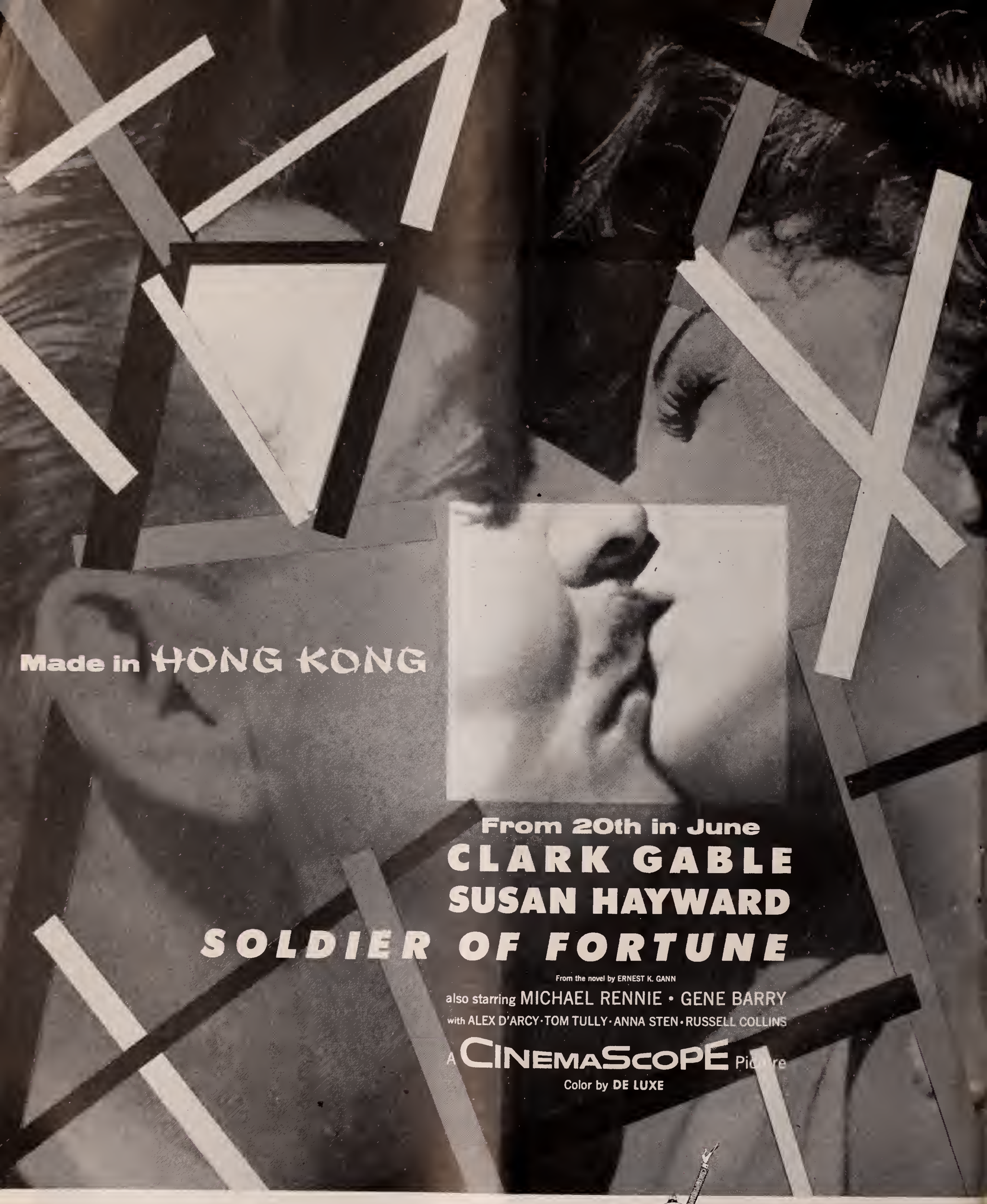
LEVELAND COLONY 1:30 P.M. • **DALLAS** MAJESTIC 9:30 A.M. • **DENVER** OGDEN 2:30 P.M.
NDIANAPOLIS FOUNTAIN SQUARE 1:30 P.M. • **JACKSONVILLE** ST. JOHNS 9:15 A.M.
ARD 2:00 P.M. • **MEMPHIS** WARNER 10:00 A.M. • **MILWAUKEE** WARNER DOWNTOWN 10:00 A.M.
O A.M. • **NEW ORLEANS** PITT 9:30 A.M. • **NEW YORK** R.K.O. 86TH ST. 9:45 A.M.
COMMODORE 11:00 A.M. • **PITTSBURGH** SCHENLEY 11:00 A.M. • **PORTLAND** 21ST AVE. 2:00 P.M.
O P.M. • **SEATTLE** EGYPTIAN 2:00 P.M. • **ST. LOUIS** ST. LOUIS 2:00 P.M. • **WASHINGTON** AMBASSADOR 10:00 A.M.



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"It's a pleasure to do business with 20th"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor
Vol. 199, No. 6
May 7, 1955

Danger Signs

THE recent gratifying action in several states looking to the abolition of film censorship should not lull the industry into a state of complacency with regard to maintaining standards of decent entertainment It is not to be denied that an aroused citizenry has ample statutory powers and pressures of public opinion to punish any gross abuses of liberty.

New York State, after long debate and legislative hearings, now has on its books laws approved this week by Governor Averell Harriman banning certain types of comic books. Special attention is directed to the fact that the same type of material objected to in the comic books has been featured in some recent notorious films. New York no longer permits publication, distribution or possession for sale to minors of comic books whose titles contain the words "crime", "sex", "horror" or "terror" or whose contents "is devoted to or principally made up of pictures of accounts of methods of crime, of illicit sex, horror, terror, physical torture, brutality or violence."

This legislation was approved in New York because the code regulating comic books on a voluntary basis did not achieve the results expected. Voluntary self-regulation is a shield against legislative regulation only when it is effectively administered and conscientiously supported by leaders of the industry.

At present an infringement of the New York comic book statutes is a misdemeanor, subject to relatively slight punishment. However, if the comic book situation is not cleaned up, according to plans already made a simple amendment next year will class any infringement as a felony, punishable with long jail terms.

From a public relations standpoint it is imperative that motion pictures escape the public criticism that has fallen on certain kinds of so-called "comic books". While every motion picture obviously is not produced for the young, there should be on the market at all times a large number of films suitable for the family trade. No picture that is intended for such wide patronage should include material to which proper exception can be taken by any significant number of potential patrons. Any other production policy courts disaster.

■ ■ ■

Battlefield Honors

IN a true sense the annual awards for showmanship voted this week to the top theatre managers of the world by the judges in the competition sponsored by The HERALD's Managers Round Table may be considered "battlefield honors". This is because it is the theatre manager who is on the firing line. If he fails in his job the efforts of all in back of him—from exhibitor to salesman to producer and actor—are in vain. Conversely when the manager's conduct of his job is outstanding the pictures which play that house, the community and the industry all profit. Likewise managers everywhere learn from the good example set.

This year it is a pleasure to salute the showmanship exemplified by the 1954 Quigley Awards winners: W. T. Hastings of Denver for the large situation; William Wyatt of Charleston, West Virginia, for the small situation; and David B. Williams, Preston, England, in the overseas classification.

■ ■ ■

Festival Notes

ONE of the most important advantages of International Film Festivals — and one sometimes overlooked—is the opportunities they afford for exchange of views by creative film makers and others concerned with the business and artistic health of the industry as a whole. Too often a Film Festival is considered only as a showcase for product and for actors and actresses. The Motion Picture Association has been encouraging attendance at the Festivals of a representative American delegation. Good progress has been made in this regard. A conspicuous example of the benefits to be derived from such a policy is the report of the recent Uruguayan Festival written by Delmar Daves and now being privately circulated to top producers, writers and directors in Hollywood.

His report is interesting and of real constructive value. It was not written for publication nor can any useful purpose be served by miscellaneous quotation from it. On the contrary Mr. Daves' notes taken out of context might cause misunderstanding and unhappiness among foreign producers. However, Mr. Daves' basic conclusions are equally applicable to American and foreign films. For the international market too many films are "too talky"; movement and pace in the telling of a story should never be neglected; interesting or beautiful locales make good pictures better and make poor pictures acceptable; and self-regulation under a production code is far preferable to the complete license prevailing where there are no restraints.

■ ■ ■

¶ Of the top 100 television cities in the United States fewer than half have more than two transmitters. There are 17 single station markets and 36 two station markets. These statistics show why the growth of the third and fourth television networks is relatively difficult. Also they indicate that approval of subscription television would deprive millions of present viewers of all free programs whenever a fee program was broadcast.

—Martin Quigley, Jr.

Letters to the Herald

Women's View

To the Editor:

The news box headed "Women's Viewpoint" in the Managers' Round Table section (Motion Picture Herald, April 9) hit the nail on the head. In working with the leading women's organizations over the past nine years, I can corroborate the writer's estimate of the resentment built against the few stars whose behavior thoroughly antagonizes the women's audience.

Furthermore, I do not believe that this attitude is limited to women in small towns. According to my findings, the age period and the social status are more important than geographical locations. In fact, it is the family audience of both town and country that has been alienated through the alienation of the women.—*MRS. M. HENRY DAWSON (MARJORIE E. DAWSON) Motion Picture Association, New York City.*

Quality vs. Quantity

To the Editor:

One exhibitor was quoted in the Herald Institute's article of April 23 as saying we want quality, not quantity. Now many exhibitors and distributors subscribe to this statement. However, they overlook one very important factor—"The Industry's Batting Average of Box Office Pictures." You have to have quantity to get quality. What would you say if a fire insurance company said, "We will arbitrarily reduce the number of insurance policies that we write 50 per cent and thereby will reduce losses."

You would say the man is crazy—for the percentage of losses would catch up with him. Or if the book publishers said, "We will publish only 50 per cent as many books as we now publish and thereby increase the number of best sellers." You know the answer and I know it. On the surface, stating "quality not quantity" makes sense but dig into that statement and it is as full of holes as swiss cheese.

If the industry is to be preserved from bankruptcy, and it is fast heading that way, the leading studios must increase the use of their studio facilities to turn out a quantity of pictures so that the batting average of hits is sufficient not only to maintain box office momentum but stop declining attendance and start it back up the hill to the levels of 1946. If such a life-saving movement can be achieved by increasing production to 400 or 450 films per year then I am most optimistic for our future.

It may well be that government regulation may supply the antidote for many of the problems besetting the industry. I was reading the *Post* the other day and in an article completely removed from the motion picture industry I came across a paragraph that interested me deeply and reassured me as to seeking government regulation.

I do not have the article containing the paragraph referred to, but it went something like this. "The trucking industry between the years of 1922 to 1935 was in a most chaotic state. Tires were cut. Trucks were wrecked. Drivers were assaulted and there were no profits. In 1935 the Federal Carrier Act was passed and that Act brought order to the trucking industry and enabled it to become a most important part of our national economy, gain respect among the citizens of the country and best of all—show substantial profits in its operations."

Government regulation of our industry similar to the Federal regulation of the trucking industry must not be confused with the regulation as the industry knows it under the Paramount case. One stems from the legislative branch and is flexible while the other stems from the judicial branch of the government and therefore is, as usual in the case of judicial regulation, most unflexible. However, many of the industry members confuse the two.—*TRUEMAN T. REMBUSCH, Franklin, Ind.*

Shurlock Explains

To the Editor:

With regard to your editorial of April 9, I should tell you that I never have had anything to do with the magazine, *People Today*. As a matter of fact, I never saw it until I read your article. And, of course, I have given them no interview.

I think this is probably a rewrite of a paragraph in an interview I did give Edwin Schallert a couple of months ago. Taken out of context and blown up into a two-piece article it could well give an entirely deceiving impression.—*GEOFFREY M. SHURLOCK, Director, Production Code Administration, Hollywood.*

Quigley Awards

To the Editor:

I most certainly do feel that showmanship is the key to successful management and believe that our business will benefit tremendously if more showmanship were displayed in the operation of theatres.—*JOSEPH BLUMENFELD, Blumenfeld Theatres, San Francisco, Calif.*

To the Editor:

In our opinion, the annual Quigley Showmanship Awards contest, from its very beginning, has continued to achieve its purpose by stimulating the practice of showmanship in theatre managers everywhere.—*EDWARD L. HYMAN, Vice-President, American Broadcasting-Paramount Theatres, Inc., New York, N. Y.*

MOTION PICTURE HERALD

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On the Horizon

STOCK BUYING

Why is National Theatres stock being traded so heavily? Who are the buyers? These questions intrigued Wall Street and the industry this week. Last week, mysterious traders dealt with more than 200,000 shares. The price went almost $3 to a new high of $11.87½. Large share holders such as Mrs. Darryl Zanuck and the Skouras estate denied selling. Speculation centered on General Precision Equipment. That firm for some while has been selling NT and 20th-Fox stock. National Theatres hasn't reported earnings so startling investors may expect dividend windfalls; nor is such a report expected. New York observers feel certain interests may be buying to realize on realty values.

EXHIBITOR MERGER

Allied and TOA may merge in one state at least. Executives of both organizations in Oklahoma met Monday in Oklahoma City. Their boards have authorized them to discuss forming a comprehensive exhibitor unit. Ed Thorn is TOA president there; Bernard McKinna, the Allied head.

TRUST DELAY

Looks as if the House Judiciary Committee won't be studying "discretionary damages" until mid-May, or later. The committee is expected first to study the Attorney General's complete anti-trust committee report. The latter committee has recommended that in private anti-trust cases Federal judges be allowed to award less than treble damages.

LEGISLATIVE AID

Keep the motion picture industry free of censorship. It is one of the most important mass communication media. Censorship would make it deteriorate. "The industry has long prided itself on its ability to set its own standards on the highest level and to serve the public in manifold ways". This message came last week from Representative Thompson, Democrat, of New Jersey, who inserted in the Congressional Record parts of the Motion Picture Association of America 1954 annual report, which stressed the importance of a free screen.

WAGE LAW

Odds are that the Senate Labor Committee will approve legislation to broaden coverage of the minimum wage law to include theatre circuits and larger theatres. But chances also are that this expanded coverage will be killed either on the Senate floor or in the House.

RECORD

Universal's billings for the week ended last Saturday were $5,300,000, a record. The week was the last of the sales drive. Last year's final week brought in $5,000,000.

NEW UNIT

There soon will be another Allied unit. This one is in Louisville. Allied will form it officially May 17. It invites all Kentucky exhibitors. National Allied leaders who'll probably greet them at the Falls City Theatre Equipment Company are president, Rube Shor, general counsel Abram F. Myers, Indiana Allied's Trueman Rembusch and Bill Carroll, and Ohio Allied's Bob Wile. Kentucky sponsors are J. M. Reiss, Louis Arru, and E. L. Ornstein, all of Louisville; and Robert Enoch, Elizabethtown.

PUBLIC RELATIONS

Marilyn Monroe needs public relations? Apparently. Perhaps of a different sort. The fact is, Marilyn Monroe Productions -- "which will function in the field of television, motion picture, and stage enterprises" -- last week hired a national public relations counsel, Arthur P. Jacobs Co.

PROGRESS

"Progress has been made" and before the month's end a plan will have been created to lessen Army post theatre competition, according to Washington observers. In New York, Morey Goldstein, chairman of the sales managers' committee of the Motion Picture Association of America, reported after a meeting of that group discussions with the Defense Department will continue on a basis satisfactory to all.

AMBASSADOR

Cinerama as an American Ambassador has been remarked and recommended by the State Department, for its effect in Damascus and Bangkok. Last week, it landed in the Congressional Record. Representative Francis Bolton of Ohio read a lengthy summarizing letter from Assistant Secretary of State Henry A. Byroade.

Floyd Stone-James D. Ivers
J. A. Otten-Jay Remer

WHEN AND WHERE

May 10: Allied Rocky Mountain Independent Theatres' annual convention, Park Hill Country Club, Denver.

May 10: MGM Ticket Selling Workshop, Billings, Mont.

May 10-12: Third annual joint meeting of the Missouri-Illinois Theatre Owners and the Kansas-Missouri Theatre Association, Arrowhead Lodge, Lake of The Ozarks.

May 15-17: Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Association, Biltmore Hotel, Atlanta.

May 16: MGM Ticket Selling Workshop, Biltmore Hotel, Atlanta.

June 6: MGM Ticket Selling Workshop, St. Louis, Mo.

June 13: MGM Ticket Selling Workshop, Santa Fe, New Mexico.

June 16: MGM Ticket Selling Workshop, Olympic Hotel, Seattle.

June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

June 20: MGM Ticket Selling Workshop, San Francisco.

June 26-28: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

ON THE SCENE at United Artists' international sales meeting, London. Arnold Picker, vice-president for foreign sales (standing), presided. With him on the dais are Mo Rothman, Continental division; Charles Smadja, vice-president for European production; Max E. Youngstein, vice-president; Arthur B. Krim, president; Louis Lober, foreign department general manager; Montague C. Morton, managing director for Great Britain, and William J. Smith, the British organization's secretary.

U.P. Radio Photo

This week in pictures

AT New England Variety Club's Boston testimonial to Nathan "One Shot" Ross, 45 years a salesman: Joe Cohen, barker Phil Smith, Mr. Ross and Benn Rosenwald.

AT the Screen Producers Guild Awards for best college films, winners this year being UCLA, Minnesota, Miami. In array are producer Sol C. Siegel, SPG president Arthur Freed, and Judy Canova, who accepted for Miami University.

JOHNATHAN DUNHAM has become general manager of production for Associated Screen News, Canada. He was with Disney and then in commercial TV production.

THE CREW. The men responsible for producing, directing and acting Warners' "Mr. Roberts": Henry Fonda (Mr. Roberts); James Cagney (the Skipper); Leland Hayward, producer; William Powell (Doc); John Ford, co-director; Mervyn LeRoy, co-director, and, foreground, right, Jack Lemmon (Ensign Pulver).

THEY WERE ELECTED. New officers of the Women of the Motion Picture Industry, Toronto: seated Marjorie Wilson, second vice-president; Anne Kaplan, president; Gladys Rawnsley, first vice-president. Standing, May Lavendusky and Marguerite Thompson, directors; Lillian Pooley, treasurer; Florence Long, director, and Marion Hertell, secretary.

THE Catholic Institute of the Press presented its Award of the Year to Martin Quigley, below left, at a Communion Breakfast at the Biltmore Hotel, New York, last Sunday. Making the presentation is Richard Reid, editor of the "Catholic News" and chairman of the Awards Committee, and watching is James Egan, Jr., president of the Institute. Previous winners of the Award, given annually to persons in the field of communications who exemplify Christian principles in their work, include H. I. Phillips, Fulton Oursler, Leo McCarey, Dr. James M. O'Neill and Neil MacNeill.

IT'S THE Tom Tom Award for Pete Smith, shorts producer who began as a press agent in 1914 and never has forgotten it. And the Publicists' Guild, Hollywood, will honor him June 8. Mr. Smith, the Guild feels, has promoted the industry's fame; prestige, importance, and his work is good public relations.

"DADDY LONG LEGS." Fred Astaire, with Leslie Caron, in a scene from the 20th-Fox picture which opened its career Thursday evening at the Roxy, New York. The premiere was a March of Dimes benefit.

SHOWMANSHIP CAN LICK THE PRODUCT SHORTAGE, ROSEN TELLS QUIGLEY AWARD PANEL

THE winners of the 21st annual Quigley Grand Awards for Showmanship were selected this week by a panel of 56 top executives of circuit and distribution advertising and publicity departments. The three showmen honored this year are:

W. T. HASTINGS, manager of the Orpheum theatre, Denver, Colo., winner of the Grand Award for large situations.

WILLIAM WYATT, manager of the Virginian theatre, Charleston, West Virginia, winner of the Grand Award for smaller situations.

DAVID B. WILLIAMS, manager of the Gaumont theatre, Preston, England, winner of the Overseas Award.

Enthusiastic confidence that showmanship will solve the problems confronting exhibition today "in an era of product shortage" was expressed by Samuel Rosen, executive vice-president of Stanley Warner, who spoke at the luncheon which followed the judging at Toots Shor's restaurant in New York.

W. T. HASTINGS

Mr. Rosen also gave high praise to the Quigley Awards not only as a factor "contributing to the morale of theatre managers everywhere" but also as of "box office value to the industry."

"No matter how well known the story, the stars, the title, or the director, no picture becomes a success all by itself," the speaker reminded his audience of showmen. "No matter how far a picture could go under its own power, it needs the labor of showmen to reach its utmost box office value.

"Today, more than ever, in this critical era of our industry such showmanship is essential to survival. In addition to the product shortage which harasses every exhibitor in the United States, we face widespread entertainment competition from outside the industry and now even our own suppliers have begun to feed this powerful television competition with product.

"And yet," he added, "looking back at the roadblocks and rugged terrain we have successfully overcome in the past, and looking forward to the developments ahead, I face the future with confidence. I believe in our ability to surmount all obstacles and maintain motion picture theatre exhibition as a great, progressive and dynamic industry."

Mr. Rosen cited the apprehension with which exhibitors viewed the swift expansion of radio in the 1920s, recalling that its competitive strength was overcome by the introduction of sound pictures and the opening of more luxurious theatres.

"But we can't conquer these new threats or meet today's competition with a crying-towel," he warned. "We have to fight for business and the good fight, the resourceful

(*Continued on page* 16)

WILLIAM WYATT

THE CHIEF SPEAKER, Samuel Rosen. On the dais with him, Paul Lazarus, Jr., Walter Branson, Martin Quigley, Jerome Pickman.

LISTENERS. Other dais guests, John O'Connor, David Lipton and Charles Reagan.

NED E. DEPINET and GRADWELL SEARS.

Quotable Quotes at the Judging

Highlights from the address made by Samuel Rosen at the Quigley Awards judging Monday:

"I consider the Quigley Awards one of the essential institutions of the industry—a veritable university of showmanship . . . which will play an important role as long as there is a motion picture industry."

"This is an era of product shortage. It is extremely important that communication between the theatre and the public doesn't break down. We must get more patronage out of the smaller number of pictures available."

"Our theatre organizations—Stanley Warner and the Fabian circuit—are committed to the principle which inspires the Quigley Awards: that showmanship is not only indispensable to the success of show business but also that men who wish to succeed as showmen must apply . . . these principles to their daily job."

SIDNEY RECHETNIK, LARRY GOLOB and MORT BLUMENSTOCK, at the left.

ERNEST EMERLING, OSCAR DOOB and AL STERN, at the right.

AL TAMARIN and JEFF LIVINGSTON.

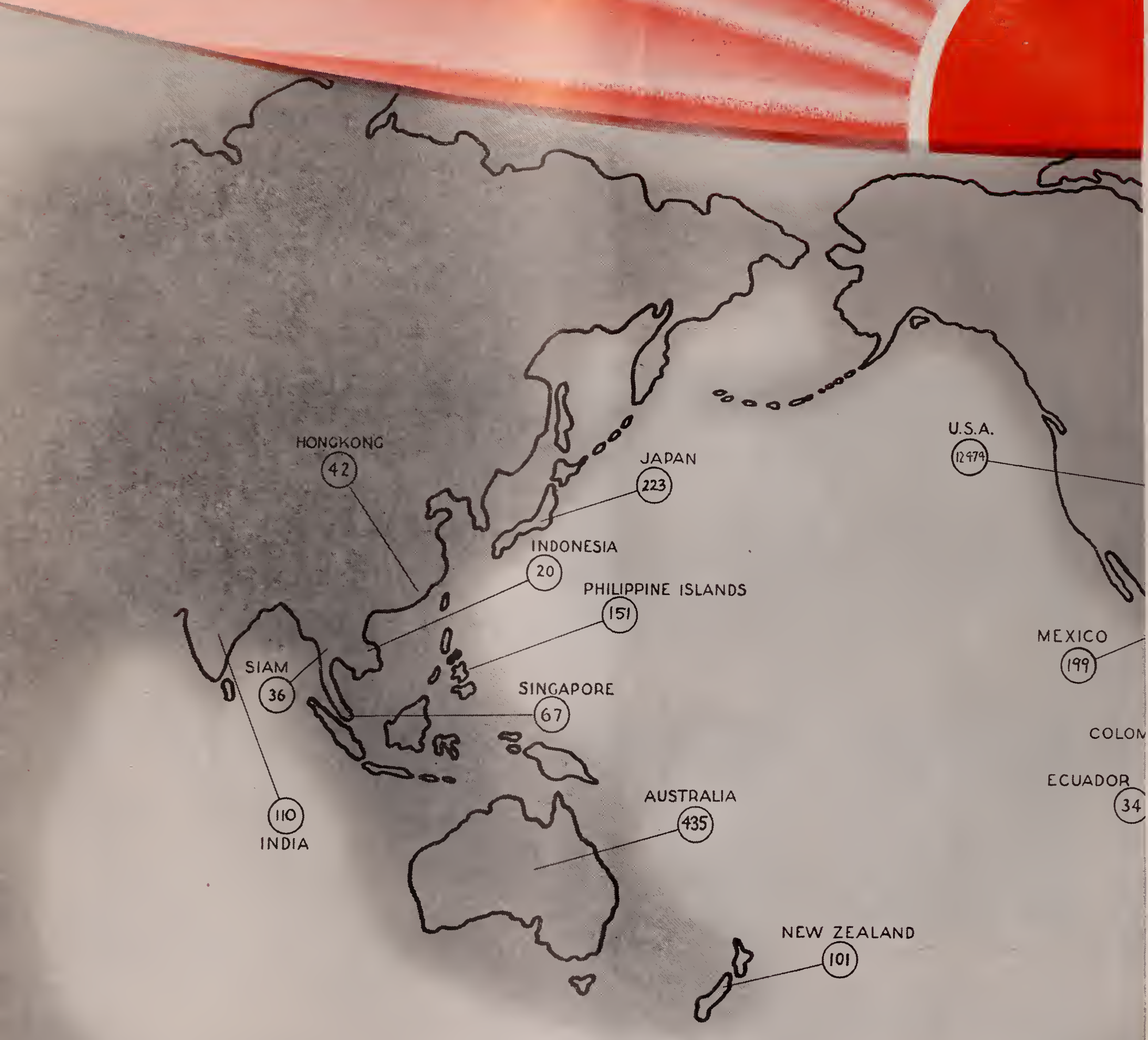
MONROE GREENTHAL and BEN GRIMM.

SILAS SEADLER and LYNN FARNOL, above.

RICHARD ALTSCHULER, RUSSELL DOWNING and WILLIAM GERMAN, left.

GERALD SHEA and EDWARD FABIAN, at the right.

THE SUN NEVER SET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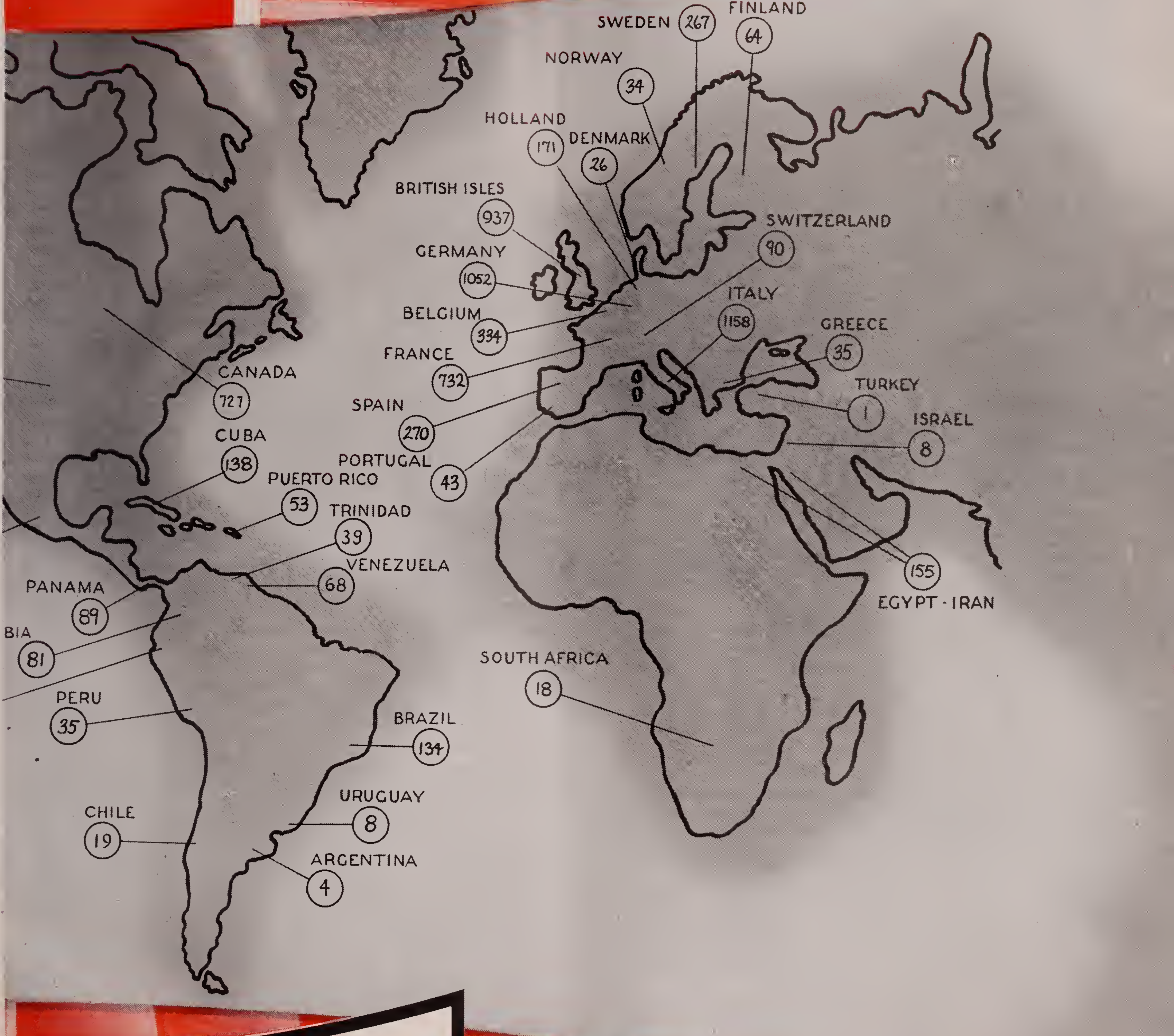

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DENMARK 26
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SWITZERLAND 90
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ITALY 1158
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GREECE 35
FRANCE 732
TURKEY 1
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ISRAEL 8
CUBA 138
PORTUGAL 43
PUERTO RICO 53
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PANAMA 89
BIA 81
SOUTH AFRICA 18
PERU 35
BRAZIL 134
URUGUAY 8
CHILE 19
ARGENTINA 4

LD-WIDE

LLATIONS AS OF APRIL 15, 1955

WILLIAM HOWARD and HARRY MANDEL.

THE COMMITTEE OF JUDGES

Following, alphabetically listed, are the film industry executives who served as judges at the 21st annual Quigley Awards judging, held in New York this week.

PAUL ACKERMAN, director of advertising, publicity and sales promotion, Paramount International.

R. W. ALTSCHULER, worldwide director of sales, Republic Pictures.

LEON J. BAMBERGER, sales promotion manager, RKO Radio Pictures.

EMIL BERNSTECKER, district manager, Wilby-Kincey Theatres.

DAVID BLUM, publicity director, Loew's International Corporation.

MORT BLUMENSTOCK, vice-president, advertising and publicity, Warner Bros. Pictures.

SIDNEY BLUMENSTOCK, advertising manager, Paramount Pictures.

WALTER BRANSON, worldwide sales manager, RKO Radio Pictures.

LIGE BRIEN, director of promotion and special events, United Artists Corporation.

RODNEY BUSH, exploitation manager, Twentieth Century-Fox Films.

CHARLES COHEN, assistant advertising manager, 20th Century-Fox Films.

SAMUEL COHEN, foreign publicity manager, United Artists Corporation.

HAROLD L. DANSON, director of advertising and publicity, National Screen Service.

MARTIN S. DAVIS, eastern director of advertising and publicity, Samuel Goldwyn Productions.

NED E. DEPINET

OSCAR A. DOOB, Loew's Incorporated.

RUSSELL V. DOWNING, president, Radio City Music Hall.

STEVE EDWARDS, director of advertising and publicity, Republic Pictures.

ERNEST EMERLING, advertising-publicity director, Loew's Theatres.

EDWARD L. FABIAN, vice-president, Fabian Theatres.

LYNN FARNOL, Lynn Farnol Associates.

WILLIAM J. GERMAN, president William German, Inc.

LARRY GOLOB, eastern publicity director, Warner Bros. Pictures.

MONROE W. GREENTHAL, president, Monroe Greenthal Company.

BEN H. GRIMM, eastern advertising manager, RKO Radio Pictures.

CHARLES R. HACKER, manager of operations, Radio City Music Hall.

WILLIAM W. HOWARD, operations head, RKO Theatres.

G. R. KEYSER, publicity-advertising director, Warner Bros. Pictures International Corp.

PAUL N. LAZARUS, vice-president, advertising and publicity, Columbia Pictures.

LAWRENCE H. LIPSKIN, assistant to the president, Columbia Pictures International.

DAVID A. LIPTON, vice-president, advertising and publicity, Universal Pictures.

JEFF LIVINGSTON, eastern advertising manager, Universal Pictures.

IRVING H. LUDWIG, sales executive, Buena Vista Film Distribution Company.

CHARLES E. McCARTHY, information director, Council of Motion Picture Organizations.

HARRY MANDEL, national director of advertising and publicity, RKO Theatres Corp.

JAMES R. NAIRN, director of publicity and public relations, Famous Players Canadian Corp.

RUTGERS NEILSON, director foreign advertising and publicity, RKO Radio Pictures.

JOHN J. O'CONNOR, vice-president, Universal Pictures Company.

E. K. O'SHEA, vice-president, Paramount Film Distributing Corp.

HUGH OWEN, vice-president, Paramount Film Distributing Corp.

JEROME PICKMAN, vice-president, advertising and publicity, Paramount Film Distributing Corp.

ARTHUR PINCUS, assistant publicity director, Loew's International Corp.

CHARLES M. REAGAN, general manager of sales and distribution, Loew's, Incorporated.

SID RECHETNIK, Warner Brothers Pictures.

BURTON E. ROBBINS, vice-president, general sales manager, National Screen Service.

ARTHUR M. ROSEN, Stanley Warner Corp.

SAMUEL ROSEN, executive vice-president, Stanley Warner Corp.

SIDNEY SCHAEFER, director, media and printed advertising, Columbia Pictures.

CHARLES SCHLAIFER, Charles Schlaifer & Company, New York.

S. F. SEADLER, advertising manager, Loew's, Incorporated.

GRADWELL SEARS

GERALD SHEA, president, Shea Enterprises.

HERB STEINBERG, national exploitation manager, Paramount Film Distributing Corp.

AL STERN, publicity manager, RKO Radio Pictures.

ALFRED H. TAMARIN, assistant national director advertising, publicity, exploitation, United Artists Corp.

MEAD WALWORTH, sales promotion manager, Westrex Corp.

QUIGLEY AWARDS

(*Continued from page 12*)

fight, is what we mean by the term showmanship."

Mr. Rosen pointed out the opportunities to expand audiences and business in the numbers of people who do not see every picture they want to see, people who, perhaps, were not exposed to the right kind of showmanship. In addition, there are the many intangibles in the appeal of individual pictures, he reminded, which can be used, if discovered and exploited, to attract groups of patrons which otherwise would not attend the theatre.

Good housekeeping in the theatre, Mr. Rosen reminded, also is an important factor in operation and showmanship.

"One of the assets of our industry is the fact that two generations of showmen have developed a vast body of fundamental selling ideas and if a showman makes use of what is already written in the book, he is bound to establish a fine record of achievement," Mr. Rosen said.

Cites Round Table for Its "Considerable Service"

"It is because the Managers' Round Table, by consistently publishing what showmen do, makes this information available to all the energetic, devoted showmen in the industry, that it performs a considerable service to the box office efforts of the men and women selling motion picture merchandise.

"The national recognition given by the Quigley Award both quarterly and annually, is a decided stimulus to the more ambitious showman and the inspiration of these incentives is not only a morale factor but also is of box office value to the industry.

"A faithful reader of the selling slants in the trade press can receive education, information and inspiration, which can make him one of the top showmen in the land, if at the same time he is willing to work hard enough to achieve the outstanding success which makes the Managers Round Table possible.

"It is because of these facts that I consider the Quigley Awards one of the essential institutions of the industry—a veritable university of showmanship; an institution which will play an important role as long as there is a motion picture business."

Martin Quigley presided at the luncheon and welcomed Mort Blumenstock, Warner Bros. vice-president, and David Lipton, Universal vice-president, who were in New York from the Coast, and Emil Bernstecker of Georgia, and James Nairn of Famous

(*Continued on page 49*)

GREAT TALENT MAKES GREAT PICTURES!

"Now hear this"—all preview reports roar approval of "Mr. Roberts," six-year all-time hit of Broadway stage now brought to screen. After-production group shot gathers: Henry Fonda, "Mr. Roberts" himself; skipper James Cagney; Leland Hayward, producer; William Powell, Doc; Jack Lemmon, Ensign Pulver; and directors Ford and LeRoy. Production is being readied for early summer release. *(CinemaScope, WarnerColor.)*

Shelley Winters' torrid love scene with Jack Palance climaxes "Jagged Edge," Warner Bros. drama of lawless violence shot on location in majestic grandeur of the Sierra Nevada Mountains. *(In CinemaScope and WarnerColor.)*

Trumpet playing Jack Webb salutes first of his leading ladies, songstress Peggy Lee in scene for WarnerColor and CinemaScope "Pete Kelly's Blues." Ten year plan of musical research results in switch of roles for Jack Webb from famed Sgt. Friday to trumpet-playing band leader during early jazz days.

Stress of modern youth finds James ("East of Eden") Dean and Corey Allen in dramatic scene directed by Nicholas Ray for "Rebel Without A Cause." *(CinemaScope, WarnerColor.)*

No candelabra needed for Liberace as studio production team beam upon his brilliant run-through of special material written for "Sincerely Yours." Pre-production meeting for picture slated for an early May starting in CinemaScope and WarnerColor gathers, *(L. to R.)* George Liberace, Writer Irving Wallace; Studio Music Head Ray Heindorf; Producer Henry Blanke and Director Gordon Douglas.

WE'RE DOING THINGS HERE AT WARNER BROS.

VARIETY CLUBS IN CONVENTION

Los Angeles Meet Brings Together 1,200 Barkers from U. S. and Abroad

LOS ANGELES: A message from President Dwight D. Eisenhower highlighted the 19th annual Variety Clubs International convention held this week, May 4-7, at the Ambassador Hotel here.

It read: "Once again I congratulate the members of Variety Clubs International on their efforts to help sick and needy children in this country and abroad. To all of you I send best wishes for the success of your 1955 convention and for continued progress in your splendid work."

The annual Humanitarian Award this year has been awarded to Sir Winston Churchill, former Prime Minister of Great Britain, it was to have been announced at the banquet Saturday night.

Ezra Stern, left, chief barker of Los Angeles Tent 25, welcomes Col. James Carreras, chief barker of London Tent 36, and Mrs. Carreras, first arrivals from abroad for the International Variety Clubs' convention at Los Angeles this week. Mrs. Morton W. Scott, auxiliary president, and Robert L. Lippert, producer, also were on hand in the welcoming party.

At the opening session, George Hoover, international chief barker, told of a project headed by Ralph Staub, veteran producer of "Screen Snapshots," who will tour all Variety Club cities for three months and photograph their individual charity accomplishments beginning next week. The footage, in 35mm Eastman Color, will then be assembled into a feature-length documentary film. According to present plan, it will be distributed by all major companies, probably on a rotating basis, with the profits going to the organization.

In his welcoming address to the delegates on Wednesday, Governor Goodwin J. Knight of California said, "In your service to underprivileged and other unfortunate young people you are rendering a patriotic as well as splendid humanitarian service. Through programs such as those of VCI, boys and girls are given guidance, inspiration and incentive to become constructive, responsible citizens."

Schedule of Convention

The schedule of the convention, held here for the first time since 1947, was as follows: Wednesday—business session for male delegates, luncheon for men, ladies' lunch and fashion show at Cocoanut Grove, further business meetings for male delegates.

Thursday—business sessions in morning to discuss charities and election problems for male delegates, luncheon for men, tour of film and television studios for women, dinner party at Moulin Rouge.

Friday—business session for men, luncheon for everyone followed by heart reports from world-wide tents.

Saturday—brief business session for men. Humanitarian Award dinner.

The Humanitarian Award is presented to the individual, named by a committee of publishers and editors, who made the most outstanding contribution to humanity in the past year. Past winners have included Herbert Hoover, George C. Marshall, Helen Keller, Paul G. Hoffman, Bernard Baruch, James F. Byrnes, General Evangeline Booth, Cordell Hull, George Washington Carver, Father Flanagan and Sister Elizabeth Kenny.

Local Tent the Host

Host at this year's convention, whose theme was "And a Little Child Shall Lead Us," was Tent 25, Variety Club of Southern California. Its committees and committee chairmen, functioning under Ezra E. Stern, chief barker of the tent, were Al Hanson, finance; W. H. Lollier, registration; John E. Lavery, transportation; Fred Stein, journal; Morton W. Scott, tours and greeting; Herb, Jack and Robert Brilliant, souvenirs; Edwin F. Zabel, Steve Broidy and Willard W. Keith, banquet; Ezra E. Stern, heart award; Bernie Wolf, decorations; O. N. Srere, ladies activities; M. J. E. McCarthy, publicity; W. C. Ricord, service; Ben Ashe, lighting, sound and recordings; Lloyd Ownbey, club rooms.

Working with the chairmen were more than 100 members of the motion picture industry representing theatres, studios and film distributing companies. The coordinator of convention activities was Dick Dickson, general manager of United Artists theatres.

More than 1,200 delegates attended the sessions with representatives not only from the United States and Canada but also from London, Dublin, Paris, Bombay, Hamburg, Tokyo, Rio De Janeiro, Buenos Aires and Mexico City.

Variety Clubs International, comprising members in all branches of the entertainment industry, is the outgrowth of a small group banded together in 1927 to care for an abandoned baby girl left in a Pittsburgh theatre. It now has 45 tents throughout the world with 10,000 members, supporting worthwhile charity projects, primarily for needy children.

HANDWRITING ON THE WALL

The New York "Times," a vigorous champion of freedom of expression in all media, in an editorial on May 4 had this to say about New York State legislation on comic books:

> . . . *The Governor resolved his doubts on the bills to regulate comic books by signing two and vetoing two. The unconscionable filth still visible in these books, even after the vaunted self-censorship of the industry, invited state measures to protect youth that would never have been condoned save in the face of such abuse of the right to print. . . .*

Acquiescence by the "Times" to the regulatory measure appears as a departure from policy occasioned by the increasing seriousness of the problems of juvenile delinquency.

Red Hungary Favors Free World Films

WASHINGTON: Comedy and musical pictures made by the Western world continue to outdraw by a wide margin the propaganda pictures sponsored by the Communist regime in Soviet-occupied Hungary, the U. S. Information Agency reported in a dispatch to its overseas posts. This preference of the Hungarian public is causing concern among Hungary's Communist rulers and complaints in the Communist press, the USIA said. The Communist party newspaper, *Szabad Nep,* published in Budapest, admitted that more comedies should be produced to compete with Western-made films, but it emphasized that such films must not be allowed to displace those dealing with the "problems of socialism," the agency reported.

Tent Theatre in Rhode Island

Burton Bonoff, general manager of the Court Square Theatre, Springfield, Mass., has petitioned the Warwick, R. I., city council for permission to erect a 2,000 seat tent, in which he would present musical comedies. The location is close to Providence, and the only live competition would be from summer stock.

PUSH TRADE TALK PLAN AMID PALL OF SILENCE

Exhibitor Leaders Vocal on Meet, Alternatives; One Major Answers

by VINCENT CANBY

Exhibition leaders at midweek were continuing to make plans for a forthcoming industry round table conference May 24 in New York, despite the lack of pronounced —and announced—excitement from distribution.

The only distributor to be heard from by midweek, Barney Balaban, Paramount president, Wednesday turned down the bid—with regret—because of the "subjects" to be discussed.

Although distribution leaders were making themselves somewhat conspicuous by their silence, at least three men from exhibition ranks were talking. They were:

> **Ruben Shor, president of Allied States Association, who said in New York that four distribution company presidents have replied to the joint Allied-Theatre Owners of America invitation and "indicated" their willingness to meet with exhibition leaders;**
>
> **Benjamin Berger, chairman of Allied's Emergency Defense Committee, who told the North Central Allied convention in Minneapolis Monday that "if we don't get anywhere" at the round table conference, "then Allied and TOA can present a solid front in asking Congress for action," and**
>
> **Pat McGee, general manager of Cooper Foundation Theatres and a top TOA official, who said in a statement from Denver that the proposed conference need not "discuss film terms on the basis of specific instances . . . but see where we are going in the industry."**

Mr. McGee was obviously trying to forestall invitation turn-downs for the reason that such a conclave of company presidents might be constructed by someone in the Justice Department as constituting action within the meaning of the anti-trust statutes.

In reporting that four distribution company presidents had indicated their willingness to attend the meeting, set to be held at New York's Sheraton-Astor, Mr. Shor would not say whether there had been official acceptances nor would he name the four companies.

Like Mr. McGee he said that he didn't think there should be any legal problem to prevent the company presidents from meeting with the joint TOA-Allied committees. "They would not be doing anything in concert," he said. "I believe they are all men of good faith who want to have peaceful relations with their customers," he added.

The Allied members of the group—Ben Marcus, Jack Kirsch, Mr. Berger and Mr. Shor—will meet with the TOA committee "a day or so" before the meeting with the presidents, Mr. Shor said. The latter group consists of E. D. Martin, TOA president, and Walter Reade, Jr., Alfred Starr and Myron Blank.

Invitation Emphasized "Immediate Need"

The text of the TOA-Allied wire to the company heads, released late last week, is as follows:

"We cordially invite you to attend an industry conference in New York City Tuesday, May 24, at the Sheraton-Astor Hotel at 10 A.M., New York time, with a committee from National Allied and from TOA to discuss and act upon the pressing and acute problems of exhibition. We strongly feel the immediate need of this conference among men of good faith in an effort to improve the relations between your company and your customers and to the mutual benefit of both. Feel free to bring with you whomever you like."

Also in Minneapolis for the North Central Allied convention, Abram F. Myers, Allied board chairman and general counsel, refused to reveal strategy pertaining to the introduction in Congress of any bill for Federal regulation.

Said Mr. Myers: "Allied would be foolish to tip its hand now. Any announcement today would be premature. We are slowly and carefully laying our plans to take whatever action is necessary if the New York conference fails of results. We will do nothing, or say nothing now that will rouse the opposition, which we know is inevitable."

Speaking at the convention luncheon Monday, Mr. Myers told NCA members that "we have plenty of friends on Capitol Hill," but he declined to name any of them except Senator Hubert Humphrey (D., Minn.), whose name, he said, "was smoked out by the trade press."

Shor Would Ask Aid of Government "Right Away"

Also speaking at the Minneapolis convention, Mr. Shor said that Allied strategy on introduction of the bill was being mapped by Mr. Berger as chairmen of EDC. "If it was left up to me," said the Allied president, "I'd do it right away. I wouldn't wait."

Prospects of there being some fireworks at this convention disappeared late last week when it was announced that the "pressure of business" had forced W. C. Gehring, general sales manager of 20th Century-Fox, to cancel a scheduled convention appearance. Al Lichtman, 20th-Fox director of distribution and author of the original round table proposal, had been invited to address the convention originally. He accepted but later had to decline because of illness, at which time he designated Mr. Gehring to take his place. The latter accepted, then withdrew because of the pressure of business.

Mr. McGee's statement from Denver contained a hint or two of current TOA thinking, including the suggestion that "if the company presidents will only meet with exhibitors, they might find us willing to go to the Congress in an effort to adjust several troubling matters, including a change in income tax rulings."

Iowa-Nebraska Allied Notes A "Fight for Survival"

DES MOINES, IOWA: A "Fight For Survival" was described as the keynote of the three-day convention of Allied Theatre Owners of Iowa-Nebraska which opened here Wednesday at the Hotel Savery. Sounding the warning was Leo Wolcott of Eldora, National Allied board chairman. Mr. Wolcott, who said there are too few quality pictures, too few prints and too many percentage pictures, warned the 75 exhibitors present that they'll lose their theatres and their future unless they can get their fair share of the profits from the distributors. Mr. Wolcott cited too the dangers of fee TV and the 16mm suit. Rube Shor and Abram F. Meyers, National Allied president and general counsel, respectively, also spoke at the opening session.

Admission Tax Total $195,213,000 for 1954

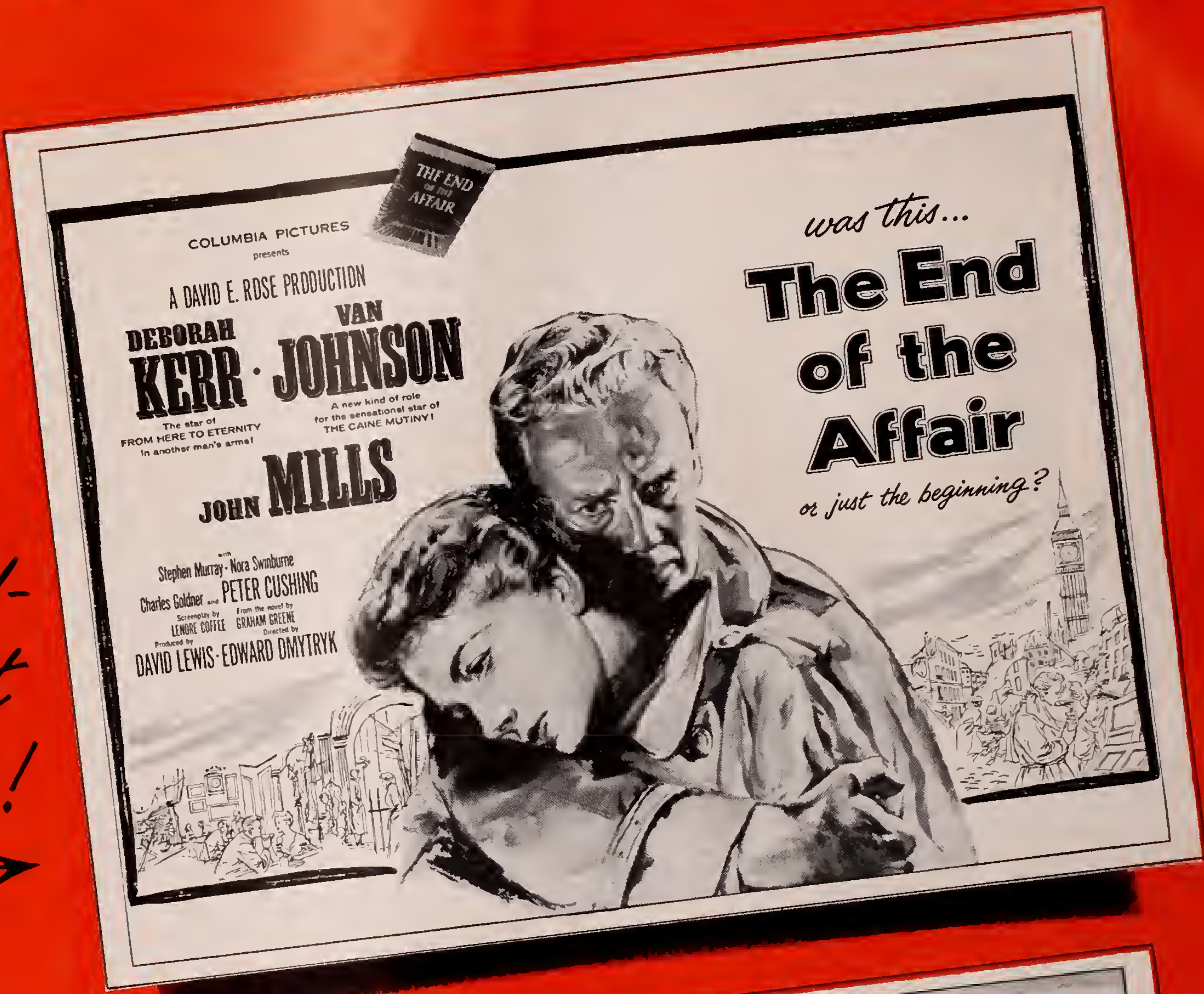
WASHINGTON: General admission tax collection in the 1954 calendar year amounted to $195,213,000, compared to $275,535,000 in 1953, the Internal Revenue Service has reported. The bureau noted that the admission tax rate had been eliminated on some priced tickets and reduced on others effective last April 1. General admission tax collections include taxes on tickets to legitimate theatres, concerts, sports events and other entertainment as well as motion picture theatres.

Boy and Bulls to Tour "The Boy and the Bull"

The King Brothers, producers of the RKO Radio release, "The Boy and the Bull," said in Hollywood this week they plan to send Michel Ray, 10-year-old star of the picture and two bulls also featured, on a tour of key cities. One bull is two years old, the other six months. The first weighs more than 1,000 pounds and is not gentle, and the producers now are planning how to crate, transport, and exhibit him.

Maytime is COL

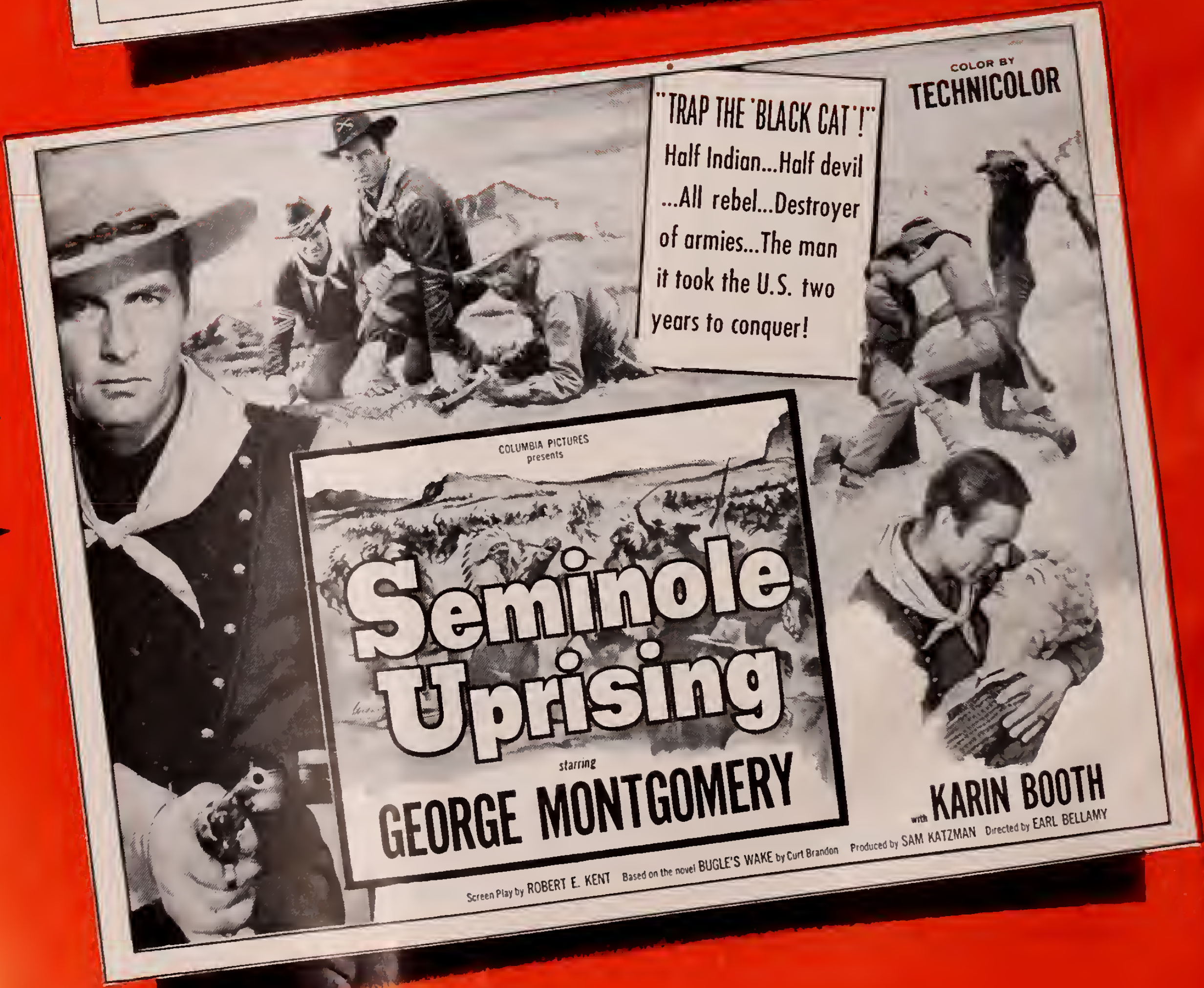
One of the year's most talked-about affairs! →


THE END OF THE AFFAIR

COLUMBIA PICTURES
presents
A DAVID E. ROSE PRODUCTION
DEBORAH KERR · VAN JOHNSON
The star of FROM HERE TO ETERNITY in another man's arms!
A new kind of role for the sensational star of THE CAINE MUTINY!
JOHN MILLS
with
Stephen Murray · Nora Swinburne
Charles Goldner and PETER CUSHING
Screenplay by LENORE COFFEE
From the novel by GRAHAM GREENE
Produced by DAVID LEWIS · Directed by EDWARD DMYTRYK

was this...
The End of the Affair
or just the beginning?

Loads of action-thrills! →

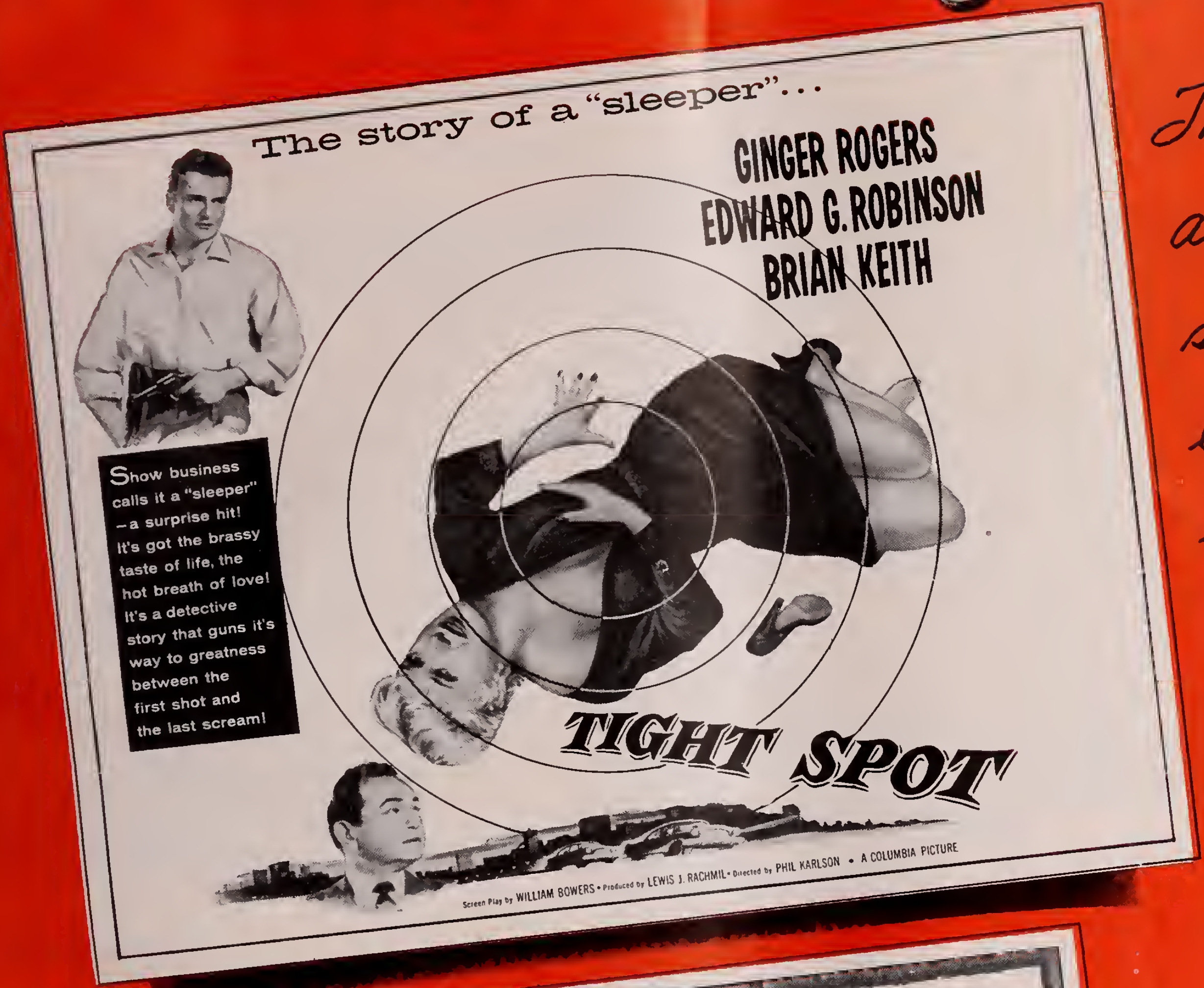


COLOR BY TECHNICOLOR

"TRAP THE 'BLACK CAT'!"
Half Indian...Half devil
...All rebel...Destroyer
of armies...The man
it took the U.S. two
years to conquer!

COLUMBIA PICTURES
presents
Seminole Uprising
starring
GEORGE MONTGOMERY
with KARIN BOOTH
Screen Play by ROBERT E. KENT Based on the novel BUGLE'S WAKE by Curt Brandon Produced by SAM KATZMAN Directed by EARL BELLAMY

UMBIA Playtime!



The story of a "sleeper"...

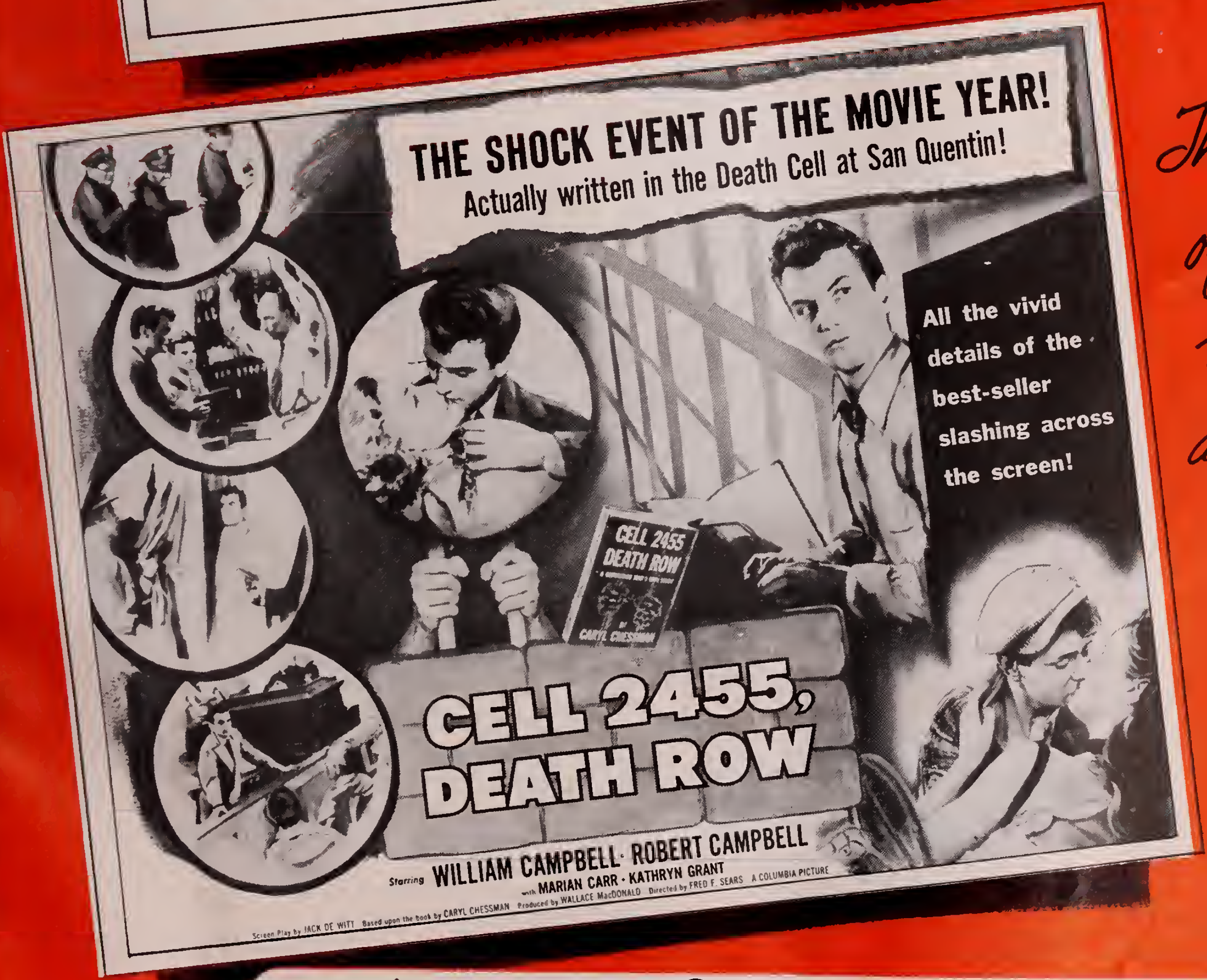
GINGER ROGERS
EDWARD G. ROBINSON
BRIAN KEITH

Show business calls it a "sleeper" —a surprise hit! It's got the brassy taste of life, the hot breath of love! It's a detective story that guns it's way to greatness between the first shot and the last scream!

TIGHT SPOT

Screen Play by WILLIAM BOWERS • Produced by LEWIS J. RACHMIL • Directed by PHIL KARLSON • A COLUMBIA PICTURE

This rates a top spot everywhere!



THE SHOCK EVENT OF THE MOVIE YEAR!
Actually written in the Death Cell at San Quentin!

All the vivid details of the best-seller slashing across the screen!

CELL 2455, DEATH ROW

Starring WILLIAM CAMPBELL · ROBERT CAMPBELL
with MARIAN CARR · KATHRYN GRANT

Screen Play by JACK DE WITT   Based upon the book by CARYL CHESSMAN   Produced by WALLACE MacDONALD   Directed by FRED F. SEARS   A COLUMBIA PICTURE

The autobiography of a condemned man— a surprise hit!

and coming in August **THE MAN** ***FROM LARAMIE***

TOLL TV POT IS STILL BOILING

New York State Legion Join Opposition; Debate Over TV Stirs Argument

The powerful and influential New York State American Legion Organization this week lined up with the growing number of articulate opponents of pay-as-you-see TV. The week, which opened and closed with (free) television debates on the subject, also saw the Broadway Association, representing business men in all fields in the heart of New York, going on record as firmly opposed to fee TV.

Cites Effect on Veterans

In announcing its position on subscription television, the New York Legion organization said that it took an especially dim view of the medium because of its possible effect on thousands of veterans in hospitals throughout the United States. The Legion's national executive board will consider the problems of fee TV, as they affect the American economy and especially veterans, early this month in Indianapolis.

The New York department has urged the board to oppose it on the ground that it will take free TV programs off the air, including sports presentations which are "number one" on hospitalized veterans' preference lists.

State Adjutant Maurice Stember commented: "When and if payment is demanded for today's most popular programs we are understandably disturbed. I can think of no shabbier treatment of these hospitalized veterans than to deprive them of the programs they enjoy most. Pay-to-see TV will certainly deprive them, and hundreds of thousands of other shut-ins, of greatly beneficial entertainment purely and simply because they are unable to pay $1, $2, $5 per program, or whatever the cost may be."

To Petition Congress

Because of its concern, Mr. Stember continued, the New York State Legion drew up a resolution petitioning its national rehabilitation commission and national executive board to urge the Federal Communications Commission and Congress "to make no rulings, nor pass any legislation, changing the fundamental system or broadcasting and telecasting in the United States hitherto devoted to free entertainment, information, educational and other programs which bring unlimited hours of enjoyment and knowledge to millions of Americans, including hospitalized veterans whose welfare has been and always will be the prime concern of the American Legion."

In its turn, the Broadway Association announced it had sent letters expressing its viewpoint to the FCC and to members of the New York City Council. It is the Association's stand that entertainment and related industries, hotels, restaurants, etc., would suffer irreparable harm if coin-box TV becomes a reality.

The toll TV debate, televised over the free CBS-TV network and which started the week, took place Sunday afternoon and featured four proponents and four opponents to the medium.

Carrying the ball for the Committee Against Pay-As-You-See TV were Victor A. Sholis, vice-president and a director of radio-TV station WHAS, Louisville, and Trueman Rembusch, co-chairman, with Alfred Starr, of the committee. Spearheading the opposition was Theodore Pierson, Washington counsel for Zenth Radio Corp.

Pierson for Toll TV

Mr. Pierson declared that supporters of toll TV merely want to "supplement television advertising revenue by giving the public a chance to pay the broadcaster direct a lower price" for heavyweight boxing championships, plays, motion pictures, etc., which are not available to home viewers.

In reply to this statement, Mr. Sholis said that "there is no indication that Hollywood would release its first run pictures. And apart from an occasional play or an occasional intermittent championsip fight, they really are offering the public nothing beyond which they already have free."

Mr. Pierson also was carrying the Zenith—and toll TV—banner at a debate in Washington late last week before a luncheon gathering of the Federal Communications Bar Association, consisting of lawyers practicing before the FCC. His opponent here was Marcus Cohn, counsel for the Committee Against Pay-As-You-See TV.

Sees U.S. Regulation

Mr. Cohn attacked the proposed medium by predicting that if approved, the system would bring "Government regulation of the television industry," with the FCC operating it under "a complete public utility concept." The Commission, said Mr. Cohn, "would determine the rate to be charged for every program shown on television in the U. S.

Committee co-chairman Alfred Starr this week, while preparing for an appearance over NBC-TV this Sunday to discuss toll TV (4:15 P.M., E.S.T.), took time off to issue a lengthy blast against an article in the April 30 issue of the *Saturday Review of Literature*. The magazine's resume on the subject, said Mr. Starr, was based on "an incomplete exposition of the arguments against pay-to-see TV." Mr. Starr requested opportunity to supplement the "resume" with a complete story emphasizing the economic disadvantages to the nation's wage earners contained in the propostions advanced by proponents of "slot-machine TV."

Toll TV Is BigProblem: Balaban

"Major problems" remain to be solved before pay-as-you-see television realizes its vast commercial possibilities, Barney Balaban, Paramount Pictures president, told the company's stockholders in his annual report. The report shows that Paramount now holds more than 80 per cent interest in International Telemeter Corp., sponsor of one of the subscription television methods. It will file a statement in accordance with the invitation of the Federal Communications Commission "and will participate in any public hearings or demonstrations to follow," the report stated.

It also said that Telemeter is engaged in the development of various other electronic devices and equipment for Government agencies and a business machine company.

Paramount also has a 50 per cent interest in Chromatic Television Laboratories, developer of the Lawrence color television tube and says in the report that the delay in the advent of color TV is due to the fact that "practical answers to the problem of delivering quality color at mass market prices" have not yet been offered.

Mr. Balaban expressed confidence in his company's product to be released this year and said that good pictures can compete successfully with television or any other public entertainment. He also said that foreign business will continue strong and was enthusiastic about VistaVision developments.

The report also announced that Paramount increased its interest in the Allen B. DuMont Laboratories and now holds 26.6 per cent of DuMont's common stock. Profits from the operations have been moderate—$745,000 in 1954 on a gross business of $92,000,000—which was due largely to broadcasting division losses. It was stated that this division is being reorganized.

448 Theatres Book "Sinbad" For Week After Premiere

"Son of Sinbad" will play 448 theatres across the country during the first week of June, following its world premiere at the Fox theatre, St. Louis, May 31, it was announced this week by Walter Branson, world-wide sales manager for RKO. The film, in Superscope and Technicolor, stars Dale Robertson, and was produced by Robert Sparks and directed by Ted Tetzlaff.

Midwest Plans Drive-in

Midwest Theatres, Inc., operating the Battle Creek, Mich., Auto Theatre, will construct another such house on the west side of the city. It will be known as the West End Drive-In Theatre, and will have a capacity of 1,000 cars.

SIZZLING!

from Columbia

RENO
THE BIGGEST LITTLE CITY IN
HEANEY'S LOANS
Nev
SPORTING GO

ACTUALLY FILMED IN RENO, ON THE PREMISES OF HAROLD'S CLUB, THE MOST FABULOUS GAMBLING HOUSE IN THE WORLD!

GUY MADISON
KIM NOVAK
BRIAN KEITH

5 AGAINST THE HOUSE

co starring
ALVY MOORE **WILLIAM CONRAD**
and introducing
KERWIN MATHEWS

Screen Play by STIRLING SILLIPHANT, WILLIAM BOWERS and JOHN BARNWELL
Based upon the Good Housekeeping Magazine story by JACK FINNEY
Produced by STIRLING SILLIPHANT and JOHN BARNWELL • Directed by PHIL KARLSON

HEART AWARD FOR WALSH

Above, on the dais are William German, Richard Walsh, the guest of honor, and Spyros Skouras, the speaker. In the lower picture Mr. Walsh receives the annual Heart Award from Russell Downing.

The industry this week honored Richard Walsh, president of the International Alliance of Theatrical Stage Employes, when he was presented the second annual Heart Award at a function Monday night sponsored by the New York Variety Club in the grand ballroom of the Waldorf-Astoria Hotel, New York.

The presentation was made by Russell Downing, president and managing director of Radio City Music Hall, while Robert J. O'Donnell, general manager of Interstate Circuit, Texas, and former international chief barker of Variety Clubs, was toastmaster. Every branch of the industry was represented, including all unions.

William J. German, chief barker of the New York tent and chairman of the dinner committee, described Mr. Walsh as a "symbol of organized labor" and said that the banquet represented the joint efforts of management and labor to combat epilepsy.

Traces Labor's Progress

In accepting the plaque, Mr. Walsh traced the advancement of labor through the years to its present position of dignity and respect, but added that labor must live up to its respectability. He mentioned the new development of a polio vaccine and expressed the hope that labor, through its donations, some day would have a part in the development of a cure for epilepsy.

Spyros P. Skouras, president of 20th Century-Fox, announced at the dinner that he will produce a film on epilepsy for theatrical distribution under the sponsorship of the Variety Club Foundation to Combat Epilepsy. He said the purpose of the film "is to bring the American public up to date on the great strides that have been made by the medical profession in the diagnosis and treatment of epilepsy."

Mr. Skouras said it will show how needless are the social barriers confronting afflicted persons and stress the problems they face in seeking employment.

The picture is currently in preparation and production will start shortly at 20th-Fox's studios. It is scheduled for release in the early fall.

Other speakers heard by the more than 800 guests were Robert Weitman, vice-president of American Broadcasting-Paramount Theatres; Charles Halloran, first deputy industrial commissioner of New York State, and Howard Lindsay, author and producer.

Mr. Weitman recalled the early days of union activity in which the guest of honor played a vital role, while Mr. Lindsay said Mr. Walsh has given not only respect, but also self-respect, to the IATSE. Mr. Halloran, representing Governor Averell Harriman of New York, praised Mr. Walsh for his role in the maintenance of labor harmony in the amusement world.

Plan Jersey Drive-In

BOSTON: Smith Management's new Roosevelt Drive-In on U.S. Route 1 in Jersey City, designed for 2,000 cars, is set for a spring opening.

Compo Sets New Date For Poll

A new and "final" date—November 17 to 27—was set last weekend for the nationwide balloting to register the public's choice of the year's best picture, performances and most promising young players, to be held under the auspices of COMPO. Decision to change the date, previously set from November 27 to December 7, was made by Elmer Rhoden, national chairman of the audience awards campaign, following a conference with COMPO representatives, and others, including a representative of Price Waterhouse & Co., public accounting firm.

It also was decided that the awards shall be made at a function to be held in Hollywood, December 5, 6 or 7, whichever would prove to be most convenient.

Under a procedure worked out by Mr. Rhoden, the nominations will be made by exhibitors. According to present plans, they will cover three different periods, with all exhibitors eligible to participate. The first ballot will be sent in to COMPO by exhibitors on or around June 1 and will include nominations from pictures generally released between October 1, 1954 and March 31, 1955.

Distributors will determine which of their pictures have been widely enough exhibited to be eligible for nomination. Any picture or personality receiving 75 per cent of the nominating votes will go on the final ballot.

The second ballot will be due on or about August 1 and will include releases of April, May and June. The final nominations will be made on or about October 1 for releases of July, August and September. September 30 will be the cutoff date of pictures to be considered.

Meeting with Mr. Rhoden were Wilbur Snaper, one of the three members of the COMPO governing committee; Morey Goldstein of Allied Artists, chairman of the general sales managers committee; Harry Mandel of RKO Theatres, chairman of the COMPO press relations committee; Emil Bernstecker of Wilby-Kincey theatres, Atlanta and Ralph Russell of the Palace theatre, Canton, Ohio, members of the audience poll committee; Robert W. Coyne, COMPO special counsel, and Charles E. McCarthy, COMPO information director.

Mr. Coyne Wednesday announced that Arthur M. Brilant, veteran publicist, had been retained to prepare a brochure and press books on the poll.

Co-Sponsor Oklahoma Study

Pat McGee, of Cooper Foundation Theatres, and the Stanley Warner chain are co-sponsoring the current field study by Sindlinger & Company, business analysts, of the Oklahoma City market. Weekly "Audience Action Index" reports are being issued on the Oklahoma study.

United Front Need Urged By Martin

LITTLE ROCK: The secret meeting held in Chicago between officers of Allied States Association and Theatre Owners of America was discussed this week by E. D. Martin, TOA president, at the 36th annual convention of the Independent Theatre Owners of Arkansas here.

He said it was found that all face the same problems and he was sorry to report that exhibitors, in his opinion, had lost strength by not being united in one national organization.

Among other topics he discussed were arbitration and the necessity to bring clearance and availability out in the open; relief from Army-Navy-Marine competition; increase in production to bring rentals down; Exhibitors Film Finance Group which has a capital of $10,000,000 and in which exhibitors should participate to help themselves; the proposed industry conference, in which he has much faith adding he would like to see local units set up conciliation panels such as the successful one organized in Illinois.

New officers elected at the Arkansas meet were James Carberry, president, Little Rock, succeeding K. K. King; Fred Brown, secretary-treasurer, Fort Smith; Nona White, assistant secretary-treasurer, Little Rock, and Mr. King, chairman of the board, Searcy. Six district vice-presidents were also named as well as eight board directors. Mr. Carberry was named representative to the national TOA board and legislative director is B. F. Busby.

Glenn Hall of Cassville, Mo., spoke on successful small town operation, saying that it is entirely different from that of big city operation and that a small town operator could soon go broke if he used the methods employed by larger operators.

Name Five New Trustees To Jimmy Fund Board

Arthur H. Lockwood, president of the Children's Cancer Research Foundation, Boston, recently announced the appointment to the board of trustees of seven members of the motion picture and television industries. They are Steve Broidy, president of Allied Artists; Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres; Ralph Wheelwright, executive director of public relations for MGM; S. H. Fabian, president of Stanley Warner Corporation; Samuel Rosen, executive vice-president of Stanley Warner; Claire R. Emery, "Big Brother," national television personality, and Ralph Tully, Portland, Maine. The Cancer Foundation, known as the Jimmy Fund, was founded by the Variety Club of New England and is sponsored by the film industry, the Boston Red Sox and the chiefs of police.

Box Office Champions For April, 1955

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE COUNTRY GIRL

(Paramount)

Produced by William Perlberg. Directed and written by George Seaton; from the play by Clifford Odets. Cast: Bing Crosby, Grace Kelly, William Holden, Anthony Ross, Gene Reynolds. ***(Champion for the second month).***

EAST OF EDEN

(Warner Bros.)

(CinemaScope)

Directed by Elia Kazan. Written by Paul Osborn from the novel by John Steinbeck. In WarnerColor, print by Technicolor. Cast: Julie Harris, James Dean, Raymond Massey, Burl Ives, Richard Davalos, Jo Van Fleet, Albert Dekker, Lois Smith.

THE LONG GRAY LINE

(Columbia)

(CinemaScope)

Produced by Robert Arthur. Directed by John Ford. Written by Edward Hope. Technicolor. Cast: Tyrone Power, Maureen O'Hara, Robert Francis, Donald Crisp, Ward Bond, Betsy Palmer. ***(Champion for the second month).***

A MAN CALLED PETER

(20th Century-Fox)

(CinemaScope)

Produced by Samuel G. Engel. Directed by Henry Koster. Written by Eleanore Griffin from book by Catherine Marshall. De Luxe Color. Cast: Richard Todd, Jean Peters, Marjorie Rambeau, Jill Esmond, Les Tremayne, Robert Burton.

MAN WITHOUT A STAR

(Universal)

Produced by Aaron Rosenberg. Directed by King Vidor. Written by Borden Chase and D. D. Beauchamp. Technicolor. Cast: Kirk Douglas, Jeanne Crain, Claire Trevor, William Campbell, Richard Boone, Mara Corday.

ON THE WATERFRONT

(Columbia)

Produced by Sam Spiegel. Directed by Elia Kazan. Written by Budd Schulberg. Cast: Marlon Brando, Karl Malden, Lee J. Cobb, Eva Marie Saint, Rod Steiger, Pat Henning, Leif Erickson. ***(Champion for the third month).***

MPAA Heads Talk-About This 'n' That

The presidents, or their representatives, of the motion picture companies met early this week in New York at the invitation of Eric Johnston, president of the Motion Picture Association of America, to take up a variety of topics including the business situation abroad.

It was reported that exhibition's round table conference invitation was discussed, with both pro and con sentiments being expressed by the company chiefs. There was no concensus one way or the other, however, since each company representative indicated that he would reply individually to the invitation. The subject of arbitration also was touched upon, with the report that the only remaining item at issue in negotiations is the pre-release question.

Meeting as the executive committee of the Motion Picture Export Association, the company heads heard Mr. Johnston tell of increasing pressures to limit the distribution of American product in many of the important countries of the world, including Germany, Spain, Denmark, France and Sweden. In response, according to an MPEA press statement, the executives "assured Mr. Johnston of their strong support for any measures he considered necessary to protect the distribution of American pictures in world markets."

Meeting as the MPAA board, the executives passed a resolution expressing their esteem for the late Austin Keough, vice-president and general counsel for Paramount Pictures, who served also on the MPAA board and as chairman of the MPAA law committee. The resolution cited Mr. Keough's "indomitable will, wisdom and courage" and said he was "an unshakable monument of strength to our industry, and gave it increased stature, status and integrity."

Subscription TV Booklet Published in Indianapolis

Howard W. Sams & Company, publishers in Indianapolis, announce the publication of a new, 94-page booklet entitled "Pay As You See TV," written by Ira Kamen and selling for $1.50. In the foreword it is stated that "the author freely admits that he is biased toward subscription television. With all his heart he believes that subscription television must come."

PREPARE DATA ON VISTAVISION

Ryder Design for the Use of Curvilinear Screen by Conventional Units

by WILLIAM R. WEAVER
Hollywood Editor

In swift implementation of an intention stated in the accounting of his depth-illusion screen design published exclusively in the March 27 edition of The HERALD, Loren L. Ryder of Paramount has completed preparation of data and formulae that will enable exhibitors using standard vertical 35mm projection to adopt the Curvilinear Screen system of VistaVision presentation that made headline and box office history last week following the New York and Los Angeles premieres of "Strategic Air Command."

Attained Depth Illusion

As explained and diagrammed in the March 27 edition, the Ryder method of horizontal double-frame VistaVision projection broke away for the first time in cinema history from the premise that a motion picture must be a parallelogram and, in breaking away from that tradition to the extent of curving the top side downward and the bottom side upward, attained a depth-illusion remarkably comparable to those effected by Cinerama and Todd-AO.

In his explanation and demonstration of the method for purposes of that article on the subject, the head of Paramount technology and research said the method would be made available for use with vertical-feed 35mm projection equipment, as well as for the horizontal-feed equipment especially installed in the largest theatres, and last week he said the time for doing this is here.

At some point between the completion of the Ryder research and experimentation that flowered in successful depth-deception with projection of demonstration footage on a vast Paramount sound stage, and its resounding reception at the New York Paramount opening of "Strategic Air Command," the essentially simple Ryder method was called "VistaVision Curvilinear Screen."

Useful for Billing Purposes

The term is commendably useful for billing purposes but not intended to mislead exhibitors desirous of adapting the Ryder method to their needs. On the contrary, the Ryder material prepared for the use of interested exhibitors is about the closest approach to the do-it-yourself principle yet made in this industry.

It is basic to state that the screen roughly is assumed to be a "metallized seamless screen with a screen gain of approximately 2 to 1, (because) 1½ to 1 is too low and 3 to 1 is too high" and has "a curvature with a radius of approximately 1.2 times the projection throw."

And before getting down to actual figures and formulae, it is helpful to have, in Dr. Ryder's own language, the following explanation of how and why the slight actual screen curvature defined in the foregoing paragraph looks like a far greater, deeper curvature to the casual-observer audience.

"If we are to take full advantage of the Curvilinear Screen," he says, "we must understand its basic principles. In so far as possible, we are eliminating the indices by which the audience can tell that they are seeing a flat motion picture. It has been found that if we eliminate these indices, the audience instinctively tends to see the picture with roundness and depth as in life.

"First, we must have height and width, thus gaining a natural scope of vision. "Second, the picture must be sharp and clear so the eye can focus on objects in the foreground and background.

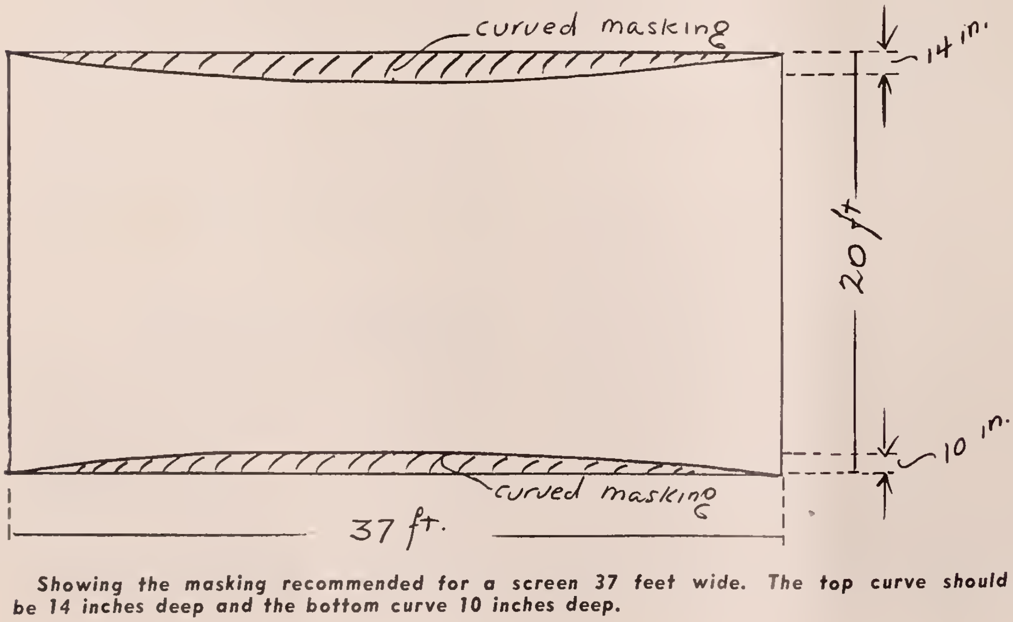
"Third, we must destroy the feeling of screen flatness, and this is where the Curvilinear Screen makes its greatest contribution. The top and bottom lines of the picture are curved as shown in Figure 1. This gives the illusion of a deep curve in the screen. The eye cannot see the picture as both curved and flat; thus the objects are in space and seen as in real life," the Paramount executive said.

Coming to the screen itself, Dr. Ryder says, "The amount of curvature that should be used in the top and bottom lines of the picture will vary with the picture aspect ratio and the picture height; for the aspect ratio of 1.66 to 1 and 1.86 to 1 the top should curve down at the center about six per cent of the picture height (and) the bottom should curve up about four per cent of the height."

Achieved at Aperture Plate

Specifically, "If a picture is 20 feet high at the sides, the 20 feet is 240 inches; six per cent of 240 inches is 14 inches; therefore the top masking should curve down 14 inches." By the same process the four per cent upcurve for the bottom line comes up 10 inches at the crest of the curve.

The curvature is achieved, of course, at the aperature plate, and by filing to fit. And "permanent masking should be placed on the screen and permanent aperture plates should be filed so as to have the light pass just over the masking edge." Finally, "Theatres wishing to project pictures of lesser height and width should have moveable straight masking that can come in from sides and top."



Showing the masking recommended for a screen 37 feet wide. The top curve should be 14 inches deep and the bottom curve 10 inches deep.

RKO Theatres' Quarter Profit Is $535,236

Consolidated net income of RKO Theatres Corporation for the first quarter of 1955 was $535,236 as compared with $531,451 for the first quarter of 1954 before deduction for special items. After deduction of special items, the net income was $485,358 for the 1954 period. The special items in the 1954 period included a loss from the disposal of a theatre property amounting to $86,093, resulting in a reduction of Federal income taxes of $40,000 which otherwise would have been payable on net income. There were no special items in the 1955 period.

Annual Cinema Lodge Golf Tournament Set June 9

The fourth annual Film Industry Golf Tournament sponsored by New York's Cinema Lodge of B'nai B'rith will be held at the Vernon Hills Country Club, Tuckahoe, N.Y., June 9, it is announced by Max E. Youngstein, president of Cinema Lodge. A banquet will follow the tournament. Mr. Youngstein said that this year it is the only industry goodwill event of this type which is scheduled.

Republic to Release 20 In 20 Weeks

Twenty pictures will be released by Republic in the next 20 weeks, at the rate of one a week, it was announced this week by Richard W. Altschuler, director of world-wide sales. All productions, to be released between May and September, are either shooting or completed.

"The Eternal Sea," starring Sterling Hayden and Alexis Smith, heads the May releases. Others are "Santa Fe Passage" with John Payne, Trucolor; "I Cover the Underworld," Sean McClory, and "Don Juan's Night of Love." The June schedule includes "Road to Denver," John Payne, Trucolor; "Flame of the Island," Yvonne DeCarlo, Howard Duff and Zachary Scott, Trucolor; "The Green Buddha," Wayne Morris; "City of Shadows," Victor McLaglen; "Double Jeopardy," Rod Cameron.

For July there are "Magic Fire," William Dieterle production, starring Yvonne DeCarlo, Trucolor; "Mystery of the Black Jungle," Lex Barker; "Deadline Alley," Rod Cameron; "Juguar," Sabu. August releases include "The Last Command," Sterling Hayden; "The Divided Heart"; "Lay That Rifle Down," Judy Canova; "Circus Girl," Trucolor. And in September there will be "The Hostage," directed by and starring Ray Milland, Trucolor; "The Vanishing American," Scott Brady, Trucolor; "Come Next Spring," Steve Cochran and Ann Sheridan, Trucolor.

Empire to Make Second

Empire Studios, Orlando, Fla., whose "Yellowneck" was distributed by Republic, will make another from an original story by novelist Frank G. Slaughter. This Republic also will distribute, according to R. John Hugh, Empire president.

Ajax Acquires Kramer Films

Ajax Pictures Corp. has bought all rights to two Stanley Kramer productions, "Champion" and "Home of the Brave," it was announced by R. M. Savini, Ajax president. Theatrical distribution will be handled through Astor Pictures and its affiliated franchise holders.

O'Brien to Star in "1984"

Edmund O'Brien will go to England shortly to star in the picturization of George Orwell's sensational novel, "1984," which N. Peter Rathvon will produce for Columbia release, it was announced this week.

MGM to Release "Svengali"

"Svengali," EastmanColor production, will be distributed in the United States and the Western Hemisphere by MGM, according to an announcement by Charles M. Reagan, general sales manager.

Hollywood Scene

Hollywood Bureau

FOUR pictures went into production last week and six others were completed, bringing the total of pictures currently shooting down to 31.

Shooting in Spain is "Thunderstorm," which producers Maxwell Setton and Victor Pahlen are making for Allied Artists release. It stars Carlos Thompson and Linda Christian and is being directed by John Guillermin.

A new Randolph Scott picture started, "Marshal of Medicine Bend," for Columbia. Harry Joe Brown is producing and Joseph H. Lewis directing the color by Technicolor Western.

Mickey Rooney is starring in and co-producing, with Maurice Duke, Republic's "The Twinkle in God's Eye." George Blair is directing the cast which features Coleen Gray and Hugh O'Brian.

"Fort Yuma" is a Bel-Air Production for United Artists release. It is produced by Howard W. Koch and directed by Lesley Selander for executive producer Aubrey Schenck. Peter Graves and Joan Taylor star in the film, with color by Technicolor.

Gable Signed for Western Produced by Russ-Field

Clark Gable has signed to star in "The Last Man in Wagon Mound," Western drama to be made in color and one of the big-screen processes by Russ-Field Corp., it was announced by Robert Waterfield, president of Russ-Field, and Robert S. Benjamin, board chairman of United Artists, which will release the film. Mr. Waterfield said it is scheduled for production early next year and is one of the films to be made under a six-picture agreement with United Artists. The first is "Gentlemen Marry Brunettes," starring Jane Russell and Jeanne Crain, recently completed.

Goldbeck New President Of Charities Committee

HOLLYWOOD: Willis Goldbeck, representing the Screen Directors Guild, was elected president for 1955-56 of the Motion Picture Charities Committee, succeeding Ralph Clare, whose term will expire on June 30, with Lawrence Weingarten to the vice-presidency vacated by Mr. Goldbeck. Serving additional terms are treasurer F. E. Witt and secretary Carl Cooper.

"Billy Mitchell," Warner Film

HOLLYWOOD: "The Court Martial of Billy Mitchell," story of the climactic events in the career of General William Mitchell, father of the American Air Force, will be made by United States Pictures for Warner Brothers release. Milton Sperling will produce from a screenplay by himself and Emmet Lavery. The film will be in CinemaScope and WarnerColor and is scheduled to start in June. It was announced this week that Gary Cooper would play the leading role.

THIS WEEK IN PRODUCTION:

STARTED (4)

ALLIED ARTISTS
Thunderstorm

COLUMBIA
Marshal of Medicine Bend

REPUBLIC
The Twinkle in God's Eye

UNITED ARTISTS
Fort Yuma (Bel-Air Prods.; Technicolor)

COMPLETED (6)

ALLIED ARTISTS
Phenix City
The Body Snatchers

ARC (American Releasing Corp.)
The Beast With 1,000,000 Eyes (Pacemaker Prods.)

INDEPENDENT
Charge of the Rurales (Montezuma Prods.; AnscoColor)

REPUBLIC
Deadline Alley
The Gunman (Trucolor)

SHOOTING (27)

ALLIED ARTISTS
Jail Busters (formerly Doing Time)

COLUMBIA
The Cockleshell Heroes (Warwick; CinemaScope; Technicolor)
Queen Bee
Last Frontier (CinemaScope, Technicolor)

INDEPENDENT
The Menfish (W. Lee Wilder; Eastman Color)

MGM
Forbidden Planet (CinemaScope; Color)
Trial (CinemaScope)
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)

PARAMOUNT
Anything Goes (VistaVision; Technicolor)
Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Techni-Color)

RKO RADIO
Bengazi (Panamint; Superscope; Technicolor)
Treasure of Pancho Villa (Superscope; Technicolor)

20TH-FOX
Seven Cities of Gold (CinemaScope; Color)
The Tall Men (Hawks & Bacher; CinemaScope; Color)

UNITED ARTISTS
The Big Knife (Associates-Aldrich)
Storm Fear (Theodora Prods.)
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I
Away All Boats (VistaVision; Technicolor)
The Kettles in the Ozarks
A Time Remembered (Technicolor)

WARNER BROS.
The Darkest Hour (Jaguar Prods.; CinemaScope; WarnerColor)
Rebel Without a Cause (CinemaScope; WarnerColor)
Pete Kelly's Blues (CinemaScope; WarnerColor)
The Animal World (Technicolor)

"STRA
AIR CO

SOARING TO TERRIFIC BUSINES

NEW YORK

2nd week at
the Paramount
maintaining
record pace
of smash
first week!

CHICAGO · PHILADELPH

All adding to the
Paramount has a new

VISTA

MOTION PICTURE

TEGIC
MMAND"

Color by Technicolor

S IN ALL FIRST ENGAGEMENTS!

IA · NEW ORLEANS

evidence that
sky-high grosser in

VISION

HIGH-FIDELITY

LOS ANGELES

Stanley Warner–
Beverly Hills
record opening
week tops
"White Christmas"!

DAVIS RECITES RANK SUCCESS

Tells Press Men of JARO Progress; Again Jabs at American Market

by WILLIAM PAY

LONDON: John Davis, managing director of the J. Arthur Rank Organization, scored a success last week at the Dorchester Hotel dinner to London representatives of the Overseas Press. He faced a hundred or so newsmen, declaring he was not going to lecture, but only to tell them of what he described as the "Rank Story," including his previously announced unhappiness with the American market. The audience listened with quiet interest to Mr. Davis' 6,000-word exposition.

Details Achievements

Starting with a tribute to J. Arthur Rank for his unswerving faith in the Organization, Mr. Davis went on to outline the many activities of the Group. He detailed the following achievements:

"We distribute films in 96 countries and today we are securing in excess of 50 per cent of our film revenues from overseas.

"'Doctor in the House' has taken more money in this country, British or American, in the history of the industry, with one exception, 'Gone With the Wind.'

"'The Kidnappers' took more money on our circuit in Canada than any other film since we created the circuit six years ago."

Mr. Davis interrupted his success story to again express his disappointment at the returns from the American market. "We believe," he said, "that it is not good for the world, when dealing with such an important medium as the motion picture, that the screen should be dominated by the product of any one country.

"We are also fully conscious that we have a tough problem to tackle when making films for the international market. These films must be able to compete on equal terms on the screens of the world, particularly as, so far, for various reasons the American domestic market has not been *materially* available to us.

Wants Unit in U. S.

"We are not likely to succeed in America," declared Mr. Davis, "until we have our own organization there, and I hope one day to have that organization."

Other highlights of his speech were:

"'A Queen Is Crowned' was seen by one million people within three weeks of the Coronation.

"The J.A.R.O. equipment company—British Optical & Precision Engineers, Ltd.—has an annual turnover of more than £8,000,000, of which over 30 per cent is secured from the export markets. These exports represent 70 per cent of the exports of this country in the particular products involved.

"All this involves the employment of 33,000 people and £65,000,000 capital. But, even so, our capital employment is only equivalent to any one of six or seven major companies operating from Hollywood."

Question from the Floor

Completing his prepared speech, Mr. Davis announced a free-for-all and said he was prepared to answer all reasonable questions. Newsmen rose to the occasion and Mr. Davis was put through a keen cross-examination which ranged from the long-since-disbanded Rank Charm School to wide screens and commercial television. Thanks were voiced by J. W. Cohn and George Hawkes, respective presidents of the American and Commonwealth Correspondents' Associations.

SEE BIG TV SUCCESS

"Commercial television is going to spread like wildfire" was the confident forecast of Sir Kenneth Clark, chairman of Independent Television Authority, last week. It was backed by statements from two companies appointed as Programme Contractors—Associated Broadcasting Company and Associated Rediffusion—that advertising bookings already exceeded £6,000,000. And the commercial television service is not scheduled to start operating until September 1.

Prince Littler, chairman of Associated Broadcasting Company, also announced this week the signing of four stars—Bob Hope, Norman Wisdom, Gracie Fields, Richard Hearne—to appear in the company's "Sunday Night at London Palladium" programme. Sir Ralph Richardson, Eric Portman and Wendy Hiller are others signed by Prince Littler.

Said Prince Littler, "We are going all out to have at least 1,000,000 viewers by the end of the year. Our shows will set a standard never before seen in Britain. We are signing up artists in all fields of entertainment and plan to spend £10,000 a day on programmes."

At the moment there are over 4,500,000 domestic TV licenses in operation, representing an average television viewing public of 12,100,000. It is an ever-growing audience, but whether commercial television will greatly affect the cinema box office remains to be seen. Exhibitors apparently appear unafraid of the new service.

SCOTS INVITE READE

The Scottish Branch of the Cinematograph Exhibitors' Association has invited Walter Reade, Jr., Theatre Owners of America board chairman, to meet exhibitors in Glasgow during his forthcoming visit to England. As already reported, Mr. Reade will meet CEA's General Council May 11 in London.

The Union Internationale de l'Exploitation Cinematographique in Paris has postponed its April meeting until May 25. CEA's general secretary, W. R. Fuller, and treasurer, E. J. Hinge, will attend this meeting. CinemaScope and the availability of alternative ratio prints will be prominent items for discussion.

▽

Board of Trade figures published last week show that while the number of foreign films registered during the year ending March 31, 1955, decreased, British films were up.

British films, over 3,000 feet, registered were 150, compared with 138 for the previous year. Foreign films were down from 395 to 386.

Of short films, under 3,000 feet, 332 (against 294) were British and 381 (against 378), foreign. The report also reveals that of the 265 foreign films over 6,500 feet registered, 199 were film produced in the U.S.

"COMMAND" JUNE 16

The European premiere of Paramount's "Strategic Air Command," starring James Stewart and June Allyson, will take place at the Plaza, London, June 16. This will be the first showing in this country of Paramount's new double-frame, horizontal, VistaVision process.

▽

MGM announce that Garbo's "Camille" is to be re-presented at the Ritz, Leicester Square, London, early in June. Before that, May 19, highlights of five of the star's greatest successes will be presented on BBC Television with a linking narrative. The films highlighted will be "Ninotchka," "Anna Karenina," "Queen Christina," "Marie Walewska" and "Camille."

Television Program to Aid Rogers Hospital

The Will Rogers Memorial Hospital and Research Laboratories will be the beneficiary of a TV show, the John Daly—"Who Said That" television program, to be broadcast Wednesday, May 18 at 9:30 PM, EDST, over the ABC-TV net work. Arrangements for the show were completed last week by Gene Picker of Loew's Theatres, fund raising and finance chairman for the hospital, and Robert Weitman, vice-president of the network.

Phoenix Plans Two Films

The Phoenix Corp., headed by Julian Blaustein and Daniel Taradash, has announced "Bell, Book and Candle" and "Guard of Honor" as its first productions for Columbia release. Mr. Taradash will direct and write "Bell" from the Broadway play by John Van Druten. "Guard of Honor" was a Pulitzer Prize novel by James Gould Cozzens.

Jane's got Jeff

is sure fire BOX-OFFICE!

Universal-International presents

JANE RUSSELL
JEFF CHANDLER

FOXFIRE

COLOR BY *Technicolor*

CO-STARRING **DAN DURYEA**

WITH **MARA CORDAY · BARTON MACLANE · FRIEDA INESCORT**

Directed by JOSEPH PEVNEY · Screenplay by KETTI FRINGS · Produced by AARON ROSENBERG

U-I to Raise Ad Budget by $1,000,000

Climaxing more than a week of meetings in New York of Universal-International's west coast and east coast advertising and publicity executives on plans for pictures scheduled for release during the summer and the fall, David A. Lipton, vice-president, this week announced an increase of $1,000,000 in the advertising and publicity budget for the current fiscal year ending October 31, to give the company the largest promotional budget in its history.

The decision to raise the budget by $1,000,000, according to Mr. Lipton, results from the fact that "never before has Universal had for steady release a group of such outstanding pictures with top star values, important story properties and so vast an audience potential." The additional money, he said, will be spent in national pre-selling and in local point of sale promotion.

The additional allocation, he said, will be reflected in increased appropriations for all advertising media including daily newspapers, television and radio, in addition to the increase in national magazine advertising and Sunday supplements announced two weeks ago.

Scheduled to receive important magazine campaigns between now and the end of the fiscal year are "This Island Earth," science fiction in color by Technicolor; "Foxfire," starring Jane Russell and Jeff Chandler, Technicolor; "The Shrike," starring Jose Ferrer and June Allyson; "The Private War of Major Benson," starring Charlton Heston, Technicolor; "One Desire," starring Anne Baxter and Rock Hudson, Technicolor; "Female on the Beach," starring Joan Crawford and Jeff Chandler, and "To Hell and Back," starring Audie Murphy, CinemaScope and Technicolor.

N. Y. Court Adjourns Without Action on Admissions Tax

ALBANY: The New York State Court of Appeals adjourned last week until May 23 without handing down a determination in the appeal by New York City from an Appellate Division ruling of early this year which invalidated the collection of the major breakage on the five per cent admissions tax. In the meantime the breakage will be held in escrow by New York City exhibitors.

Announce Heart Award

BOSTON: Walter A. Brown, chief barker of the Variety Club of New England, announced that the club's annual Great Heart Award will be bestowed on Massachusetts Registrar of Motor Vehicles Rudolph F. King at a banquet June 20 in the Hotel Statler. Mr. King's work for highway safety has won national recognition.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending April 30 were:

Albany: Doctor in the House (Rep.).

Atlanta: Camille (Reissue) (MGM); Escape to Burma (RKO); Prince of Players (20th-Fox); The Racers (20th-Fox).

Baltimore: East of Eden (W.B.) 3rd week; Hit the Deck (MGM) 2nd week.

Boston: Aida (I.F.E.) 3rd week; Cell 2455 Death Row (Col.); The Eternal Sea (Rep.); The Glass Slipper (MGM) 2nd week.

Buffalo: Blackboard Jungle (MGM) 3rd week; Strange Lady in Town (W.B.) 2nd week; Violent Saturday (20th-Fox).

Cleveland: Rear Window (Par.); Sabrina (Par.); Tight Spot (Col.); Violent Saturday (20th-Fox).

Columbus: The Caine Mutiny (Col.); Day of Triumph (Schaeffer); On the Waterfront (Col.).

Denver: Big House U.S.A. (U.A.); Land of Fury (U-I); A Man Called Peter (20th-Fox) 4th week; Run for Cover (Par.).

Des Moines: A Man Called Peter (20th-Fox) 4th week.

Detroit: Blackboard Jungle (MGM) 2nd week; On the Waterfront (Col.) 3rd week; Violent Saturday (20th-Fox).

Hartford: Cell 2455 Death Row (Col.); Davy Crockett (Reissue) (U.A.); Doctor in the House (Rep.); The Glass Slipper (MGM) 2nd week; Mambo (Par.); Man Without a Star (U-I).

Indianapolis: Blackboard Jungle (MGM) 3rd week; Run for Cover (Par.); Violent Saturday (20th-Fox).

Jacksonville: The Glass Slipper (MGM); Jump Into Hell (W.B.); Three for the Show (Col.).

Kansas City: Bedevilled (MGM); Captain Lightfoot (U-I); A Man Called Peter (20th-Fox).

Memphis: Blackboard Jungle (MGM); Strange Lady in Town (W.B.).

Miami: Blackboard Jungle (MGM).

Milwaukee: Purple Plain (U.A.); Revenge of the Creature (U-I).

Minneapolis: East of Eden (W.B.) 2nd week; A Man Called Peter (20th-Fox) 3rd week.

New Orleans: East of Eden (W.B.) 2nd week; A Man Called Peter (20th-Fox) 3rd week.

Oklahoma City: Blackboard Jungle (MGM); A Man Called Peter (20th-Fox) 3rd week; Man Without a Star (U-I) 2nd week; Strange Lady in Town W.B.).

Omaha: A Man Called Peter (20th-Fox).

Philadelphia: The Big Combo (A.A.); Blackboard Jungle (MGM) 5th week; East of Eden (W.B.) 3rd week; The Glass Slipper (MGM) 2nd week.

Pittsburgh: Blackboard Jungle (MGM) 2nd week; East of Eden (W.B.) 2nd week; The Green Scarf (Ind.).

Portland: Garden of Eden (Ind.) The Glass Slipper (MGM) 3rd week; A Man Called Peter (20th-Fox) 3rd week.

Providence: Blackboard Jungle (MGM) 2nd week; East of Eden (W.B.) 2nd week; The Eternal Sea (Rep.).

Toronto: Aida (I.F.E.) 4th week; Battle Cry (W.B.); The Country Girl (Par.) 5th week; East of Eden (W.B.) 3rd week; A Man Called Peter (20th-Fox) 3rd week; To Paris with Love (JARO) 4th week.

Vancouver: A Man Called Peter (20th-Fox).

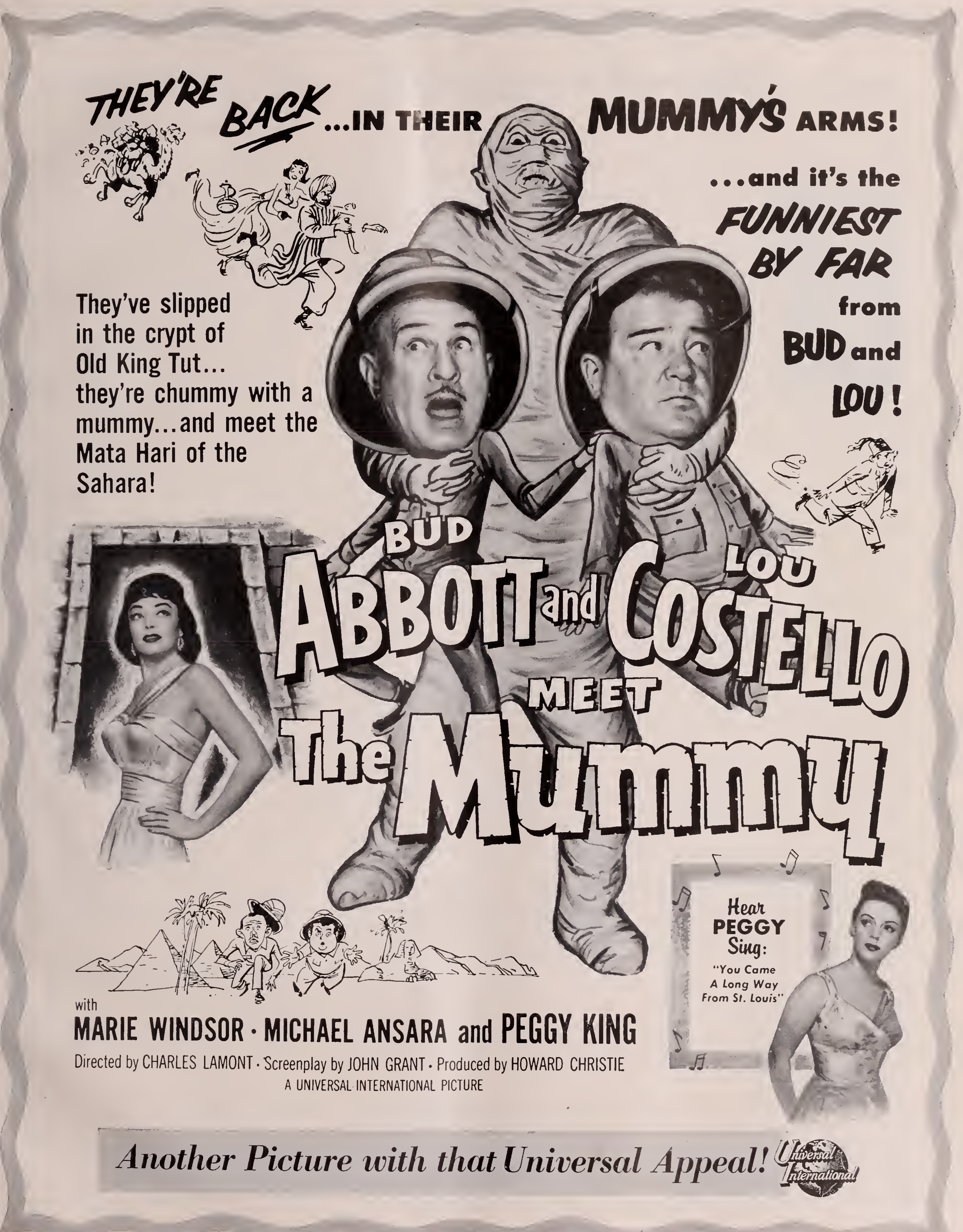
Washington: Blackboard Jungle (MGM); The Country Girl (Par.) 12th week; East of Eden (W.B.) 3rd week; The Glass Slipper (MGM) 4th week; The Long Gray Line (Col.) 11th week; A Man Called Peter (20th-Fox) 3rd week; Wuthering Heights (Reissue) (Goldwyn) 2nd week.

MGM Will Release Five During July-August

MGM will release five pictures, one a reprint, in July and August, it was announced this week. The July releases include "Interrupted Melody," Glenn Ford and Eleanor Parker and "The Cobweb," Richard Widmark and Lauren Bacall, both in Eastman Color and CinemaScope, and "Wizard of Oz," Judy Garland, reprint to be made available in both Technicolor and black-and-white prints. Scheduled for August are "The King's Thief," starring Ann Blyth, Edmund Purdom, David Niven and George Sanders, and "The Scarlet Coat" with Cornel Wilde, Michael Wilding, Anne Francis and George Sanders. Both are in Eastman color and CinemaScope.

CinemaScope for Drive-In

ALEXANDRIA, VA.: A new wide screen for presentation of CinemaScope and other wide screen films has been installed at the Sunset drive-in theatre here by Henry Wilson, owner. It was announced the refreshment stand accommodations were also being increased and construction of the screen was completed recently.



THEY'RE BACK ...IN THEIR MUMMY'S ARMS!

...and it's the FUNNIEST BY FAR from BUD and LOU!

They've slipped in the crypt of Old King Tut... they're chummy with a mummy...and meet the Mata Hari of the Sahara!

BUD ABBOTT and LOU COSTELLO MEET The Mummy

Hear PEGGY Sing: "You Came A Long Way From St. Louis"

with

MARIE WINDSOR · MICHAEL ANSARA and PEGGY KING

Directed by CHARLES LAMONT · Screenplay by JOHN GRANT · Produced by HOWARD CHRISTIE

A UNIVERSAL-INTERNATIONAL PICTURE

Another Picture with that Universal Appeal! Universal International

Versatile Exhibitor Leads Ohio Fight on Censorship

COLUMBUS, O.: Newspaper reporter, soldier, projectionist, theatre owner, lawyer, judge and newspaper publisher—these are a few of the fields in which Hoy L. Russell of Millersburg, Ohio has been active during his career. He is a leader in the current fight against enactment of new film censorship laws in Ohio.

Judge Hoy L. Russell

Judge Russell is a native of Morrow county, Ohio, where he was born February 2, 1894. The movies fascinated young Russell and at 19 he became a projectionist at the Hippodrome in Mt. Vernon. He spent three years in the Hippodrome booth and then became a newspaper reporter until he joined the army in 1918. Following the war he re-entered newspaper work and later became executive secretary of the Mt. Vernon Chamber of Commerce, serving from 1919 to 1925.

Built Theatre in 1940

He purchased a theatre in Millersburg in 1925 and built the present Russell in 1940. Judge Russell was admitted to the bar in 1939 and became Probate Judge of Holmes County on June 10, 1949. He is now serving his second term on the bench. His first wife, Edna Blair, of Mt. Vernon, was active in operation of the Russell until her death in 1947. He has two children, Barbara Russell Cox and Blair M. Russell.

Judge Russell was married in 1949 to Helen Halter Smith of Akron. She was active with her first husband, W. A. "Weary" Smith, in the operation of the Majestic theatre in Akron. Following his death she continued the business until after her second marriage. The present Mrs. Russell is the mother of two children, JoAnn, student at Kent State University and Lawrence, student at Millersburg High School. Judge Russell has four grandchildren.

Bought Paper in 1950

In November, 1950 Judge and Mrs. Russell purchased the Holmes County *Farmer-Hub,* a weekly newspaper and commercial printing plant. The Judge's hobbies include fishing, bird study and cartooning plus all spectator sports, especially football and horse racing. He is a member of Rotary, Elks, American Legion, 40 and 8, Isaak Walton League and is a 32nd Degree Mason in the York and Scottish Rite, Aladdin Temple of the Shrine.

Judge Russell has been active in the Independent Theatre Owners of Ohio for many years and has served eight terms as a member of the board of directors of that organization. His letter to Judge Clayton Rose of the Franklin County Domestic Relations Court, sharply criticizing the pro-censorship stand taken by the Ohio judges' association, attracted nationwide interest.

In an editorial in the Holmes County *Farmer-Hub,* Judge Russell said: "The Ohio legislators' time could have been spent better if they had used it for catching up on their rest and we suggest that it would prove beneficial if the General Assembly were to enact a statute to make it a criminal offense for anyone to propose to censor anything."

He added: "No sensible person can object to regulations requiring decency in print, on the air, on the stage and in the motion picture, but the safe and sane way to procure this result is by enforcement of penal statutes rather than by censorship in advance of a suspected overt act. Censorship of any medium of public expression paves the way for censorship of all—a result highly desirable from the standpoint of the Communist and the crackpot with a 'mission.'"

Name Appointees to 1955 Pioneers Committees

Jack Cohn, president of the Motion Picture Pioneers and of the Foundation of the Motion Picture Pioneers, this week in New York announced the names of the appointees to three committees, the Pioneer dinner committee, the relief and assistance committee and the contribution committee. The dinner committee, which will select the time and place for the 1955 dinner and select the man to be honored as pioneer of the year, consists of Mr. Cohn, Barney Balaban, Herman Robbins, Ned Depinet and Sam Dembow, Jr. Comprising the relief and assistance committee are Marvin Kirsch, John J. O'Connor and William Brandt, and on the contribution committee are William J. German, Sam Rosen and George Dembow.

Republic Stockholders Get Public Relations Company

The Republic Pictures Stockholders Protective Committee plans to retain a public relations firm shortly for the solicitation of proxies in its contest against the management of Herbert J. Yates, Republic president. The committee also is expected to follow up its preliminary filing with the Securities and Exchange Commission with a new filing of its intentions and composition.

Gets ASCAP Membership

Columbia Pictures Music Corporation, recently organized to publish and promote the musical numbers in Columbia films, has been accepted into membership in ASCAP, Jonie Taps, vice-president of the music corporation, has announced.

Expansion Of Cinerama Is Forecast

An expansion program for Cinerama, Inc., manufacturers of Cinerama equipment, was outlined last week by Hazard E. Reeves, president, at the company's annual stockholders meeting. He said the company was considering setting up its own print processing laboratories because the processing problem, outside his company's control, is one of the "weakest" facets of the system. A decision on the project should be reached in four or five weeks, he added.

He announced that the Stanley Warner circuit, which owns exclusive production and exhibition rights to Cinerama until 1958, plans to open from six to 11 more Cinerama theatres this year, both outside and in the U. S. At present, there are 19 such theatres throughout the world.

Mr. Reeves said that when Stanley Warner's exclusive contract expires, it is possible his company would engage in production itself or make deals for pictures with outside producers.

In response to one stockholder's question, Mr. Reeves said there was no relationship between Cinerama, Inc., and Cinerama Productions, Inc., the firm which sold out its exclusive production-exhibition deal to Stanley Warner, except an outstanding claim of $600,000 which Cinerama, Inc. has against Cinerama Productions and which will go to arbitration.

He said that Cinerama, Inc., collects about five per cent of the gross on the exhibition of Cinerama productions as its royalty and that net earnings for the first quarter of 1955 will be $40,000, as compared to $2,888 for the entire year of 1954. He forecast a good year for the company, stressing the importance of reinvesting earnings.

He also announced that Cinerama, Inc., was in the process of acquiring the Vitarama Co., the firm which holds the Cinerama patents and other patents. He said the cash position of his company was good, with $1,000,000 held in working capital currently.

Elected to the board of directors were Mr. Reeves, Edward V. Otis, Sydney K. Wolf, Wentworth Fling and Harry M. Kalmine.

Rocky Mountain Allied Unit Meeting May 10

DENVER: The convention of Allied Rocky Mountain Independent Theatres will be held May 10 at the Park Hill Country Club, Denver. To date two speakers of national prominence have promised to attend. They are Ruben Shor, National Allied president, and Benjamin Berger, Central Allied president. All exhibitors, whether Allied members or not, are invited to attend and take part in the discussions. Registration fee will be $6, covering all activities, luncheon and dinner and dancing, with a $5 charge for those attending only the evening activities.

Aim Summer Campaign at Small Fry

DENVER: Because of an attendance drop of 80,000 during the first 13 weeks of this year, Cooper Foundation Theatres here is preparing to launch a "Greater Film Summer Festival" to stimulate the patronage of children particularly. In a report to managers, Pat McGee, the circuit's general manager, pointed out that such patronage had dropped 60,000 during that same 13-week period.

He asked for suggestions to bolster the juvenile trade including "some plan whereby the child will be rewarded for bringing his mother, father or some adult to the theatre at a particular time." He said that newspapers have declined sadly in selling "our attractions to the public" and other media must be relied on to supplement them, for they "now serve only as a directory." Mr. McGee pointed out that many parents go to see a film just because the child wants to see it and "this natural desire, if cultivated, can be of great advantage."

One of the reasons that children below the age of 12 are staying away from theatres is that producers are aiming pictures almost entirely at the adult trade, Mr. McGee said. Efforts must be doubled to reinstill the theatre-going habit of children, he added.

He described ways of doing this including a series of giveaways, concentration on making regular programs more appealing to children by the use of a cartoon on every program and the addition of short subjects with special children's appeal.

"We must develop," he continued, "benefit ticket sales for children, special ticket awards . . . and other deals utilizing contests." He concluded by asking every manager to send in any good idea so that "we can put all our plans together and work toward this mutual and very necessary goal."

ASCAP Reelects All Present Officers

The present officers of the American Society of Composers, Authors and Publishers were reelected by the board of directors last week. They are Stanley Adams, president; Otto A. Harbach and Louis Bernstein, vice-presidents; John Tasker Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary, and Frank H. Connor, assistant treasurer.

Downing Fund Chairman

Russell V. Downing, president of the Radio City Music Hall Corp., will be employee chairman of the Entertainment Group of the 1955 Greater New York Fund campaign, it has been announced by Harold M. Perry, an execuitve of the C.I.T. Financial Corporation and also the Fund's Employee Chairman.

People in The News

Samuel G. Engel was elected president of the Screen Producers Guild, succeeding **Arthur Freed**. Other new officers include **Buddy Adler**, first vice-president; **Walter Mirisch**, second vice-president; **Louis F. Edelman**, third vice-president; **Julian Blaustein**, secretary; **Jerry Bresler**, treasurer, and **Robert Arthur**, assistant treasurer.

Hal R. Makelim, president of Makelim Pictures, announced the election of several exhibitors to the board of directors. They include **C. A. Dandelake**, owner of Colonial and Tar theatres, Tarboro, N. C., and president of the Theatre Owners of North and South Carolina; **Hugh Thomas, Jr.**, owner of Siesta Drive-In theatres, Sarasota, Fla., and **Jack Jackson**, Houston, Texas.

Adolph Schimel was appointed chairman of the MPAA law committee succeeding the late **Austin Keough**, it was announced by **Eric Johnston**, president.

Harry Goldberg, ad and publicity head for Stanley Warner, left New York last weekend for a month's tour of Europe. He will visit Cinerama installations in London, Milan, Rome and Paris.

Harry H. Thomas, veteran film sales executive, was appointed western sales manager of Continental Distributing, Inc., with headquarters in Los Angeles. He was recently director of west coast sales of Moropticon.

Seymour I. Feig, manager of RKO Radio Pictures competitive bidding department, has been sworn to the New York State Bar. He has been at RKO since 1940 when he joined the contract department.

Florida Exhibitors Give Praise to MGM's Simons

The officers and directors of the Motion Picture Exhibitors of Florida, meeting in Orlando in conjunction with the MGM Ticket Selling Workshop held at the Coliseum, passed a resolution expressing their appreciation for, and commending MGM's Mike Simons "for his untiring efforts in performing in an extraordinary manner the duties of director of customer relations." The resolution was signed by Jerry Gold, president; Horace Denning, chairman of the board, and William L. Beck, secretary.

MGM "Ticket Workshops" Held In Des Moines, Minneapolis

MGM's Ticket Selling Workshop program, under the supervision of Mike Simons, director of customer relations, presented a "double-header" this week, with one meeting Wednesday at the Nicollet Hotel, Minneapolis, and a second meeting Friday at Des Moines. The same exhibitor panel participated at both sessions. Also on hand for both meetings was Emery M. Austin, MGM's director of exploitation.

Loew's Theatres Names Friedman Secretary

Leopold Friedman, financial vice-president and treasurer of Loew's Theatres, will assume the post of secretary of the company with the resignation of Eliot Rosenthal, it has been announced. Harold J. Cleary, vice-president and comptroller, has been elected to the post of treasurer by the board. Mr. Rosenthal, who had been with the circuit 11 years and secretary since last September, resigned to become executive vice-president and treasurer of Investors Planning Corporation of America.

U-I Heads to See Films at Coast Meet

A special mid-year sales executives conference of Universal Pictures' home office sales cabinet, its division and its district sales managers will be held at the studios May 9-11, it was announced by Charles J. Feldman, vice-president and general sales manager, who will preside.

He said that this "sales executive preview" of the company's pictures for release during the summer, fall and winter was the first step in its campaign to bring these pictures to the attention of the industry, the exhibitors and their potential audiences.

Top executives from New York and California who will join the sales executives at the meetings include Milton R. Rackmil, president; N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production, and David A. Lipton, vice-president.

Mr. Feldman said the following pictures would be shown at the conference: "To Hell and Back," "The Private War of Major Benson," "One Desire," "There's Always Tomorrow," "All That Heaven Allows," "The Second Greatest Sex," "Female on the Beach" and "The Spoilers."

Universal Dividend Set

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of $1.0625 per share on the 4¼ per cent cumulative preferred stock of the company, payable June 1, 1955, to stockholders of record May 16.

THANKS TO SOL SCHWARTZ AND THE ENTIRE RKO THEATRE ORGANIZATION IN MAKING THE WORLD PREMIERE OF THE **THE ETERNAL SEA** IN PROVIDENCE THE **MIGHTIEST** THIS CITY HAS **EVER** KNOWN AND A GREAT **BIG** 21 GUN SALUTE TO THE 250 NEW ENGLAND SHOWMEN WHO HAVE BUILT UP TOP GROSSES FOR THE PICTURE'S FIRST DATES IN THE COUNTRY.

FLASH!

Boston—'ETERNAL SEA' SOCK $21,500
Providence— 'SEA' SMASH 14 G

reports: VARIETY

RKO ALBEE
Exciting Drama of Rhode Island's Own Navy Hero
THE ETERNAL SEA
Sterling HAYDEN Alexis SMITH Plus HELL'S OUTPOS
ONE WAY
WORLD PREMIERE Engagem
WORLD PREMIERE

MR. S. A. SCHWARTZ, PRESIDENT OF RKO THEATRES GREETS FAMOUS ADMIRAL WILLIAM F. HALSEY AT THE WORLD PREMIERE OF THE ETERNAL SEA.

HERBERT J. YATES presents

THE ETERNAL SEA

starring STERLING HAYDEN · ALEXIS SMITH · DEAN JAGGER

with BEN COOPER · VIRGINIA GREY · RICHARD CRANE

Screen Play by ALLEN RIVKIN · Story by WILLIAM WISTER HAINES · Associate Producer-Director JOHN H. AUER

A REPUBLIC PRODUCTION

The National Spotlight

ALBANY

Addition of WGAT drive-in gave Kallet Theatres two automobile theatres near Utica and three upstate. The Utica Kallet and the Syracuse Kallet are considered fine examples of outdoor design and beauty. Acquisition of the WGAT was not unexpected, in view of the fact its owner, Eric Williams (also operator of a Utica radio station with the same call letters) had been in poor health for sometime. The two situations are in relatively close proximity, although on different highways. . . . Charles Gerard, Jr. closed the Adirondack in Faust. . . . The nearby Tupper Lake drive-in may not reopen this season, according to reports here.

ATLANTA

Mrs. Vivian Gillispie, formerly with Realart Pictures, is the mother of a new little girl. . . . The Gem theatre, Nashville, Tenn., a unit of the Bijou Amusement Co., has closed. . . . Spence Pierce, Knoxville, Tenn., was on the Row visiting with friends. . . . Rube Joiner, Joiner's Booking Service, was on the Row booking. . . . CinemaScope has been installed in the Magnolia theatre, Titusville, Fla. . . . Cletus Benton and Hoyt Fair have purchased the Cleveland drive-in, Cleveland, Tenn., from Walter Morris, Knoxville, Tenn. . . . The Cherokee Amusement Co. has closed the Capital, Oneida, Tenn. . . . E. H. Brauer, branch manager of Republic, is back after a trip to New York. . . . Sid Reams, former sales representative of Republic Pictures, was on the Row for the first time in several months after a heart attack. . . . Johnny Harrell, buyer for Martin Theatres, back after a visit to Jacksonville. . . . Columbia Pictures branch manager George Roscoe's daughter has left for study in Europe. . . . It's a happy birthday to Ben Jordan, sales representative for Allied Artists.

BALTIMORE

George Matthews, projectionist at the Town theatre, has returned to work following an illness. . . . Jack Fruchtman, currently operating the New and Keith's theatres in Baltimore, will add the Parkway theatre to his interests when he opens that theatre in June as a second run house. . . . Jack Whittle, chief barker of Variety Club, accompanied by Pete Prince, MGM salesman, are now on the coast for the Variety Club convention. . . . Ed Growden and Harry Hyde will open a new drive-in, the Starlight, near Cumberland, Md., this month. . . . Joe Brecheen, RKO branch manager, in town calling on accounts. . . . "Boots" Wagonheim, Milt Caplon and Howard Levin are among those attending the Variety Club convention in California.

BOSTON

The Brattle theatre in Cambridge, one of the most successful foreign film houses in the area, will launch a summer season of Shakespeare stage presentations July 5, co-owners Bryant Haliday and Cyrus Harvey, Jr. announce. Screen shows will be back in the fall, with the rear projection equipment installed three years ago when the two converted the former stage theatre to pictures. . . . Jack Benny was honored by the Massachusetts Committee of Catholics, Protestants and Jews at its 18th annual goodwill dinner at the Statler. General Walter Bedell Smith and Governor Theodore McKeldin of Maryland received citations with Benny. . . . Donald Sweenie, part owner and manager of the Nashoba drive-in at Boxoborough, recently leased by Joseph Levine and Barnet Yanofsky, has resigned as manager, to give all his time to his winter occupation of dealing in farm chemicals and supplies. . . . A daughter, Sara Ellen, was born to Mrs. Arthur O. Friedman at Beth Israel Hospital. Her grandfather is Edward S. Cantor, treasurer of American Theatres Corporation. . . . The new Edgemere drive-in at Shrewsbury, Mass., on Route 15, opened with Daytz Theatre Enterprises doing its booking. The 1,150-car ozoner is owned by Peter Marrone.

BUFFALO

The following industryites from Buffalo were attending the Variety International Convention May 4 to 7 in the Ambassador hotel, Los Angeles: Mr. and Mrs. Murray Whiteman, Mr. and Mrs. Marvin Jacobs, Mr. and Mrs. William Keaton, Mr. and Mrs. Dave Miller and Mr. and Mrs. Carl Sciandra. . . . Ben Dargush reports a big advance demand for tickets for the Marciano-Cockell world's championship heavyweight fight which his Center theatre will telecast May 16. . . . Ed Miller, manager of the Paramount has started to plug the coming of "Strategic Air Command," in his lobby, playing up the quotes of the New York critics in a 40 x 60. The VistaVision film comes to the Paramount around the middle of May. . . . Further expansion of Stromberg-Carlson Company's operations in Rochester are foreseen following the merger with General Dynamics Corp. of New York.

CHICAGO

All Schoenstadt Circuit theatre managers have been alerted to run show schedules to coincide with the change in time. During the first week of daylight saving time, it was noted that the change affected the box office. . . . Phil Higgins, who recently took over management at the Halfield, has transferred to the Harper. He takes over for Tony Steuever, who is spending the summer months on his farm at Brownville, Illinois. . . . Ed Harris, manager of the Shakespeare, is experimenting with specially planned programs for children during the week. This is an added feature to regular weekend shows. . . . The Piccadilly, Atlantic and Peoples theatres are cooperating with the Chicago *Sun-Times* in furthering the Fun Club which has been organized for teenagers.

CLEVELAND

August Ilg, former owner of the Ohio theatre, Lorain and now retired, left this week with his daughter for a three-month European vacation. . . . The stork was busy here this week. He brought a first boy and third child to the home of Leonard Mishking of General Theatres circuit and a boy to the wife of Jack Ochs of the Ochs Drive-In Management Co., completing a foursome of boys to heckle the only daughter. . . . Urban Anderson, manager of the 3,800-seat Uptown theatre, announces the introduction of a stage show policy on Sundays starting May 15. Top name bands, beginning with Lionel Hampton for the opening show followed by Louis Armstrong will be presented at both matinee and evening performances. . . . Max Mink, manager of the RKO Palace theatre and his wife, Dorothy, are vacationing in the east. Frank Smith, of the circuit's Chicago personnel, is temporarily in charge of the theatre. . . . Meyer Fine, Abe Kramer and Leroy Kendis of Associated Circuit formed E. 30th Apartments, Inc. to operate a 97-suite downtown area apartment building which was purchased for a reported $970,000.

COLUMBUS

Louis K. Sher, owner of the Bexley Art theatre, has acquired two additional art houses. They are the Little, Yellow Springs, Ohio and the Crescent, Louisville, Kentucky. Sher also operates the Cleveland Heights Art theatre, Cleveland, Ohio. Negotiations are under way to acquire additional theatres in other cities, Sher said. The Little will be managed by Richard Packer, assistant manager of the Bexley. . . . Bill Dalton, who was organist at the Majestic, Grand and Ohio here in the twenties and early thirties, is back in town as organist at the Tremont restaurant. . . . Roger Garrett, former Loew's Ohio organist and former manager of the University, is reported on the staff of a Kansas radio and TV station. . . . The dual return engagement of "On The Waterfront" and "The Caine Mutiny" at Loew's Broad attracted such crowds in its first week that manager Robert Sokol held the bill for a second week. . . . Lou Holleb, general manager of the In-Town Auto theatre, Whitehall, expects to open the outdoor theatre within a few days. The drive-in has been under construction for several months.

DENVER

The Mile High drive-in, Deadwood, S. D., being readied to open this month, has reserved space back of the concession building for a projected 1,200-seat indoor theatre. The drive-in is located halfway between Lead and Deadwood, and the cities are only a couple of miles apart. Plans call for building the indoor theatre after this season. . . . Lee Theatres have bought the closed Centennial, a 1,250-car drive-in, and will operate it with first run product, day and date with the Monaco and Wadsworth, also

(Continued on opposite page)

(*Continued from opposite page*)

owned by Lee. . . . Pete Bayes, Paramount regional publicity man, father to fourth child, a son, Gray. . . . Robt. Selig, Jack Felix and Tom Smiley are co-chairmen for the Korean Foundation. They are asking exhibitors to take up a collection on May 15. . . . Philip Heil, manager of the Valley, Fowler, Colo., has moved to Golden, Colo., to manage the Golden while Fay Boyd takes a leave of absence for six months because of rheumatic fever.

DES MOINES

Roy G. Jones, 74, retired theatre operator, died in Shenandoah. He had been in failing health for some time. Mr. Jones was born in Page county and had been in the theatre business in Des Moines for 25 years. He had retired from active business about seven years ago. He is survived by his widow. . . . Mr. and Mrs. D. C. Oakes have reopened the Columbus theatre at Columbus Junction and will show films three nights a week. . . . A Polk county district court jury has denied damages to Mrs. Theresa M. Buckley, of Des Moines, who brought a $15,000 damage suit against the Tri-States Theatre Corp. Mrs. Buckley alleged she suffered a broken knee in a fall June 15, 1953, at the Des Moines theatre. . . . Harley Klemas, assistant manager of the Cecil theatre at Mason City under the late Tom Arthur, has been promoted to manager of the house by Mrs. Arthur. As owner, Mrs. Arthur says she plans to continue the operation of the house as in the past. The organization and policies of the theatre will remain the same. Klemas has been with the Arthurs for 24 years.

THE MAN BEHIND NEW, BIG DRIVE-IN FOR NEW ENGLAND

by ALLEN M. WIDEM

HARTFORD: The world's largest drive-in theatre, with capacity for 2,070 cars, will be ready for operation on a 25-acre tract in the North Meadows section of this city in mid-May.

A. J. Bronstein

The A. J. Bronstein interests, area drive-in theatre operators, are building the half-million dollar venture, which has been leased for a minimum of 10 years by the Midwest Theatres, Inc., Boston, one of the big drive-in concerns. The latter is headed by the father-and-son combination of Philip and Richard Smith of Boston. Midwest owns 20 outdoor theatres, principally in the east, and has options for several additional ventures in the midwest.

Mr. Bronstein enthuses: "Not only will this be the largest drive-in theatre in the world, but the screen will measure 140 feet by 65 feet, thus far surpassing any current facilities anywhere in the U.S."

A Westbury, L. I., venture, with capacity for 1,900 cars, currently claims distinction as largest drive-in.

Unique features of the local theatre, to be known as the Meadows Drive-In Theatre, will include a modernistic six-lane cafeteria building, swimming and wading pools—first of their kind in an eastern drive-in—and extensive playground facilities, situated in two sections. The entire theatre area will be fenced in.

Mr. Bronstein, known to the Connecticut film industry as Jack Bronstein, was a truck driver only six years ago. He has worked his paper scrap business, B & J Paper Stock Co. of East Hartford, into one of Connecticut's largest, serving a majority of local insurance companies. He is also principal owner of the East Hartford Family Drive-In, South Windsor, Conn. Bernard E. Francis, Mr. Bronstein's counsel, is a former special agent of the Federal Bureau of Investigation. He coordinated the erection of the East Hartford Family drive-in, with contractors receiving stock for work performed.

DETROIT

Howard Pearl is around lining up personal appearances for Mickey Spillane girls, Yvonne Doughty and Marion Carr for "Kiss Me Deadly" in Detroit, Cleveland and Buffalo. . . . The Bel-Air drive-in, Saginaw will be topped with six-foot letters. Sign is by Long Sign Co., Detroit. . . . Moe Teitel has registered title to the Warfield Amusement Co. . . . The Grayling in Grayling, northern Michigan resort centre will be enlarged. . . . Modernization is going on at the Marysville drive-in, Marysville; Strand at Sturgis and the Perrien. These three will be serviced by Clark Theatre Service, bringing their total to 43. . . . Riveria projectionist, Matt Haskin, has moved over to the Music Hall on the Cinerama battery. . . . The Lake in Oscoda has changed hands with Sidney Galking taking over from William Frank. . . . The National convention of the Federation of Motion Picture Councils bore down particularly on advertising.

HARTFORD

The 2,070-car capacity drive-in theatre being built in the North Meadows section of this city by Meadows Drive-in Theatre Corp. for the Smith Management Corp. of Boston, will be ready for operation by June 15, according to Atty. Bernard E. Francis, Meadows counsel. Cost of construction is estimated over the $600,000 mark. The drive-in is believed to be one of the largest in the world. . . . James White of the Plaza theatre, Windsor, Conn., was married to Miss Lillian Avery of that town. . . . A. J. (Jack) Bronstein, of the East Hartford Family drive-in, South Windsor, Conn., has returned to Hartford, following a three-week vacation in Arizona. . . . Utility firms in the Connecticut Valley heartily approve of televising the annual Academy Awards program. The Connecticut Valley Power Exchange, a power pool, has disclosed that during the Academy Awards TV program, 10:30 p.m. to 12 midnight, last March 30, power consumption in the area was 20,000 kilowatts higher than normal. . . . Hartford visitors were Morri Krushen, Joe Mansfield UA exploitation department; Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres.

INDIANAPOLIS

Marc J. Wolf, Variety's International main guy, left Tuesday to attend the convention at Los Angeles, with a stop at Las Vegas en route. . . . Trueman Rembusch has closed the Mode at Columbus and Vogue at Elwood, claiming shortage of product. . . . The Indianapolis Colosseum of Motion Picture Salesmen will hold their annual dinner dance at the Marott Hotel May 14. . . . Branch manager Bob Conn has been named "Clean Sweep" drive leader for 20th-Fox's central division. The drive here will honor salesman K. L. Dotterer for his 35 years of service with the company. . . . J. B. Sconce closed the Pixie here April 15. . . . Bob Jones, Ted Mendelssohn and Sam Oshry are the entertainment committee for Variety's Speedway Dance at the clubrooms May 28. . . . 20th-Fox is equipping its screening room here with CinemaScope and four-track sound, with surround speakers.

JACKSONVILLE

Thirty-two local exhibitors were among the 228 registered guests at the MGM Workshop held at the Coliseum in Orlando on April 26. . . . E. D. Martin, TOA president, has named Horace Denning, local district manager of Dixie Drive-Ins as co-chairman of TOA's national drive-in committee. . . . Mr. and Mrs. Charles Shingler, owners of the Gulf-to-Bay drive-in at Clearwater, reported that two armed, masked bandits robbed their box office of several hundred dollars. . . . Phil Conway, Buena Vista publicist, came in to arrange promotions on "Davy Crockett.". . . Leonard Allen, Paramount publicist, went to the U. S. Air Force Base at Orlando to confer with commanding officers on State-wide tie-ins for bookings of "Strategic Air Command." . . . Bob Greenleaf, former assistant at the Florida theatre, has replaced Lillian Parker as manager of the suburban Brentwood, following her retirement after nearly 35 years in exhibition. . . .. Two Atlantans, Byron Adams of UA and Roy Nicaud of Howco, were here to call at booking offices. . . . Marvin Skinner, 20th-Fox branch booker, took his wife to Atlanta for specialized medical attention.

KANSAS CITY

Contrasting with a common practice of reducing outlets for a holdover, or adding a feature to maintain attendance, one first run in Kansas City added two theatres for continuance of a run. "A Man Called Peter," after two weeks at the Orpheum, is now

(*Continued on page 42*)

May 31 thru June 6

400

SPECTACULAR THRILLS: bombardment of an army... with explosive globes of Greek Fire!

HOWARD

SON

starring

DALE ROBERTSON · SALLY FORREST · LILI ST. CYR

co-starring **MARI BLANCHARD** · Directed by **TED TETZLAFF** · Written by **AUBREY WISBERG** and **JACK POLLEXFEN**

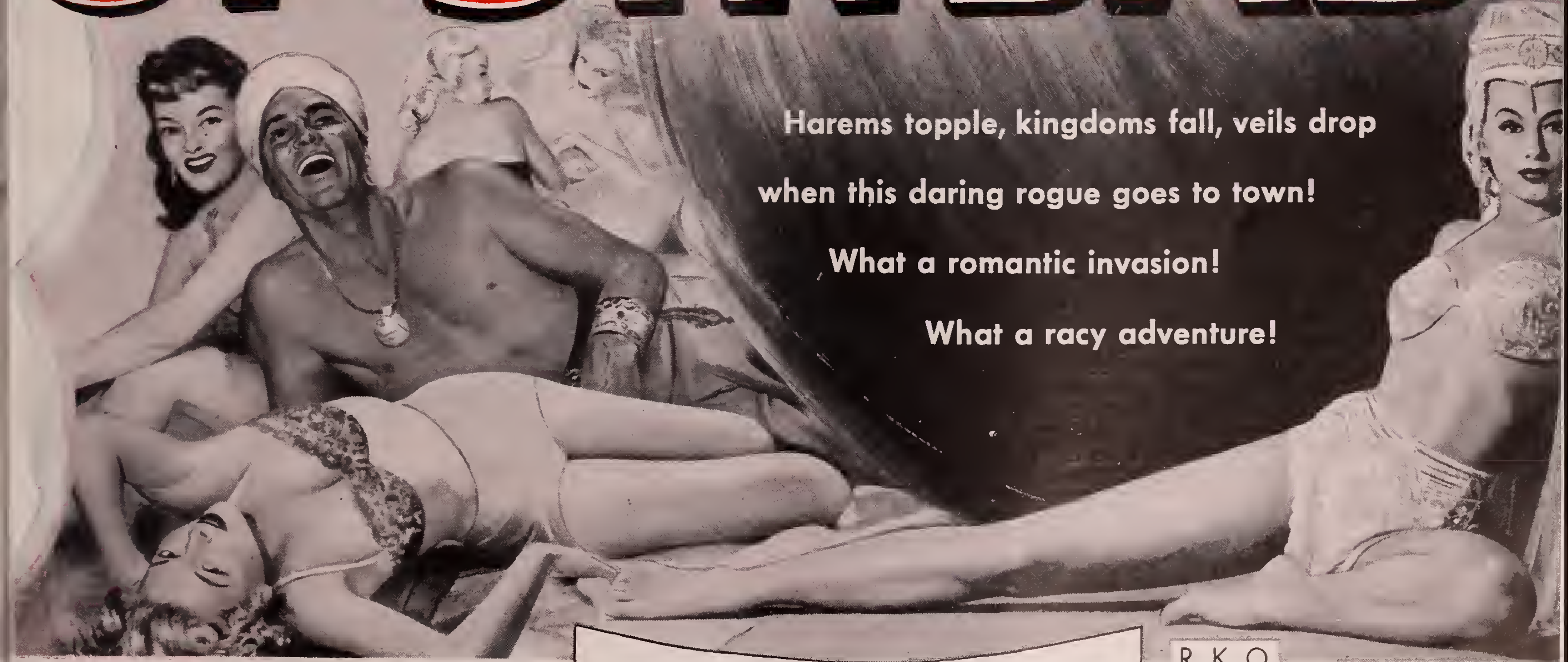
is SINBAD's week!

THEATRES

across the U.S. have booked SINBAD for the first week in June!

HUGHES presents

OF SINBAD



Harems topple, kingdoms fall, veils drop when this daring rogue goes to town!

What a romantic invasion!

What a racy adventure!

VINCENT PRICE

'roduced by ROBERT SPARKS

THE NEW ANAMORPHIC PROCESS
SUPERSCOPE
ON THE GIANT WIDE SCREEN
color by
TECHNICOLOR

RKO
RADIO
PICTURES

(*Continued from page 39*)

being shown also at the Fairway and Granada, all Fox Midwest theatres. . . . "Bedevilled," the first run offering of the Electric, Kansas City, Kas., ran one week there, but was held over at the Roxy, Kansas City, Mo. The second Electric first run feature is "Stranger on Horseback," also at the Fox Midwest's Tower and Uptown of Kansas City, Mo. . . . "The Immortal City" continues at the World War II Memorial building; "The Glass Slipper" at the Kimo, "Doctor in the House" at the Vogue, and "The Game of Love" at the Glen. . . . The fact that Kansas City did not go to daylight saving time has upset thousands of watching-schedules; but no appreciable number of persons have turned from radio and TV to theatres. . . . Charles Van Horn is back, after illness, as assistant to Henry Plunkett, manager of the RKO Missouri. Ronny Green, who substituted for him, has returned to the RKO Brandeis at Omaha.

LOS ANGELES

A new wage and hour contract agreement was signed by the major exchange heads and the representatives for the O.E.I.U. Local 174, comprising the office workers of the large film exchanges here. Effective immediately are salary increases for each job classification and a 37½ hour work week. . . . Sero Amuse. Co. has acquired the Cherry Pass drive-in, in Beaumont. Ozoner was formerly operated by Exhibitors' Service. . . . Pacific Drive-in Theatres unveiled their 26th drive-in known as the Vineland, located in the Puente area. They are readying the opening of another outdoor theatre in the San Fernando Valley, to be called the Laurel. . . . Grover L. Smith, who owns the Atwater and Vogue theatres in Glendale, has shuttered both houses. . . . The Earl Johnson office has taken over the buying and booking chores of Mike Levinson's Tivoli and Nuart theatres in Sawtelle. . . . Flying in from Las Vegas on a buying stint was Lloyd Katz, of the Sperling Theatres. Also in town on company business were Charles Maestri and Dan Pavich of the Lippert Theatres. . . . Morris Sudman, 20th Century-Fox branch manager, took off on a swing through Arizona, planning to pick up a new car in Tucson on the way.

MEMPHIS

Banned by Memphis censors for several weeks and then permitted to open for adults only at Loew's State, MGM's "Blackboard Jungle" is off to a flying start. During its first week it attracted three times average attendance. . . . John Ferraris, shipper, National Theatre Supply Co., and Mrs. Ferraris are parents of a baby girl born at Methodist Hospital in Memphis. . . . Miss Martha Graves announced the Sunshine theatre, Cherry Valley, Ark., has closed. . . . H. G. Walden, Bay, Red Bay, Ala.; Whyte Bedford, Ford drive-in, Hamilton, Ala.; J. W. Lytles, Kentucky Lake drive-in, Benton, Ky.; Lyle Richmond, Richmond, Senath, Mo.; John Staples, Carolyn, Piggott, Ark., and Leon Roundtree, Holly at Holly Springs, Miss., were in Memphis on business. . . . Ferguson theatre, Ferguson, Ark., has been re-modeled and re-opened, R. P. Beith, owner, announced. . . . Joe Davidson, owner of the Owl theatre at Marvell, Ark., has re-opened it. . . . Rison theatre, Rison, Ark., has been re-opened by its owner, Mrs. Van Sadler.

MIAMI

A freak storm, bringing gusts of 130 m.p.h. winds and hailstones the size of eggs, damaged the marquee of the Gateway theatre, a Wometco house in Ft. Lauderdale, Fla. recently. . . . The Dade, one of the Florida State Theatres circuit, closed May 1 when the building owner decided to convert the structure into stores. The Regent, a neighboring theatre, will undergo extensive remodeling which will include air-conditioning, new seats, and complete painting and redecorating. This is also a Florida State house and alterations will be taken care of during daytime hours with business as usual evenings and weekends. . . . Wometco managers were to attend a May 4 meeting to make plans for the tri-state Southeastern Movie Festival from May 16 to June 16. Participating states are Florida, Georgia and Alabama with the following co-chairmen: Jerry Gold of Pahokee, Fla., president of the Motion Picture Exhibitors of Fla.; "Tommy" Thompson, president of the Motion Picture Owners and Operators of Georgia and R. M. Kennedy who is top man for the Alabama Theatre Owners. . . . Mrs. Mitchell Wolfson, wife of the co-owner of Wometco and WTVJ, was slowly recovering from a two week seige of virus.

MILWAUKEE

Gertrude Schneider, of the Allied Artist exchange, attended the National Film Service convention in Kansas City. . . . Gran Enterprises is moving to Suite 112-A, Bayshore. . . . The Fox-Wisconsin theatre is celebrating its 31st anniversary. On April 27, a big stage show was presented featuring four of Milwaukee's disc jockeys, Bob Stevens and his orchestra, Geraldine Brooks, and the Arthur Murray Dancers. . . . Hugo Vogel, Ben Marcus, Sam Kaufman were among those planning to go to the Variety Club convention in Los Angeles. Oliver Trampe, chief barker of Wisconsin Variety, was not able to attend as planned due to a recent illness from which he is now recuperating. . . . The Century theatre here is promoting their Foreign Film Festival which started May 4. Every Wednesday and Thursday evening through June 23 foreign films are scheduled. . . . Harold Pearson, executive secretary of Wisconsin Allied, attended an exhibitor's meeting at Bruce, Wis. . . . Mr. Pearson reports also that all the drive-ins are now open and that business is reported good.

MINNEAPOLIS

William Knowles, formerly assistant manager of the RKO Orpheum, has been named manager of the RKO Pan, replacing Howard Walsted, resigned. Richard Olson, formerly assistant manager of the RKO Orpheum, St. Paul, has been named assistant at the Minneapolis Orpheum. No successor to Olson has been named as yet in St. Paul. . . . "Strategic Air Command" will open May 20 at Radio City theatre, Minneapolis and the Paramount, St. Paul, and shortly thereafter in the territory with the complete cooperation of the U. S. Air Force, it was announced by Arnold Shartin, Paramount office-booking manager. . . . Bob Baral, Columbia exploiteer, was in for "Three for the Show," which opened at the Orpheum. . . . Judge Gunnar H. Nordbye of Federal district court is considering requests by the attorney for the Edina, a suburban theatre, and attorneys for the major film companies who are defendants in a recent anti-trust suit for permission to examine each other's records and books. . . . Theatres which have closed recently include the Superior at Superior, Wis., operated by Leo Molitor, and the Star at Bovey, Minn., and the Calumet at Calumet, Minn., operated by James Zien, in association with Sim Heller of Minneapolis.

NEW ORLEANS

Mrs. W. A. Porter reopened the Vicksburg drive-in, Vicksburg, Miss., for the new season. . . . Darrell George and associates acquired ownership of the Frontier drive-in theatre, Sulphur, La., which they purchased from Percy Duplissey and associates. The new owners rechristened it the T.O.R. . . . Barbara Linker, who recently retired after many years in Paramount's home office, New York, was in town several days and made occasional visits to the Paramount exchange. She was on her way to California. . . . Ted Toddy, Atlanta, was here on a round of business calls. . . . Mr. and Mrs. Alex Gournares re-assumed ownership of the Roosevelt, Mobile, Ala. which had been closed for several months, after Harry T. Browne relinquished it. They re-opened it under the new name of Oakdale.

OKLAHOMA CITY

The Plaza theatre had a special kids show Saturday with a Rocky Lane film plus 10 cartoons, and the regular showing of "Red River" and "The Egg and I". . . . The Broadway comedy "John Loves Mary' is now showing on the stage of the Plaza, presented by the Oklahoma City Chamber of Commerce. . . . "On The Waterfront' is at two suburban theatres, the May and the Will Rogers. . . . The Admiral drive-in, Tulsa, will become the first drive-in in the state to operate a "double screen" effective early this month, Alex Blue, co-owner and operator announced. Blue said the theatre had duplicated its present accommodations to the rear of the existing outdoor movie screen and that the new facilities will open within the next few weeks. Capacity of the theater will be 1,350 automobiles, making it one of the largest in the southwest.

OMAHA

The Golden Spike Drive-in Corp. has purchased 10.9 acres of its theatre site which previously had been leased from two Omaha hospitals. Clarkson Hospital and Immanuel Hospital each received $11,635 for equal-sized tracts. . . . Lloyd Kingsbury has remodeled and added a large screen at his theatre at Platte, S. D. . . . Joe Jacobs, branch manager for Columbia, was honored at a staff party marking his completion of 25 years with the company. District manager Ben Marcus of Kansas City presented him with a silver bowl, the office force gave him a desk cigaret lighter and Mrs. Esther Green, head of FEPCO film printing company, presented him a portrait which she painted of Joe shortly after he came to Omaha in 1939. . . . Sid Metcalf has lined up a series of 12 summer films for children Wednesday afternoon at his Pioneer theatre in Nebraska City with the co-operation of the Parent-Teacher Association. . . . Mrs. Jack Renfro of Theatre Booking Service was called to Great Bend, Kans., by the serious illness of her mother, Mrs. E. E. Barricklow, 87. . . . Elaine Carlson, MGM

(*Continued on opposite page*)

(*Continued from opposite page*)

bookkeeper, is a proud aunt—her sister, Jean Ryan, has new twin boys. . . . James Hayward has reopened his theatre at Avon, S. D.

PHILADELPHIA

Mike Felt, veteran exhibitor and former chief barker of the local Variety Club, Tent No. 13, was named administrative assistant to the State Board of Motion Picture Censors, replacing Workman Driver. . . . Milt Young, Columbia exploiteer in this area, was in Graduate Hospital for a minor operation. . . . Ruth Chatterton received the first "Woman of the Year Award" presented by the Brith Sholom Women at a dinner at the Broadwood Hotel May 6. . . . Ed O'Donnell, Warner Brothers salesman, became the father of a baby girl, named Kathleen, born last week at the Temple Hospital. . . . Income from the amusement tax in Reading, Pa., showed a decline for the month of March to $11,092, compared to $12,033 the same month last year. . . . A. M. Ellis Theatres here assumed operation of the Brandywine drive-in, Wilmington, Del., this week. . . . The Majestic, Carbondale, Pa., closed. . . . The Circle drive-in, Dickson City, Pa, is having its buying and booking handled by National Service Corp. here. . . . George Gata is now doing his own buying and booking for his Dushere and the Dushere drive-in, Dushere, Pa., and the Wyalusing, Wyalusing, Pa. . . . Virginia O'Brian, Warner Brothers booker, suffered a fractured arm as a result of a fall. . . . Eddie Gabriel's independent Capital film exchange is handling British Information Service shorts in this area; while independent distributor Jack Jaslow has the area rights for "Formosa, The Guarded Island".

PITTSBURGH

"Tight Spot" has been added to the Harris booking chart, and the English import, "The Intruder" has been set for the Guild. . . . Press critic Kap Monahan turned lyric writer for the current Playhouse musical, "The Lighter Side" and penned the words to the novelty tune, "Wheeling Down to Wheeling". . . . When the Penn opens with "Strategic Air Command" May 19, the house will have the largest indoor screen in western Pennsylvania. The VistaVision picture will be shown on a 28½ by 52-foot seamless screen. . . . Henry Burger, Stanley Warner ad head, tied in the Pittsburgh Opera Company with the premiere of "Aida" in the Squirrel Hill art house. . . . Sammy Speranza, of the Stanley Warner booking office for the past 25 years, quit to join the Stern-Snyder specialty sales company as office manager. . . . A large delegation of Variety Club and local showmen left here over last weekend to attend the Variety Club convention in Hollywood. . . . The Morris (Doc) Rubens became grandparents when their daughter, Lois, (Mrs. Ben Weintraub) had a son in Detroit.

PORTLAND

It looks as though Broadway will be changed to Eden Street. Dick Newton is playing "The Garden of Eden" at his Paramount theatre. Broadway theatre manager Herb Royster is showing "East of Eden". Both houses are across the street from each other and the Broadway is east of the Paramount. . . . National Screen representative Harry Lewis, takes over the management of the Milwaukee Victory theatre May 1. Tommy Moyer owned the spot, but seems to be limiting his business to drive-ins. . . . Joe Gaudio, ex-fighter and featured in MGM's "Interrupted Melody," is making his nitery debut at Amato s night spot.

PROVIDENCE

Rhode Island and nearby Massachusetts theatre owners and managers were shocked and saddened by the recent sudden death of Leo Le Blanc, proprietor of Le Blanc's Steak House, Douglas Pike, Smithfield. Long a gathering place for regional showmen before it was destroyed by fire, the original Le Blanc's was about to be replaced by a brand new, streamlined structure, opening in two weeks, when Le Blanc passed away. . . . Cleo Moore, blond star of "Women's Prison," made a personal appearance at Loew's State, spending over an hour in the lobby autographing photographs for hundreds of fans. . . . Following up the intensive promotion incidental with the world premiere of "The Eternal Sea," Dave Levin, RKO Albee manager, made arrangements with Revell of California whereby the first 50 boys attending the first Saturday morning showing of the film were presented with authentic scale models of jet planes. . . . The first R. I. showing of "Four Ways Out" took place at the Westminster Playhouse.

SAN FRANCISCO

Nate Krevitz, former district manager at Pittsburgh for Blumenfeld Theatres, resigned to enter the insurance business. Walter Ahrens replaces him and Frank Pratt has been appointed manager of their Roxy Theatre, Oakland. . . . An MGM spokesman reports that Ann Miller's appearance at the premiere of "Interrupted Melody" in Melbourne, Australia, helped raise $58,000 for the Women's Hospital Fund. . . . Kings drive-in, Armona, Calif., has been purchased by George Petersen, former owner of the Geneva drive-in here. . . . Shirley Temple, now Mrs. Charles B. Black, is helping the Multiple Sclerosis Society fund drive in which she has a personal interest. Her brother, George, is a victim of this crippling disease. . . . Bob Patton, Sonora, Calif., recently announced plans for a modern theatre with Gale Santocono as architect. . . . Robert Bemis, Walter G. Preddy Supply Co., is in the Islands supervising final installations at the new Maui drive-in for the Maui Amusement Co. . . . Everyone attending the gala Film Colony Club party came dressed to represent a song title—top prize went to Maud Rogers, Redwood Theatres, for her interpretation of "Skirts Ahoy." . . . Don Yarbrough, publicity director for Fox West Coast, was appointed to edit the northern California district page for National Theatres house organ.

ST. LOUIS

The Fulton drive-in theatre at Fulton, Mo., which has just opened for the season has made some marked improvements on its property including a wider screen. . . . Tickets assigned to Decatur, Ill.. for the Wabash Railroad excursion to St. Louis to see "Cinerama Holiday" were all sold out days before the trip. . . . The Rialto theatre at Hannibal, Mo., has been sold by E. J. Rosecan to the Frisina Amusement Company of Springfield, Ill. The new owners said the theatre would be closed for the summer season. The Frisina company now owns all theatres in Hannibal. . . . The Orpheum Theatre at St. Joseph, Mo., has just installed new CinemaScope equipment. . . . William Hoffman was reported in a serious condition at Christian Hospital in St. Louis, Mo., after being hit on the head with a baseball bat by an unknown assailant at the North drive-in theatre in Jennings, a suburb of St. Louis.

TORONTO

Chet Friedman, Canadian MGM advertising-publicity chief, suffered a heart attack while on a visit to Montreal on business. He was taken to a hospital where it is expected he will be convalescing for six weeks. . . . Two members of the Hamilton Theatre Managers Association, Don Edwards, manager of the Tivoli, and Al Ford, manager of the Odeon-Palace, presented a cheque for $1,000 to the Variety Village, receipts from a Variety Show staged in February by the association. . . . The Hamilton Theatre Managers also remembered the Easthaven, Hamilton and District School for Retarded Children with a gift of $200. . . . Ever since Foto-Nite was introduced to Toronto audiences, more than $60,000 has been paid out to winners by the co-operating theatres. . . . A screening of the award-winning films in the Canadian Film Awards is to be held at the Odeon, Ottawa, through arrangements made by manager Jim Chalmers.

VANCOUVER

Daylight saving, now in effect, gave theatres a really tough week. It continues until September. . . . Pete Barnes, who operates three Vancouver area theatres, is constructing the Pow-Wow drive-in at Oreville, Wash. It's near the Canadian border in the Okanagan fruit area and should get Canadian trade on Sundays. The drive-in will be constructed at a cost of $150,000 and be geared for 500 cars. . . . The J. Arthur Rank color featurette, "Royal Symphony," is getting top treatment at Ivan Ackery's Orpheum with half page ads in two daily papers. . . . Joe Segal, IFD booker, has quit show business. . . . Roy Clouston, formerly with MGM here, is now with International Film Distributors. . . . Ackery lost another member of his Orpheum staff when Jimmy Webster was promoted to assistant manager of the Capitol, replacing Gerry Anthony, resigned.

WASHINGTON

Loew's Capitol theatre had a successful two-day engagement of the Metropolitan Opera Co., April 25-26. . . . Sara S. Young, 20th Century-Fox booker, has moved to her new apartment at Alban Towers. . . . Arnold Fine, Hecht Co. public relations man, and a Variety Club member, is the father of a baby girl, the second girl for the Fines. . . . Harold Goldstein, Columbia Pictures booker, will be married in November to Nancy Posin. . . . Rufus Byers, District Theatres, was married recently. . . . The Variety Club Mothers' Day Luncheon, scheduled for May at the Shoreham Hotel, gives evidence of being a very successful affair. More than 250 people are expected. Mrs. Richard Nixon will be the guest mother, and many prominent Washingtonians will be present.

Group Demonstrates Against Segregation in Baltimore

An inter-racial group, called the Social Action Committee, recently held an orderly demonstration against segregation before the Northwood theatre, a house in a thickly settled section of Baltimore. None of the approximately 150 people in the group gained admittance to the theatre, which closed its box office when the first Negro appeared at the window. The theatre displayed a sign reading: "Until the Motion Picture Theatre Owners of Maryland, of which this theatre is a member, and the courts of Maryland advise otherwise, this theatre reserves the exclusive right to select its patronage." A spokesman for the group said that the demonstration was "part of a courteous and orderly attempt to appeal to people's democratic principles." The incident stems from the recent anti-segregation court decision.

New Howco Film

CHARLOTTE, N.C.: A pre-release saturation booking of "Kentucky Rifle" in 90 theatres in the New Orleans area this week was announced by Harold F. Cohen, southeastern district manager of Howco Exchanges here. The date was preceded by the world premiere at the Panorama theatre, New Orleans, April 27. The picture stars Chill Wills, Cathy Downs and Lance Fuller and was produced by Joy N. Houck and J. Francis White.

"O thou of little faith wherefore didst thou have any doubt?"

AFTER midnight of May 25, 1955, no contract or request for contract will be considered in THE MAKELIM PLAN.

CONTRACTS, requests for contracts, or those returned for correction, under THE MAKELIM PLAN, mailed before midnight of May 25, 1955, will be considered.

3,529 EXHIBITORS (close to 25% of all the exhibitors in the country) have joined and pledged in one body, to play and pay for, to exploit and promote MAKELIM PICTURES, one a month. Clean—powerful—entertaining stories that will bring a tear, a smile, or a thrill. No filth—no smut—no epics—just good, clean pictures. Good for the 10-year-old, the teen-ager, the parents, and the grandparents.

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TO the thousands of reliable and trustworthy independent exhibitors from coast to coast who have all signed to THE MAKELIM PLAN—and to those exhibitor organizations whose verbal support helped so much—my sincere thanks. I am truly grateful.

SO that all who join THE MAKELIM PLAN will have done so on an equal basis—stories, casts, and starting dates will be announced after the closing date.

PATIENCE *is* a great virtue, and I am thankful and grateful to the many thousands who have expressed it to me so abundantly.

Hal R. Makelim

9336 Washington Boulevard, Culver City, California

Asks Study Of Network Production

Congress should study whether television networks should be permitted to make pictures, Federal Communications Commissioner Frieda B. Hennock urged in a 68-page report filed last week with the Senate Commerce Committee.

Miss Hennock, in commenting on earlier reports by committee members and the Commission itself on the problems of present television and especially ultra high frequency stations, criticized them as inadequate. She recommended Congress should investigate thoroughly "networks and their monopoly over the broadcast industry." She added:

"Control by networks of their own stations and the penetration of networks into the production, syndication, and all other phases of the motion picture industry, jeopardize development and expansion of TV film as a competitor to networks for programming."

She continued, that previous reports virtually ignored "three basic issues": that most receivers cannot get UHF; that network monopoly allegedly controls every phase of TV; and that inaction is destroying UHF.

U.S. Navy Honors Late Altec Chief Engineer

The memory of Franklin C. Gilbert, late chief engineer of Altec Service Corporation, has been signally honored by the U.S. Navy Underwater Sound Laboratories, New London, Conn., through the recent dedication of Franklin C. Gilbert Road principal thoroughfare on Fort Trumbull Reservation. The ceremonies, conducted by Captain Edward J. Fahy, U.S. Navy commanding officer and director, included the unveiling of a plaque by Mr. Gilbert's widow. Mr. Gilbert, on leave of absence from Altec during the war, was engaged in anti-submarine warfare research and was killed in a blimp while testing experimental detection gear off the Jersey coast.

New RKO Shorts Series

"Devil Take Us," a two-reel subject produced, written and directed by Herbert Morgan in cooperation with the Associated Press and which has received several honors and citations, will be presented by RKO-Pathe, Inc., as the first of a new series entitled "Theatre of Life." "Devil Take Us" will be released June 17.

Defense Materials Manual

The Defense Materials System is described in its rules and applications in a 41 page booklet issued by the Business and Defense Services Administration, Department of Commerce.

"Bill" Pine Dies at 59

William H. Pine, for 15 years the partner of William C. Thomas in the making of a long string of popular, money-making pictures, died April 29 at the Cedars of Lebanon Hospital, Hollywood, one week after a heart attack. He was 59.

William H. Pine

He and the other "Bill" were press agents first, and to their picture making brought the art of ballyhoo and the feel of public demand, both in their productions and their assiduous attempts to follow through with showmanship.

For Paramount alone, they produced 81 pictures. One, "Run for Cover" now is in release; "Hell's Island," "The Far Horizons" and "Lucy Gallant" were their final joint efforts. Mr. Pine had been a New York newspaperman and circus publicist when he came to the Balaban and Katz Theatres' exploitation staff in Chicago. It was with these combined experiences that he joined Paramount's studio publicity department in 1933 and then became director of its advertising and exploitation department. He became a Cecil B. DeMille associate producer; and then in 1940 formed with Mr. Thomas their famed unit which specialized in tales of adventure.

He leaves his widow, Anna; a son, Howard, who is now a producer at U-I; and three sisters and three brothers.

One of the "Dollar Bills" has gone.

Moritz Hamburger

Moritz Hamburger, 71, one of the pioneer German exhibitors, died April 28 in New York. Mr. Hamburger had a large German circuit; and then, when forced to flee here during the 1930s, prospered in New York with importation of German language pictures. He was president of Grand Prize Films.

Leo Bertolero

LEAD, S.D.: Leo Bertolero, 63, president of the Black Hills Amusement Co., died May 1. He was born here and started in the theatre business in the early 20s. He is survived by his wife, two brothers and two sons.

Samuel L. Cornfield

Samuel L. Cornfield, 53, well-known industry figure in the U.S. and abroad, died April 30 in New York. Survivors include his brother, Albert Cornfield, 20th Century-Fox's European managing director.

Judge Ill in Schine Case

BUFFALO: The impending rumored resignation of U.S. District Judge John Knight, seriously ill in a local hospital and who last week celebrated his 84th birthday, may mean that one of the longest trials ever conducted in Federal Court here may have to be tried all over again—especially if Judge Knight leaves the bench before handing down a decision. His daughter declares the judge has no intention of resigning.

However, if Judge Knight does step down, Rochester's Federal Judge Harold P. Burke would become senior judge. The *Evening News* quoted "sources in a position to know" that Judge Knight has decided to resign the seat he has occupied since appointment by President Hoover in 1931.

The criminal and civil contempt-of-court trial of the Schine Chain Theatres, Inc., its officers and other individuals and concerns started last December 9 and continued almost daily until March 1.

The taking of testimony ended March 1 and Judge Knight granted time to opposing counsel to file briefs. The deadline for briefs was Monday, May 2. A decision would not be handed down until the briefs as well as thousands of words of testimony and all the exhibits are reviewed carefully by those in charge of the case.

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A PRIZE OF GOLD
color by TECHNICOLOR
CO-STARRING
MAI ZETTERLING · NIGEL PATRICK
GEORGE COLE · DONALD WOLFIT
Screen Play by ROBERT BUCKNER and JOHN PAXTON · From the novel by MAX CATTO
Produced by IRVING ALLEN and ALBERT R. BROCCOLI · Directed by MARK ROBSON
A WARWICK PRODUCTION

GUY MADISON
KIM NOVAK
BRIAN KEITH
5 AGAINST THE HOUSE
co-starring
ALVY MOORE · WILLIAM CONRAD and introducing KERWIN MATHEWS
Screen Play by STIRLING SILLIPHANT, WILLIAM BOWERS and JOHN BARNWELL · Based upon the Good Housekeeping Magazine story by JACK FINNEY · Produced by STIRLING SILLIPHANT and JOHN BARNWELL · Directed by PHIL KARLSON

The Petty Girl
starring ROBERT CUMMINGS · JOAN CAULFIELD
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Directed by ALEXANDER HALL · Produced by EDWARD KAUFMAN
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NEW EQUIPMENT

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THEATRES

FOR SALE: 600 SEATS, MODERN BUILDING and equipment, 5 room apartment, city population 2,500. Central California, family operation. ERNIE GLASCOCK, Lake Theatre, Woodlake, Calif.

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STUDIO EQUIPMENT

NEW ANIMATION STANDS, $1,995; CINEFLEX 35mm Reflex Camera w/6 fast lenses; 2—400' magazines; 2 motors; $2,500 value $985; Moviola 35mm composite sound/picture $495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Motorized Dolly with 2 seats, takes heaviest cameras, $195; Eastman Airgraph 16/35mm developing machines, used, $225; rolling stand multiple floodlights holding 12 bulbs, $180 value, $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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YOUR BEST CINEMASCOPE BUY! CINEMATIC IV adjustable prismatic anamorphic lenses, plus Snaplite Series II prime lenses, all for $595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NOW READY. PLUG-IN TYPE ACCESSORIES for field speakers. Have been used successfully for three years in one drive-in theatre. Are now available for general distribution. Simple installation. If interested, send 10c for sample. "B" PRODUCTS, P. O. Box 1188, Harrisburg, Pa.

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SPECIAL PURCHASE! JUST RECEIVED ANother shipment from large circuit of large quantity Simplex rear shutter double bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52 Street, New York 19.

BOOKS

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RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition, Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

POSITION WANTED

CITY MANAGER. EXPERIENCE INCLUDES drive-ins. Small town or large city operation. Minimum salary $125. BOX 2853, MOTION PICTURE HERALD.

Bracken Demonstrates 4-D Theatre Speaker

A 4-D multi-flare theatre speaker system will be offered to theatres and large auditoriums, it was announced by Eddie Bracken, head of Eddie Bracken Enterprises, whose subsidiary, Stan White, Inc., devised and manufactures the speakers. Mr. Bracken demonstrated the speakers last week at the Hotel Edison, New York, before representatives of equipment concerns and film organizations. He said it was an improvement over the current stereophonic sound speaker systems now in use and achieves a realism never before attained.

Legion Approves Four of Nine New Productions

The National Legion of Decency this week reviewed nine pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and five in Class B, morally objectionable in part for all. In Section I are "The Eternal Sea," "The Purple Mask" and "Strategic Air Command." In Section II is "Man from Laramie." In Class B are "Kiss Me Deadly" because "this film tends to glorify taking the law into one's own hands. Moreover, it contains excessive brutality and suggestiveness in costuming, dialogue and situations"; "Prize of Gold" because it "tends to condone immoral actions; excessive brutality"; "The Prodigal" because "this film, based on a Biblical incident of the New Testament, while positive in its conclusion, contains grossly suggestive costuming and situations as well as excessive brutality;" "Robbers Roost" because of "suggestive sequence," and "Terror in the Night" because of "excessive brutality."

Boston Trust Action Asks Damages Totaling $2,000,000

BOSTON: An anti-trust suit asking $2,000,000 trebled damages has been filed in Federal District Court of New Hampshire by Miriam Z. LeWitt, owner of the Strand theatre, Plainville, Conn., against eight major companies. The suit was filed by George S. and W. Bradley Ryan, attorneys. An illegal structure of runs, clearances and availabilities is claimed, and the majors and theatres in Bristol, New Britain and Hartford are charged with conspiracy, monopoly and restraint of trade. The Connecticut exhibitors, however, are not defendants in the case before the court in New Hampshire.

Crescent Builds New Center

The Crescent Amusement Company, Nashville, has contracted for the construction of a $300,000 shopping center at Cleveland, Tenn., to house three stores.

More Than 70 Houses Book Marciano-Cockell Fight

More than 70 theatres have booked the May 16 telecast of the Rocky Marciano-Don Cockell heavyweight championship prize fight, Nathan D. Halpern, president of Theatre Network Television, said in New York this week. This number, he said, is more than booked the second Marciano-Charles fight last September. He added 32 of 50 mobile large screen units have been rented. The fight is to be in San Francisco's Kezar Stadium.

Nine Loew's Theatres in the Greater New York area will carry the May 16 telecast. The circuit said eight of the nine theatres will utilize the mobile large-screen TV equipment of Theatre Network Television. The Loew's Victoria is the only Loew's house in Greater New York which has a permanent theatre television installation. TNT has reported that it has on hand 40 applications from indoor and drive-in theatres, but that availability of local loop facilities will limit the number of theatres in the New York area to carry the bout.

Tennessee Drive-In Opens

The new, 400-car Ellis drive-in theatre, north of Millington, Tenn., was opened formally April 21. The theatre is owned by Miss Amelia Ellis and her brothers, Oney, Eli and Mal Ellis.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Something to Remember About Army Camp Shows

RIGHT now, there is discussion in print of the matter of clearance for army camp films, where the government now buys service on a preferential basis. Exhibitors in nearby situations object to the fact that service men see newer films, in Army camps, when they might become regular paying customers for commercial theatres. The Hoover Commission, which has made 273 recommendations for the improvement of Federal policy, with more than 200 of these having been put in effect now suggest that the military camp movie shows be discontinued whenever they compete with private theatre operation.

We should remember what happened throughout World War II, when film industry was responsible for the most generous donation of its entertainment value (the same commodity that we have for sale) that can be recalled for any group or industry in support of the military services. We gave our films outright, *without a penny of cost to the Government*, and shipped brand-new pictures around the world, to entertain our boys in military camps.

The Eastman Kodak Company donated millions of feet of raw stock; the laboratories of our industry processed thousands of feature-length films—all rights and royalities or payment of any kind, were waived by our producers and distributors, so the men who answered our country's call could have their film shows. In the whole period, not one scheduled delivery of film ever failed to reach its destination. Some of these prints re-appeared in the black market, to bother us commercially long afterwards.

No other industry ever made such a gesture. Surely, you can buy cigarettes for 8c per pack in military camps, but this is the manufacturer's regular wholesale price for the package you buy at retail in New York for 20c or more. The difference is the tax and the retail profit. Cigarettes for service men are tax free, today, and you can ship 100 packages for about $8, to any man in a military camp. But, we see no other examples by manufacturers or distributors, in any industry, of special favors.

DO IT YOURSELF

Phil Gersdorf, pressbook editor for RKO-Radio Pictures at the studio, turns out as complete and fine a job as we've ever witnessed, as a service to showmen, and one of his features deserves special commendation in this corner.

He has created a department of "Do-It-Yourself"—and in each succeeding pressbook he awards a small token in folding money, a $10 bill, to be exact, to managers who contribute the best ideas that they have done themselves, that could be workable for other theatre managers, in general promotion, exploitation and public relations. It's the familiar reciprocal policy of the Round Table, and showmen in action, so we applaud.

We like to look over the handsome photographs and familiar signatures, on display in the current pressbook on "Underwater"—including some new ones to whom we extend an invitation to join the Round Table and this international association of motion picture showmen, for mutual aid and benefit. There's Sol Sorkin, for instance, among the familiars—and Morris Rosenthal, and Bill Hastings, and Leo Wolcott, and a lot of others whose names ring bells in these cloisters.

Right now, we're watching this independent list of good showmen for future contenders for the Quigley Awards, and for their individual contributions to the Round Table. And to Phil Gersdorf, a vote of thanks for boosting business at the box office with an incentive towards better showmanship.

That's what we want to remind you of—now. Folks are quick to forget, and even in our own business, we forget how this terrific job was done ten years ago. Some of those in our own business probably never knew that we were donating our product—and paying all costs—to entertain service men, through five long years of war.

¶ MIKE SIMONS, who has been doing a whale of a job, with 24 "Workshops" running him across the country from border to border and coast to coast, will wind up this strenuous series on June 20th, in San Francisco—and we think he deserves a month's vacation in Hawaii, with nothing to do but look at hula-dancers.

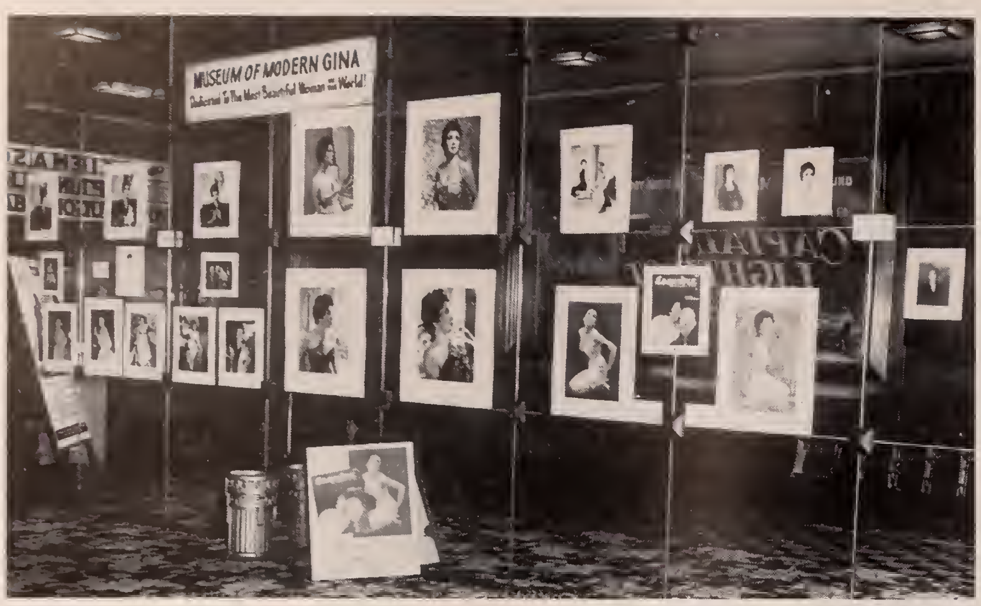
One of Mike's good breaks came recently, when his 17-page reprint of "The Importance of the Motion Picture Theatre to the Business Community" was taken home by George B. Elam, Sr. and Jr., operators of the Princess and Lion Drive-In theatres, Winnsboro, La., who published the entire text of Mike's speech as a paid advertisement in the *Franklin Sun*, local daily paper, for the attention of the merchants who might be interested. We've heard Mike deliver this speech on numerous occasions, and it's good. The text was reproduced, with a minimum of copy changes, in space two columns wide, sixteen inches deep—and as good for the whole community as any meeting of the businessmen's association.

◆

¶ OUR SINCERE thanks to Sam Rosen, for the constructive address which he delivered at the Quigley Awards luncheon, and which is reported in the news pages of this week's Herald. It was truly inspired, by the campaigns submitted for the annual judging, and really inspirational, to all these and future contenders. The eighty-five representative members of motion picture industry who were present as judges must have felt as we did, in appreciation for a talk with accent on showmanship. Mr. Rosen proved his point with proper reference to Cinerama, which is a showmanship endeavor through every phase of ticket-selling. It requires masterful sales effort to turn in such colossal grosses, with one attraction, in less than 20 theatres, in two years. You may be sure that every idea in the original bag of tricks has been used in this excellent example of selling approach, carried through to perfection.

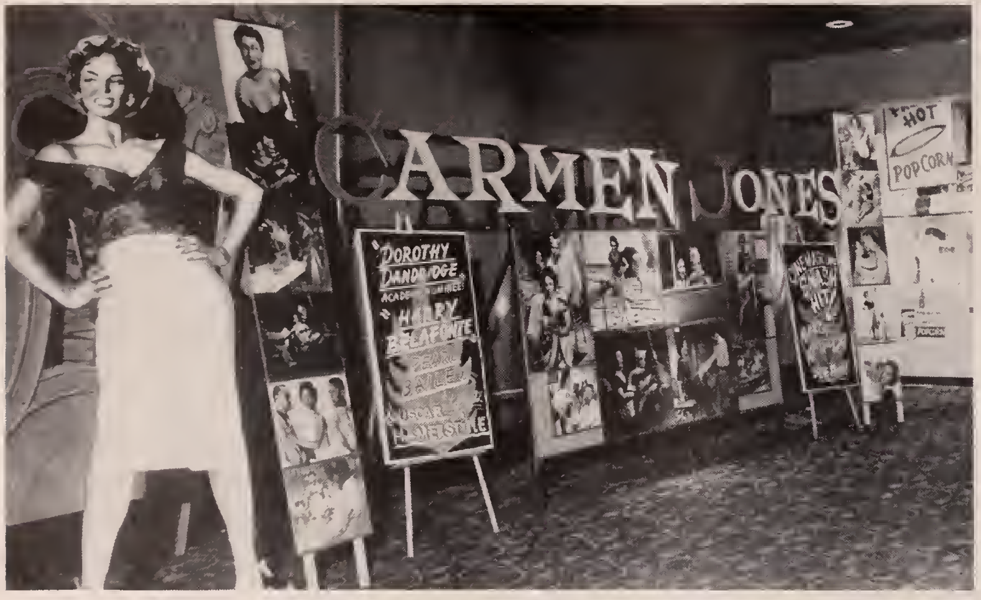
—*Walter Brooks*

LOBBY STUFF


MUSEUM OF MODERN GINA
Dedicated To The Most Beautiful Woman in the World!

MUSEUM OF MODERN GINA, dedicated to "the most beautiful woman in the world" is certainly lobby display of a high order, in terms of interest for the attraction. Here you see the exhibit, in the lobby of the Globe theatre, on Broadway, as business promotion for "The Wayward Wife."

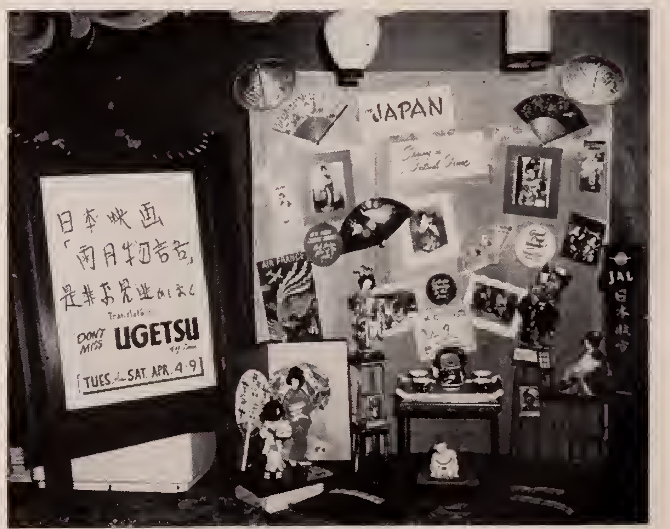
Herman Kersken, managing director of the Fox theatre, San Francisco, believes that patrons like to review the cast of the picture after they see it, so this special lobby frame.


CARMEN JONES
DOROTHY DANDRIDGE
HARRY BELAFONTE
PEARL BAILEY
HOT
POPCORN

Dale Tysinger, manager of Shea's theatre, Ashtabula, Ohio, contrived this exciting display for "Carmen Jones"—which we agree, is "a pip"—just as Ray Smith described it. It sells the picture.

Fred Astaire Dance Studio instructors teach ambitious Roxy theatre ushers and usherettes a new dance, 'The Sluefoot"—as a build-up for "Daddy Long Legs," coming to the Broadway playhouse.

FRED ASTAIRE · LESLIE CARON


日本映画
「雨月物語」
是非お見逃しなく
DON'T MISS UGETSU
TUES thru SAT. APR. 4-9
JAPAN
JAL
日本航空

Leo Raelson, manager of the Trylon theatre, Rego Park, out in Queens, devised this excellent display in Japanese style, for "Ugetsu"—which takes some translation into terms of showmanship, but worth the doing. Nice result for considerable effort expended.

Toronto Has Co-Op Deal In Transit

A novel twist in bringing patrons to the theatres through a co-op deal with a transit company was outlined at the annual meeting of the shareholders of Famous Players Canadian Corp. in Toronto by John J. Fitzgibbons, president and managing director.

Under the scheme, thearegoers are able to travel to the theatres via the transit system and return home for the price of a one-way fare.

The company is experimenting with the plan in Vancouver, said Mr. Fitzgibbons, whereby the theatres of the company give adult patrons a transportation ticket on presentation of a transfer. The Transit system in Vancouver, B.C. Electric Railway, will supply theatre information through its telephone facilities, and in return the theatre will advertise the conveniences of traveling by public transit.

"If the system works, we will try to do the same thing here with the TTC," said Mr. Fitzgibbons referring to the Toronto operation. Mr. Fitzgibbons indicated that competition from TV is not as severe as it could be, adding that the novelty appeal is no longer as great as when it first started in the U.S.

The Company's own interests in Quebec City and Kitchener were "going very well." The firm has a half interest in a station in each city. Mr. Fitzgibbons said he was optimistic that business this year would be as good as last year.

SHOWMEN IN ACTION

Cedric Adams, world-famous columnist for the *Minneapolis Star and Tribune,* was another voice raised in praise of "The Blackboard Jungle"—and widely quoted. He says it pulls no punches, as a drama of teenage terror, and well worth time and thought.

▼

Leo Haney, manager of the Tivoli theatre, Michigan City, Indiana, an old contributor to these meetings whom we have not heard from in too long a time, sends some current ideas of substantial showmanship—still hitting them with punch in his selling approach and the distinctive style of a real showman's advertising. He liked "Man Called Peter" well enough to boast about it, as his personal recommendation.

▼

Tom Williams, manager of the Margie Grand theatre, Harlan, Ky., a spot we'd like to visit—used paper picnic plates as a flash promotion for "Conquest of Space"—those lucky winners finding the right numbers on their "flying saucers" received guest tickets.

▼

Seymour Morris advises that 20th Century-Fox has a new promotion device for "Man Called Peter"—a very meleodic song, just published. We get the news from north of Albany.

ITALIAN INDUSTRY LEADER HAILS AWARD JUDGING

A special feature of this year's Award judging was a separate exhibit of publicity and advertising campaigns executed by Italian film distributors for their product in their own market. It was introduced by Martin Quigley, Jr., editor of The HERALD, who told the judges that future judgings would feature similar exhibits from other countries. He pointed out that The HERALD and its Managers Round Table department goes to 80 countries, including some behind the Iron Curtain, and that its readers represent 95 per cent of the theatre business in the domestic market and 75 per cent of that done abroad.

Mr. Quigley also read a cablegram from Eitel Monaco, president of ANICA, the Italian film industry trade organization, who said:

"*The Italian motion picture industry extends cordial good wishes to its friends in America on the occasion of the 21st annual judging of the Quigley Awards in which we have more than a friendly interest this year. The man in whose name these Awards are given has long been a good and dear friend to our film makers and to me. He is as highly regarded in Italy as in America. We consider the special exhibit of the work of the creative artists of Italian film companies another positive example of the strong feelings of friendship which have always characterized relations between the industries of our two countries.* Grazie tanti saluti."

Special ITALIAN Display

EMIL BERNSTECKER, at the Italian display.

WALTER BROOKS with JAMES NAIRN.

QUIGLEY AWARDS

(Continued from page 16)

Players Canadian circuit, Canada. He introduced previous Quigley Grand Award winners Lige Brien of United Artists, and Charles Hacker of Radio City Music Hall, and called upon Walter Brooks, director of Managers Round Table, to take a bow.

At the head table in addition to Mr. Rosen and Mr. Quigley were Richard Altschuler, Republic; Russell Downing, Radio City Music Hall; William German, W. J. German, Inc.; Paul Lazarus, Jr., Columbia; Walter Branson, RKO Radio; Jerry Pickman, Paramount; John J. O'Connor, Universal; Mr. Lipton, Charles M. Reagan, MGM, and Ned E. Depinet.

In addition to naming David Williams, British manager, as the Overseas Award winner the judges gave two honorable mentions for this Award. They are: Fernand Bourland, publicity director for RKO Pictures in Brussels, and Vieri Nicoli, publicity director for Paramount in Rome.

David Williams, winner of the Overseas Award, was manager of the Gaumont in Preston, England when he executed the campaign which won for him, but his skill in showmanship has since brought him an appointment as manager in charge of trainees at the Rank circuit's Managers' Training School in London.

William T. Hastings, the winner for large situations has long been prominent in the Rocky Mountain area for his civic activities, executed in connection with his managerial duties at the Orpheum theatre in Denver.

William Wyatt, manager of the Virginian in Charleston, West Virginia, also is not a newcomer to Showmanship honors. He was for several years a Stanley Warner manager in Pittsburgh where he garnered many circuit honors for outstanding campaigns.

The judges during the morning examined approximately 100 campaigns, representing the best of those submitted during the year by showmen all over the country to the Managers Round Table.

Showmen in Action

Neat brochure, from Paramount, with the intriguing title, "The World's New Hope"—and they do mean Bob, coming up in "The Seven Little Foys"—showmen should have enough copies of this for their newspaper by-liners and those who create critical opinion.

▼

Also, MGM's booklet in the same size and shape, but intended to prove their "Prodigal" showmanship, in an advance look at what's coming up for this picture. Early runs will surely have their copies of this promotion promise for "The Prodigal."

▼

David O. Selznick's Technicolor perennial, "Duel in the Sun" has already turned the heat on the drive-in box offices, thus rushing the summer season by a few weeks in these latitudes. Picture has been sold in 2000 drive-in theatres in the past sixty days, according to Budd Rogers, general sales manager.

▼

We were right about that air-borne tieup which Paramount has set with the Air Force for "Strategic Air Command"—and there's a release here about the "K-System" automatic bombing navigation controls for high-speed jets—but we think it is the "P-System" for Jerry Pickman's guided missles from top-flight promotion headquarters of Paramount Pictures.

▼

Foster Liederbach, who writes from the Kentucky theatre, Lexington, Ky., tells his exploitation stunt for a re-run of "Our Gang" presenting "The Little Rascals"—which will be remembered. He held a TV contest for "the little rascal of the week"—which is a good idea, except in big towns, where juvenile delinquents are apt to be murderers, and it's no longer funny.

▼

Joe Boyle, manager of Loew's Poli theatre, Norwich, Conn., is offering a $25 savings bond for the best answer to the problem of juvenile delinquency, contributed by a minor, as special promotion for "The Blackboard Jungle."

▼

Mel Jolley, who has the home-town newspaper on his side, sends in a 500-line co-op ad for "Country Girl"—and the *Spectator's* Junior Press Club—paid for by the *Hamilton Spectator* in the interest of the Century theatre. "More soon"—he says.

▼

Very unusual—the tieup by RKO, for "The Informer"—a real old picture, originally made in Astoria at the best studio they ever had in the East, with Bantam Books, to reissue the 25c edition of "The Informer"—which was a best-seller in its day, and is still a best story, for readers who remember.

▼

Rufus C. Neas, manager of the State theatre, Mooresville, N. C., acknowledges receipt of his current membership card in the Round Table, with some current examples of his showmanship, which will add to the reciprocal value of these pages.

▼

William Trambukis, manager of Loew's State theatre, Providence, R. I., is the latest to report 4½ hours of free radio and TV-time as the result of Cleo Moore's visit to Providence in advance of her picture "Woman's Prison"—and submit pictures to prove that a theatre manager enjoys his work.

▼

Norm Levinson, field press representative for MGM in Minneapolis, sends in the full column "After Last Night" by Will Jones, from the *Minneapolis Morning Journal* which tells and sells the story of "Blackboard Jungle" with a by-line viewpoint, plus the opinion of Police Captain Cliff Bailey.

▼

"Sortilege" perfume, which the Stork Club gives away to special guests (we never go there) has a tie-up with Columbia Pictures to give away further samples of this essence, to opinion makers, as promotion for "The End of the Affair." Usually, the perfume lingers on.

▼

Irvin Weber, manager of Schine's Rialto theatre, Lockport, N. Y., had a display of old-time flint-lock rifles as special promotion for "Davy Crockett."

▼

Al Plough, Stanley-Warner manager in Philadelphia, confers with Rolland Tooke, WPTZ-TV executive, and Calvin Jones, producer and director of "Miracle on the Delaware"—a 2-reeler in color, which depicts the industrial and business growth of the Delaware Valley, U.S.A.—a film about Philadelphia for Philadelphians.

Dan Krendel was properly enthused by the Detroit "Workshop" where MGM's Mike Simons had a delegation of guests from Canada, and an added panelist, none other than Canadian Famous Players' Jimmy Nairn, popular advertising and publicity director. But we can tell Dan, this was no "junket" just because they rode the steam-cars to get there. It was a business session—we've seen several of them in action—and the boys work at their tables like Trojans, learning new tricks for ticket selling.

▼

W. Britt, manager of the Roxy theatre, Newmarket, Ont., is a new member of the Round Table, at the suggestion of Steve McManus, who is our vice-president in charge of membership, in this Canadian area. We like his window display snapshot, and want more news of his showmanship in a small situation.

▼

Bob Diem, manager of Loew's Colonial theatre, Reading, Pa., had a big to-do about "The Glass Slipper" in his town, which ran from plastic glass slippers for press people, to a TV "Easter Menu" contest and co-op window displays and newspaper advertising.

▼

R. A. Keeten, manager of the Littleton theatre, Littleton, N. C., which must be Davy Crockett country, sends us a lobby picture of his display, with hides and flintlocks, for the picture that is taking the country over, with raccoon caps and mountain talk.

IT'S ON ITS WAY SOON "THE PRODIGAL"
ARMOURS
NAME the STAR CONTEST

Don't say we didn't tell you—but MGM has starlets and so forth, on tour for "The Prodigal"—and Armour and Company, who know their bacon, have jumped right into the pre-promotion of the picture in Milwaukee, with a "Name the Star" contest, for the upcoming attraction at the Towne theatre. You name it, we'll take pictures like this one, that crash the newspaper pages with free space and plenty of publicity, accented in round figures. In fact, we'll take the third from the end.

Selling Approach

RUN FOR COVER—Paramount. High-Fidelity VistaVision—in color by Technicolor. Now, for the first time, the true grandeur of the West, in our new dimensions, Paramount's powerful successor to "Shane"—with James Cagney, Viveca Landfors, John Derek — backed with power-packed preselling. "There was a time to fight . . . and a time to run for cover." 24-sheet and all posters have stylized art materials for something new and different in lobby and marquee display. Newspaper ad mats follow this theme, to give you a new approach for a new picture. A set of three advance teaser ads will sell the idea. Some of the larger ads, with a combination of halftone and block lettering, will sell the grandeur. Other ads will sell action on the screen. Small space ads are well planned, and the complete campaign mat, selling for 35c at National Screen, supplies eleven ad mats and slugs, plus three publicity mats, for small situations. Take the whole mat to your newspaper man; DON'T cut it up yourself. You'll get a better result, more variety, and you won't waste or spoil any part of it. Convince your newspaper man and your public that you didn't adopt your advertising policy thirty years ago, and have never changed nor varied it since. It doesn't cost any more money to get variety. Just a little more effort. VistaVision Color Stills, packed 12 to a set, in glassine envelopes, will sell color with color as a special display.

•

CAPTAIN LIGHTFOOT—Universal-International. In color by Technicolor. A passionately beautiful love story. The brilliant young stars of "Magnificent Obsession"—Rock Hudson and Barbara Rush, bringing to the screen the drama and excitement of a great best-selling novel. And they are attractive young people, who will appeal to movie-goers. Use the 24-sheet, for fine portraits, in pictorial art that will make lobby and marquee display. The same theme illustration follows in other posters, and throughout the pressbook campaign. Newspaper ad mats are especially good, and we like such examples as No. 301 which is available in all sizes. The bargain composite mat, with six ad mats and two publicity mats, strangely misses this same pose, but is still a good 35c worth at National Screen, to supply all the mats necessary for small situations. The herald keys the campaign in a majority of places, with all the best selling approach in brief form. Color-Gloss stills will sell color with color. The picture has been extensively pre-sold in 17 national publications with a total readership of 77,491,230. Look for them on your own Main Street.

•

THREE FOR THE SHOW—Columbia Pictures. CinemaScope, in color by Technicolor. Betty Grable, Marge and Gower Champion, Jack Lemmon, in the biggest, bounciest, best musical ever. 24-sheet and other posters, say "Let's go to the season's top musical show." You can make huge cut-outs from the 24-sheet pictorial art. Herald keys the campaign with all the best showmanship slants. Newspaper ad mats in the same style, to complete a campaign that rings true and looks new. The composite campaign mat, at National Screen, gives you seven ad mats and slugs, and two publicity mats, all for 35c which is the bargain of the year. Very handsome still, No. P-1 sells those Betty Grable legs, and shapes up a style show for the women. Rhythm aplenty in this musical, with six sock songs. Special mat No. 2-J reprints theatre ticket style, which you can enclose, three in an envelope, with the message, "Here's three for the show." The tickets, of course, are dummies, to be used as throwaways, and not valid at the box office. That same picture of Betty is available, two-columns wide, as Mat No. 2-F.

•

MAMBO — Paramount. Robert Rossen's dramatic story, set to music. The star of great Italian pictures, Silvana Mangano, in the exalting story of a slum girl who attains integrity through experience, and her love for the dance. Drama with a different beat! Made in Italy, with Michael Rennie, Vittorio Gassman and Shelley Winters in the supporting cast. 24-sheet and all posters have art materials for lobby and marquee display. Mambo and Mangano—sell them with special art! Herald keys the campaign for showmen. Newspaper ad mats are different and sufficiently daring—you need have no fear of these advertisements of Mangano. And you can sell "Mambo" through tieups with Fred Astaire Dance studios, and for music tieups with disc jockeys and TV-shows. A set of teasers shows you Mambo—and Mangano—in action. There is a choice of styles in newspaper ads, some light, some dark. Small space ads are provided, and the complete campaign mat, for 35¢ at National Screen, has ten assorted ad mats and slugs, plus two publicity stills. Four hit tunes plus the dancing theme set your exploitation angles away from just sex. Try to sell this to your regulars—make friends and influence people to seek out new and different motion picture material at the movies.

•

CONQUEST OF SPACE — Paramount. In color by Technicolor. Produced by George Pal, master of science fiction on the screen. "See how it will happen—in your life time!" Visualization of science as it shapes up for the future—and not as fantastic as you think. In fact, this sort of picture, for pure entertainment, delights the small fry and makes their elders think. We found this film doing business throughout the South, a month ago. 24-sheet and all posters contrived with block letters and colossal illustration to make convincing lobby and marquee display. Newspaper ad mats lead with sensational science queries which tie in with today's news. A set of advance teasers will intrigue those who are concerned. All ads are different in approach for your amusement page. You will do well to plant some of these ads away from your regular advertising, on other pages, for other readers than the usual. The complete campaign mat has eleven ad mats and slugs, and two publicity mats. Take the whole mat to your newspaper composing room and let them guide you into a different result for the same total amount of money. Try ads in school papers and elsewhere.

Uses Patron's Letter

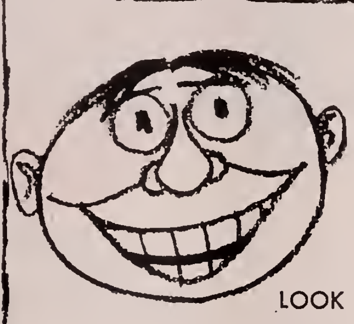
George R. Norton, Jr., assistant manager of the Lee theatre, Lee, Mass., had a successful three-day engagement of "Star Is Born"—and sends a picture of the advance lobby display, created from 6-sheet cut-outs, and a copy of a patron's letter.

For a GOOD TRAILER IN DOUBLE-QUICK TIME...

1327 S. WABASH
CHICAGO 5, ILL.

630 NINTH AVENUE
NEW YORK 36, N.Y.

ORDER YOUR NEXT SPECIAL TRAILER WITH CONFIDENCE FROM GOOD OLD DEPENDABLE FILMACK

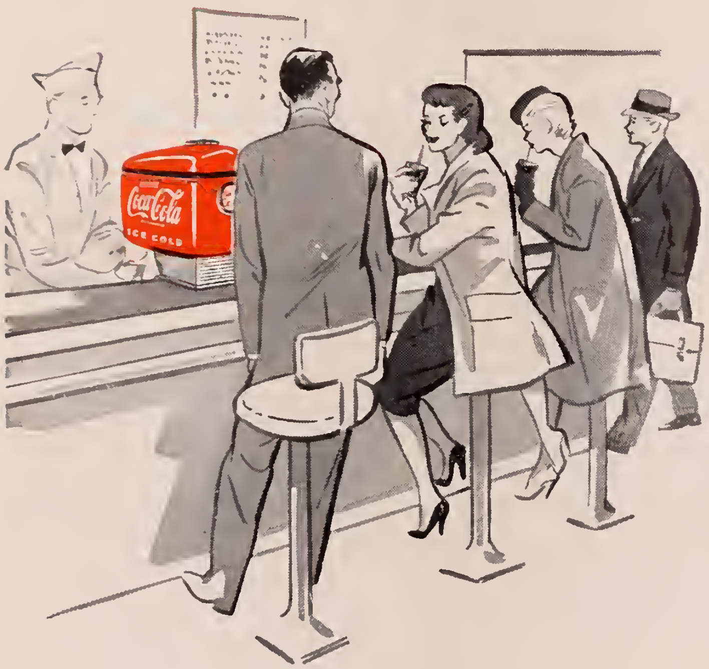


He's seen it...and it has CONTROLLED VOLUME

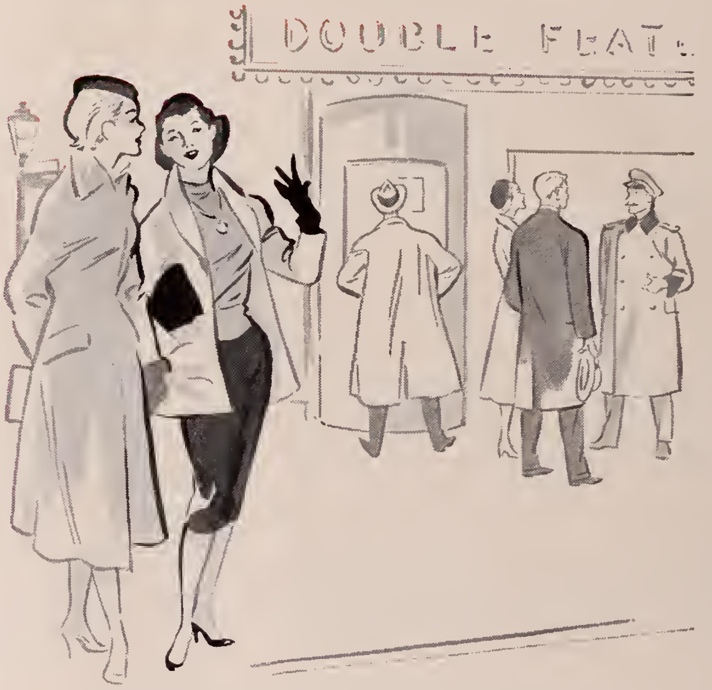
YOU'LL SEE IT, TOO!
LOOK FOR THE MANLEY AD IN JUNE, BETTER THEATRES

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

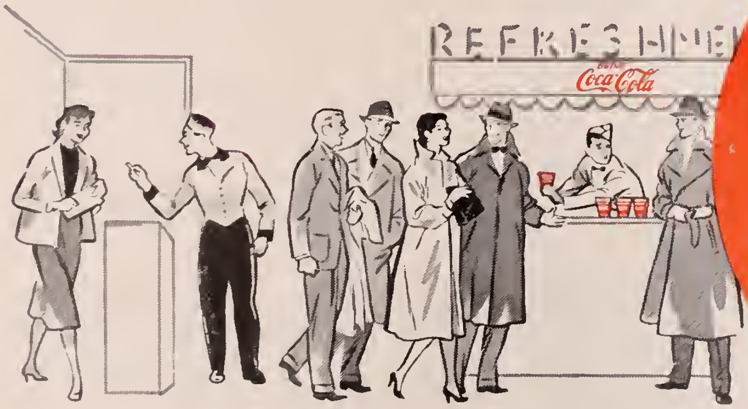
Coca-Cola is the most asked-for soft drink in drug stores!*



1. Patrons of drug store soda fountains buy more Coca-Cola than all other soft drinks combined.



2. When these people patronize your theatre, they'll look for their favorite.



3. You can turn their proven preference into profit — by selling them what they want: Coca-Cola.

SELL
Coca-Cola
REG U.S. PAT. OFF.
for extra profit

...more than 9,600 theatres do!

*1954 surveys by Alfred Politz Research, Inc.

THEATRE SALES

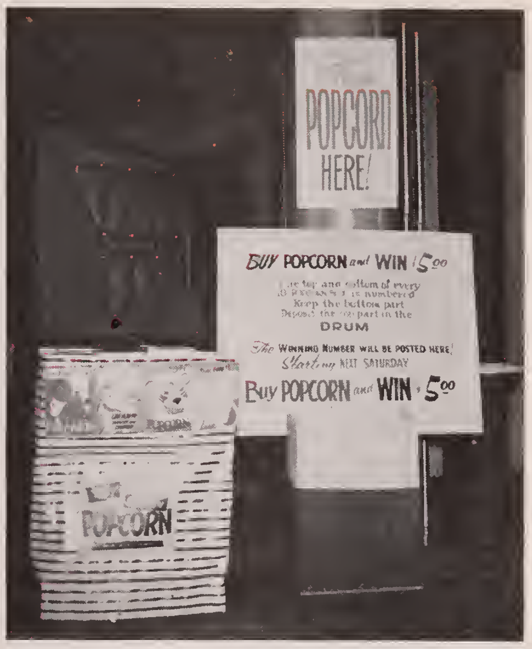
Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, Associate Editor

Creating Added Appeal for Young Patrons

Special promotional schemes, with an emphasis on inexpensive "give-aways," to appeal to the younger generation, as employed in theatres serviced by Theatre Confections, Ltd., in Canada.


POPCORN HERE!
BUY POPCORN and WIN $5.00
DRUM
The WINNING NUMBER WILL BE POSTED HERE!
Starting NEXT SATURDAY
BUY POPCORN and WIN $5.00
POPCORN

Devices which increased sales of popcorn in theatres serviced by Theatre Confections are illustrated in these two displays, the one above featuring a prize of $5 in a number drawing contest and showing the animal pictures provided by the Popcorn Institute for a coloring contest. At left are the small plastic toys which, when placed in boxes of popcorn, have proved extremely popular with the younger patrons. (See text.)

FREE POP TOYS
HEY KIDS!
POP-TOYS
CANDY BAR
FREE
4 IN 25¢ BOX
1 IN 10¢ BOX
FAMILY PACKAGE
Hot POP CORN
4 Pop Toys 25¢
10¢

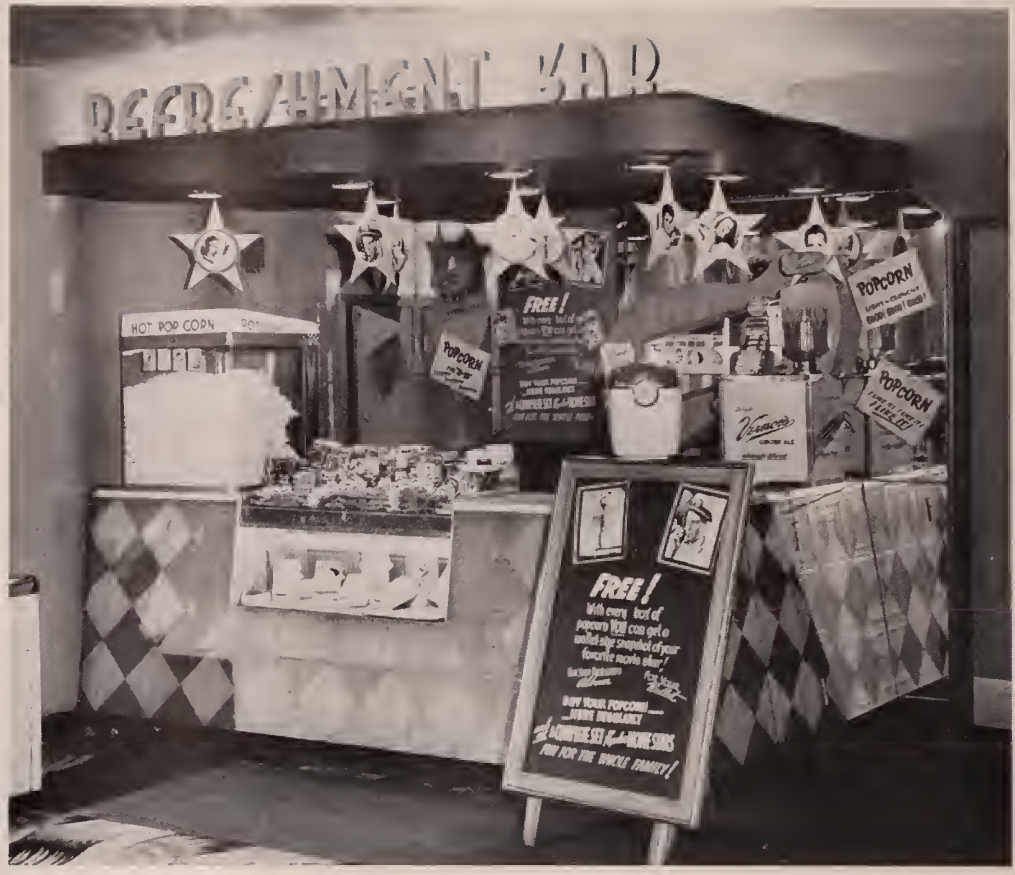
WITH ALMOST half of the patrons at the theatre refreshment stand being children (a category which includes both the "small fry" and teen-age groups), promotional stunts designed especially to appeal to them have proved particularly effective in building sales. This theory has been substantiated in recent months by the large number of such campaigns reported by theatre managers to the Better Refreshment Merchandising department. Marked by unusual ingenuity and resourcefulness on the part of the managers in appealing to the younger generation, these promotional efforts have each met the toughest test of all—they have paid off at the snack stand in dollars and cents!

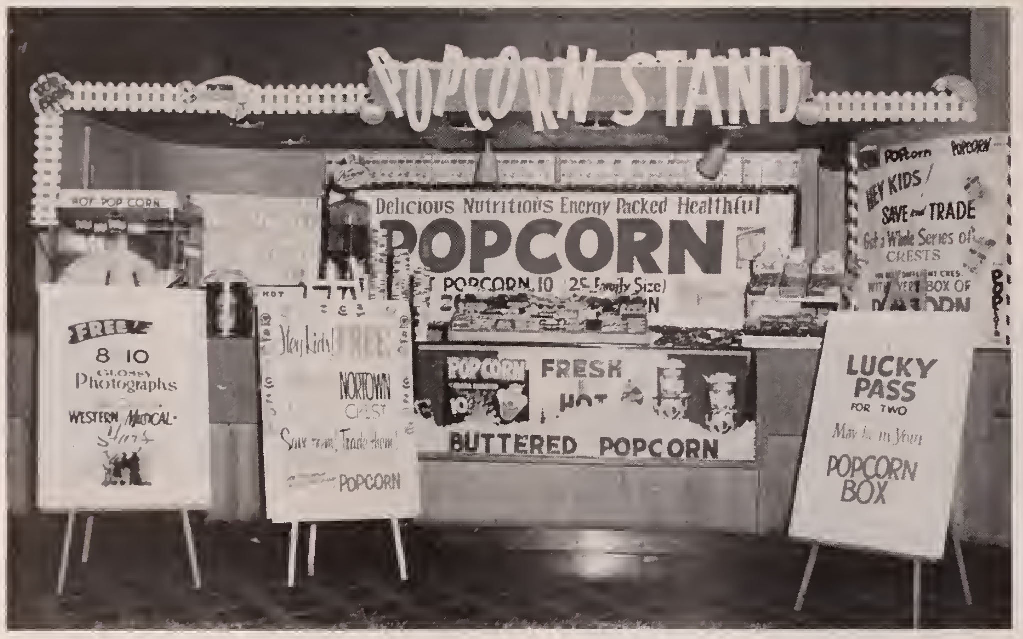
One of the most ardent supporters of the idea of directing refreshment merchandising campaigns to special groups is J. J. Fitzgibbons, Jr., of Theatre Confections Limited, Toronto, Ontario, which services many theatres in Canada. In seeking to increase snack stand purchases by children (as well as adults) he has tried such schemes as sampling, self-liquidating premiums and inexpensive "give-aways." It is the last named which he has found to be the most effective method of securing those extra profits.

A major advantage of the "give-away" promotion, as explained by Mr. Fitzgibbons, is that it can be tied into a contest whereby eligibility for a prize depends on regular attendance by the patron over a specific period of time. In developing such a campaign, however, it is important to watch the cost of the prizes given, he points out.

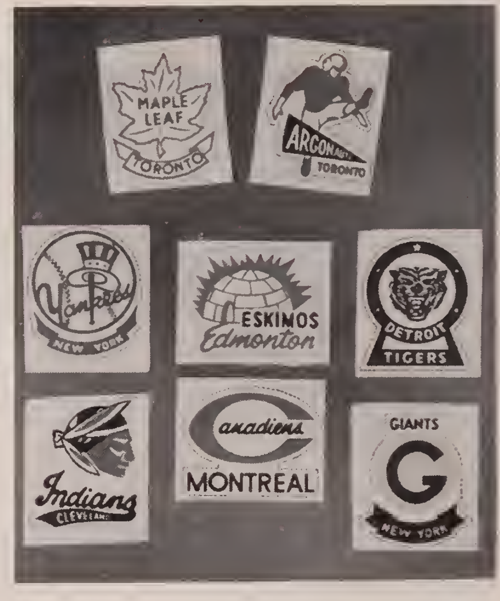
"So far," Mr. Fitzgibbons states, "we have been able to keep the cost down to less than 1c per unit. Final prizes are naturally more expensive, but by splitting costs among the theatre, the candy service company and the firm whose sales benefit, expenses can be cut considerably."

"Premium and novelty houses are becoming very popular, and the majority have a selection of possible give-aways which range in price from practically nothing in large quantities to whatever price you want to pay," he declared. "The idea is to know what you want, how long to run the give-away, and to what group you wish to make the sales pitch."


REFRESHMENT BAR
HOT POP CORN
POPCORN
FREE!
With every box of popcorn YOU can get a wallet-size snapshot of your favorite movie star!
BUY YOUR POPCORN — HERE REGULARLY
FUN FOR THE WHOLE FAMILY!


POPCORN STAND
HOT POP CORN
Delicious Nutritious Energy Packed Healthful
POPCORN
FRESH HOT
BUTTERED POPCORN
HEY KIDS! SAVE and TRADE Get a Whole Series of CRESTS
FREE 8 10 GLOSSY Photographs
Hey Kids! FREE NORTOWN CREST Save 'em! Trade 'em! POPCORN
LUCKY PASS FOR TWO May be in Your POPCORN BOX

Of particular appeal to the teen-age group are the offer of free photographs of their favorite stars with the purchase of popcorn (a stunt promoted by the display above) and the opportunity to win crests with the insignias of sports clubs, several of which are illustrated below. Shown at left is a display announcing three different offers of premiums for purchases of popcorn, including star photographs, sports' crests, and a theatre admissions pass for two.


MAPLE LEAF TORONTO
ARGONAUTS TORONTO
Yankees NEW YORK
ESKIMOS Edmonton
DETROIT TIGERS
Indians CLEVELAND
Canadiens MONTREAL
GIANTS G NEW YORK

As an example of a type of "give-away" device which has proved popular with the "small fry" set, Mr. Fitzgibbons cites the small plastic toys which have been placed in boxes of popcorn at theatres serviced by his company. The toys, consisting of cars, trucks, busses, planes, tools and guns, cost less than 1c each. One toy is provided with each 10c package of popcorn, and four toys with the giant 25c size.

Originally this offer was limited to the special children's matinee on Saturday; however, the toys proved so popular that parents began requesting them for the youngsters on week days. To meet this demand the toys were made available at all times, a sign being placed at the stand stating they would be supplied upon request.

The smaller children were also attracted by a contest arranged by Mr. Fitzgibbons through the cooperation of the Popcorn Institute, Chicago. At a very small cost the Institute provided a series of animal pictures ready for coloring by the children. While some managers simply gave these away with each box of popcorn, others followed through with a contest with grand prizes awarded for the best coloring entries submitted.

To attract additional business from the teen-age group photographs of popular film personalities have been given away with each box of popcorn. The wallet-sized photos, available in a series of ten, cost less than 1c each. In this promotional scheme a photo of a different star was issued each week.

In addition this group responded most favorably to an offer of crests bearing various club insignias—including major league baseball and hockey—with which they like to decorate their sweaters and jackets. The

Theatre operators report

HIGHEST REFRESHMENT PROFITS FROM LIMITED STAND SPACE

-with Pepsi-Cola!

Pepsi-Cola
DRINK
Pepsi-Cola
ICE COLD

Photographed at Refreshment Stand, Lobby, Roxy Theatre, N. Y. C.

Pepsi turns space into sales at the fastest rate in soft drink history.

Check your own operation.
Stand space is limited.
Traffic must turn over fast.

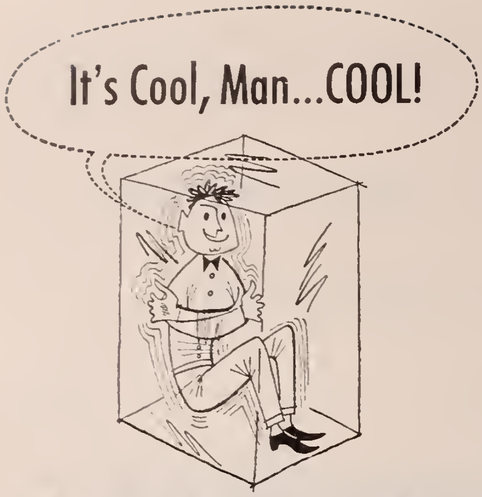
To get top volume from your refreshment space, *sell the brands in the biggest demand.*

Pepsi-Cola is America's fastest growing beverage.

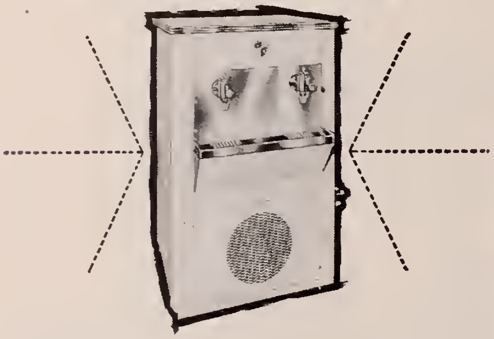
Pepsi profit tops all nationally advertised and nationally available cola syrup lines. Pepsi's syrup price is the *lowest* of any nationally advertised cola. And Pepsi-Cola's heavier baume gives you *13 extra 10¢ drinks per gallon.*

Pepsi can boost your beverage sales and profits all along the line. Write today for full details.

Pepsi-Cola Company 3 West 57th Street, New York 19, N. Y.


It's Cool, Man...COOL!

The Manley ICE-O-BAR Cold Drink Machine



Watch your concession profits climb (just like the thermometer in August) when you start dispensing ice-cold, thirst-quenching, soft drinks from the Manley Ice-O-Bar.

The Ice-O-Bar will dispense up to 1,500 ice cold drinks just as fast as two operators can draw them. Available in a variety of models, including a push-button model for exact proportioning. The Ice-O-Bar comes equipped with stainless steel faucets for any desired combination of two or three flavors . . . for carbonated or plain water. Easy to install in any theatre concession . . . in any locality.

Be ready to handle those big, thirsty crowds . . . quickly, easily! Contact your Manley representative or write direct for more information on the complete line of Manley concession equipment and supplies. Manley, Inc., 1920 Wyandotte St., Kansas City 8, Missouri. Address Dept. MPH-555.

Heide
JUJYFRUITS

Nationally Advertised

HENRY HEIDE, INC. • NEW YORK, N.Y.

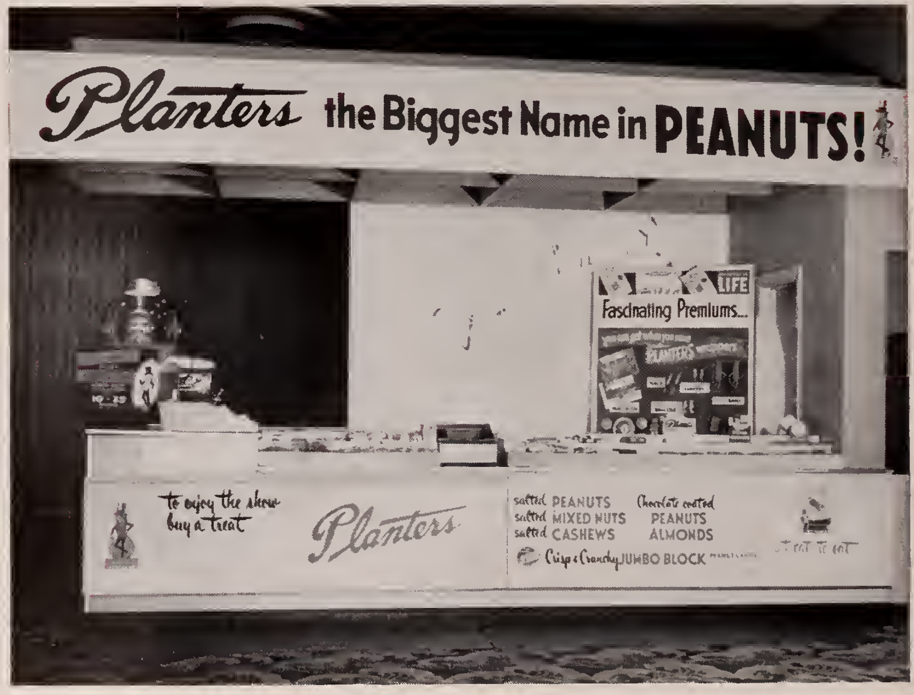
costs of the crests depend upon the materials used and the quantity ordered, according to Mr. Fitzgibbons.

OTHER SPORTS EXPLOITATION

The appeal of sports has further been exploited by Theatre Confections in promotional stunts in which the cooperation of baseball, hockey or football teams is secured. It works this way: With each purchase of a box of popcorn, theatre patrons are given a card bearing the photograph of a sports player on one side and a single letter on the other side. To be eligible for a prize, patrons must collect enough of the cards to spell out the name of the sports club. Upon turning his set of cards in, the patron is given an envelope upon which to write his name, address and telephone number. A drawing is then held and special prizes awarded the winners (an appropriate number can be settled on).

Such a stunt can be promoted at a minimum cost, Mr. Fitzgibbon advises. It is necessary, of course, to obtain permission to use the photographs of the various sports players involved.

Stage Show and Premium Offer Tied in with Snack Bar Display


Planters the Biggest Name in PEANUTS!
Fascinating Premiums...
to enjoy the show buy a treat
Planters
salted PEANUTS
salted MIXED NUTS
salted CASHEWS
Chocolate coated PEANUTS
ALMONDS
Crisp & Crunchy JUMBO BLOCK

As part of a special campaign to promote the sale of refreshment products made by the Planters Nut & Chocolate Company, D. A. Shackleford, manager of Majestic Theatres, Ltd.'s Paramount theatre in Lethbridge, Alberta, Canada, arranged for the elaborate stand display above. This was augmented by the special appearance of "Mr. Peanut" (see right) at a children's Saturday morning matinee, during which a drawing contest was held with the prizes being several of the premiums supplied by the company. And sales were further aided by giving a premium catalogue to each child upon leaving the theatre. All these various stunts paid off handsomely, according to Mr. Shackleford, who states that "they naturally boosted the sales of this product but to my amazement the average previous weekly sales were doubled in just one short week!"

LIFE
Fascinating Premiums
you can get when you save PLANTERS wrappers

People & products

by Carl R. Mos

• • •

SHOWMANSHIP...

ODEON THEATRES' 26-week navy-style Better Management Contest is awarding a healthy percentage of prizes to better refreshment merchandising and sales, according to Jim Hardiman, director of the operation. The manager's weekly contest report is broken down into *Candy Sales, Popcorn Sales, Ice Cream Sales* and *Drink Sales,* with points given to each category.

Jim's announcement broadside includes a picture of a nautical cutie with the caption, "*Leading Wren* (Candy Sales Type). At the service of all who use the fleet canteen. She's a model of amiable salesmanship and persuasive courtesy."

Latest dispatch from headquarters has Willard Fawcett of the McCarthy in Belleville, way in the lead, with Bill Britt of the Roxy in Newmarket, and Al Miner of the Cremazie, Montreal, very much in the running.

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Just to show how far you can parlay refreshment sales, Mrs. Rosella Newman of Loew's, Evansville, and a top winner in The HERALD's refreshment merchandising contest, sends us a clipping from the Evansville Sunday Courier and Press. It carries a one-column cut of Mrs. Newman and almost a full column story about her winning and her other activities.

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UNVEILING...

"PETE" MALLOY, formerly with Lyon Industries, and now sales manager for Mills Industries, writes to tell us of the latter's open house celebrating their big new quarters in Chicago. On prominent display, naturally, was the company's new

Shown at the opening of Mills Industries' new headquarters are Thomas Riggs, president of Mills and the F. L. Jacobs Company; Mr. Seddon, Mills' distributor; and Mr. Leadaman, Mills' representative.

(*Continued on Page 62*)

only
popsit plus
gives you
all these
advantages

Compare these advantages	POPSIT PLUS	BRAND "A"	BRAND "B"
Pure Peanut Oil (most easily digestible vegetable oil)	✓		
Butterlike Flavor	✓		
Requires No Melting	✓	✓	✓
Flash Point Over 650°	✓		
Always Ready-to-Pour	✓	✓	✓
Fries Potatoes, Chicken, Shrimp	✓	✓	✓
Fewer Than 5 "Duds" Per Pound of Corn Popped (average)	✓		
THE SCORE	7	3	3

Popsit Plus is the biggest selling popping oil in the entertainment industry — preferred by more theatres, carnivals and outdoor operators because it does the biggest job! The distinctive butterlike flavor sells and resells your popcorn for you. Popsit Plus is the safest of all oils to use, easiest to measure and store — versatile, too, for every frying requirement.

If you haven't used Popsit Plus, you're missing a "sure thing". Arrange for a free trial . . contact your local distributor today!

ONE GALLON
7.7 LBS.
popsit plus!
LIQUID POPCORN POPPING OIL
CHOICE PEANUT OIL ARTIFICIALLY COLORED AND FLAVORED

popsit plus!

It's Digestible! Made Only of Pure Peanut Oil

Liquid Popcorn Seasoning
made by
C. F. Simonin's Sons, Inc.
Phila. 34, Pa.

Best way to catch your public's eye

In the *public eye* for more than 30 years!
Constant national advertising of constant
quality makes CANADA DRY Beverages
the choice of millions at home
—and away from home.

Give them the flavor they like-

CANADA
DRY
CANADA
DRY

The name they know

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

New Rowe "Ambassador" Cigarette Vendor Ready

THE NEW 14-column Rowe "Ambassador" cigarette vending machine, which features an illuminated shadowbox for displaying four cigarette brands in individual velvet-lined cases, known as the "Showcase," is now in full production at the Rowe Manufacturing Company's Whippany, N. J., plant and available in all markets, according to an announcement by Charles H. Brinkmann, vice-president in charge of sales.

The "Ambassador" is a manually-operated upright vendor of modern design, which accommodates 510 packs of all cigarette brands and types—including boxed and conventional, regular, filter tip and king-size—and sells at three different prices and in various coin combinations. It comes in charcoal grey, dark blue, hammertone green and dark wood grain finishes—all set off by bright red nobs.

Dimensions of the new unit are as follows: depth, 12 inches; width, 35¾ inches; height (with stand) 61 inches. The size of the machine has been kept down by a space-saving internal design, the manufacturer points out. This design employs five "split columns" in which the cigarette packs are loaded endwise, rather than flat. Like the nine standard columns, the split columns will handle all regular, king-size or filter brands; but in addition they can accommodate the regular-sized boxed cigarette, and two of them can vend the king-sized boxes.

The special "Showcase" feature of the "Ambassador" is also included in Rowe's 11-column electric "Commander" console, which now comes in the same new shades, including charcoal grey.

New Chocolate Mints In 60-Count Display

A NEW candy, called "Duncan Hines' Chocolate Covered Mints," has been placed on the market by the Paul F. Beich Company, Bloomington, Ill., according to an announcement by Hines-Park Foods, Inc., Ithaca, N. Y. The noted food authority Duncan Hines entered the candy business last year under a licensing arrangement by which the Beich firm manufactured its "Golden Crumbles." The same arrangement applies to the new item, it is reported.

The mints are individually foil wrapped in both dark bittersweet and milk chocolate coating. Packed 60 to a counter display box, done in mint green and white, they retail at two cents each. There are 24 display units in a shipping case.

The 60-count display was designed to provide the maximum dollar volume in a minimum of display space, according to Hubert W. Wolfe, Beich sales manager. It is planned to add other candies to the Duncan Hines' line shortly.

Rise in Candy Sales Breaks Negative Trend

BREAKING a negative trend of the past several years, candy sales for the month of February, 1955 showed an increase, according to the latest report estimating sales of confectionery and competitive products, issued by the Bureau of the Census, U. S. Department of Commerce, Washington, D. C.

Popcorn Stunt Helps To Clean Auditorium!

After the children's matinee program on Saturday the auditorium floor is often covered with empty popcorn boxes—which can add greatly to the problem of getting the theatre clean in time for the evening performance. At Famous Players' Trail theatre in British Columbia, Canada, manager Alex Barclay has found a solution: He offers a free pass to any future Saturday matinee as a reward for the return of 25 empty popcorn boxes by the boys and girls.

While Mr. Barclay has found this offer to stimulate the sale of popcorn to a small degree, he declares the major consideration is that "we have a much cleaner auditorium for our evening patrons to relax in. I assure you that there are very few empty boxes on the floor when the kids clear out after the matinee program, and it is a tremendous aid to our cleaning staff."

Sales for February totaled $85,256,000—a jump of 7% over 1954 figures and a 1% rise as compared with January, 1955. For the first two months of the year, the report showed further, sales were 2% higher than during the same period in 1954.

All three industry branches tabulated by the Census Bureau registered increases with the manufacturer-wholesalers going up 6% as compared with last year; and manufacturer-retailers and chocolate manufacturers gaining 24% and 2% respectively.

The report also revealed that bar goods were 7% lower in poundage with value remaining the same. Bulk goods declined 1% in value while increasing 6% in poundage, and 5c and 10c specialties rose 9% in value and 2% in poundage.

Gas Model Pizza Oven with Two Baking Decks

A NEW gas-operated pizza oven, designed also to roast meat and fowl and to bake cakes and bread, has been marketed by the Harvic Supply Corporation, New York. It is a small and compact counter model with two baking decks.

Designated as Model G-218, the oven is equipped for any type of gas—manufactured, natural or bottled. It is designed to bake two 18-inch pizzas at a time and up to 50 per hour. The upper deck is removable for baking large roasts.

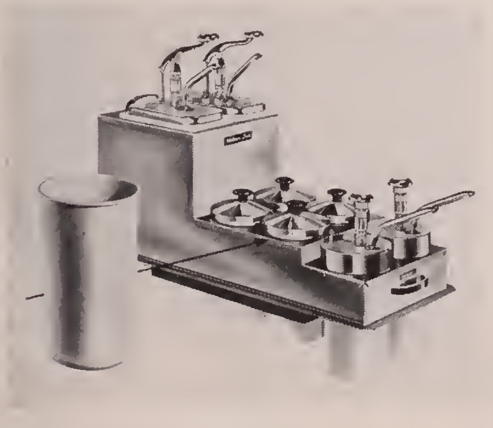
Constructed of heavy-gauge materials, the oven operates by the company's "Thermo-Flow" circulating heat principle, which is designed to insure uniform heat and even baking and roasting. The manufacturer states that it will normally heat to baking temperature in less than 30 minutes, that it can be fully loaded at all times, and that heat recovery is practically instantaneous. Extra heavy insulation is designed to keep heat inside the oven and provide a *cooler* baking area.

Other features of the unit include a high-temperature thermostat control to 700° Fahrenheit; two extra-heavy "transite" hearths; a heavy-gauge stainless steel balanced door; and an all-gas burner. A mechanical timer is optional equipment.

The exterior of the oven is grey baked hammertone, and there are no exposed nuts, bolts, seams or joints on the outside to catch dirt. If desired, the oven can be equipped with legs. An electric model is also manufactured by the company.

Plastic Bowls Added to Helmco Fountainettes

A NEWLY developed plastic bowl, called "Dura-Bowl," is now being used in all fruit wells of the Helmco-Lacy line of ice cream cabinet fountainettes, according to an announcement by F. R. Lacy, Jr., executive vice-president of Helmco, Inc., Chicago.



Made of high impact polystyrene plastic in white, the new bowls are said by the manufacturer to be "practically breakproof." Having a capacity of 48 ounces, they are 8 ounces larger than the china bowls previously used by the company. However, they are readily interchangeable

Tender
POPCORN
Tasty
Cretors

World's Finest
Over-the-Counter
POPCORN MACHINE!

The New
CRETORS
"Olympic"

With Twin Elevator Wells and Automatic Push-Button Seasoning Pump

- CHOICE OF GAS OR ELECTRIC HEAT
- TWO 3-CUBIC-FT. ELEVATOR WELLS
- FORCED-AIR HEAT CIRCULATION
- AUTOMATIC PUSH-BUTTON SEASONING PUMP
- OVER-THE-COUNTER SERVICE & LOTS OF WORKING SPACE
- INSULATED RAW CORN BIN
- HANDSOME, STREAMLINED CABINET

CRETORS' "Olympic"—world-champion over-the-counter money-maker!

CRETORS' "Olympic" gives you CRETORS' all-steel gas or electric kettle teamed with dual elevator wells in an over-the-counter model popcorn machine with enough popping and storage capacity to handle the heaviest traffic. . . . Earning capacity up to $75.00 per hour. . . . Each elevator well holds equivalent of 100 boxes of popped corn. . . . New heating system forces heated, filtered air throughout popped corn supply, keeping it hot, fresh, and *crisp*, regardless of atmospheric moisture conditions. . . . Electrically-driven seasoning pump delivers the correct amount of oil to the kettle *automatically* at the touch of a button!

See your nearest CRETORS distributor about early delivery of an "Olympic" or any other CRETORS Model.

Popcorn Machines Since 1885

CRETORS *Sales Offices: POPCORN BLDG., Nashville, Tenn. • Factory: Chicago, Ill.*

WRITE TODAY!
NO
OBLIGATION!

CRETORS
Box 1329-M,
Nashville, Tenn.
Please rush full information about the new CRETORS "Olympic" Over-the-Counter Model popcorn machine

NAME ____________________

ADDRESS ____________________

CITY & STATE ____________________

with the old type bowls, it is pointed out, and they offer the added advantage of accommodating both ladle and pump service.

Individual "Dura-Bowls" are available for use as replacements on existing installations, Mr. Lacy said, adding that there is no increase in price for the new units.

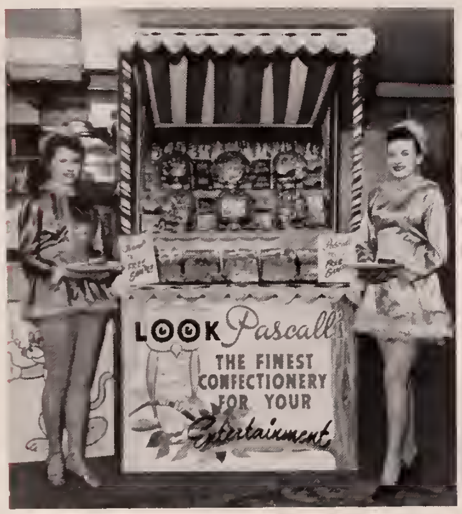
New Dime-Size Package For Heide "Jujyfruits"

A "DIME-SIZE" package of its "Jujyfruits" candy has been placed on the market by Henry Heide, Inc., New York. In design the new package (see illustration) is almost identical with the small (5c) size, in order, the manufacturer states, to capitalize on the strong consumer identity built up over the years.

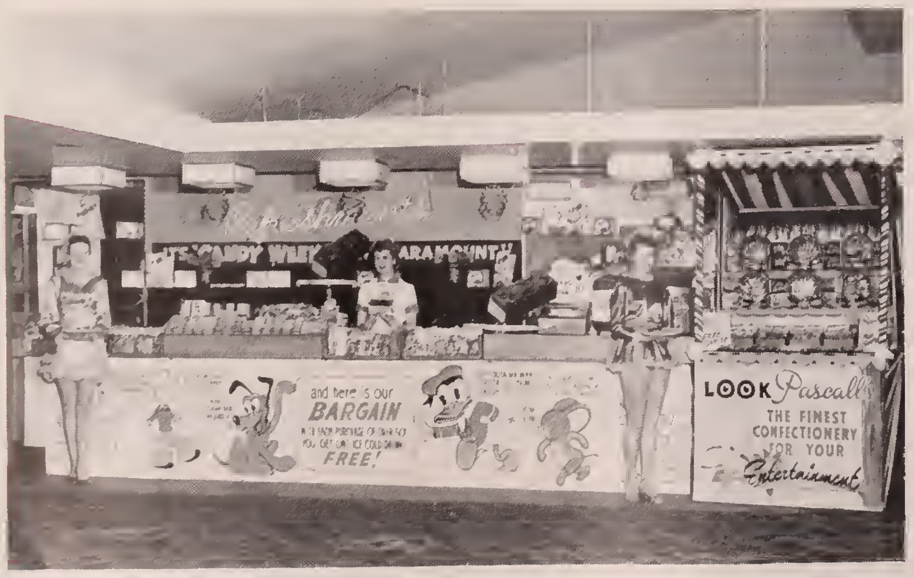
JUJYFRUITS
JUJYFRUITS

The 10c "Jujyfruits" are packed in both 24 count boxes and 100 count cases. The company reports that initial response to the new size has indicated that it will be a successful supplement to the 5c model as well as the cello window 11-ounce and 1 pound packages.

Passing out Free Samples of Candy Brings Big Jump in Refreshment Sales



Further proof of the power of the "give-away" to increase sales at the snack stand is evidenced by the results of a free candy sampling stunt arranged recently at Famous Players' Paramount theatre in Edmonton, Alberta, by manager W. H. Wilson. Two girls from the floor staff were costumed as shown at left to pass out pieces of Pascall's candy and Mars bars, and the stand was decorated as shown below. During the promotion 3500 pieces of Pascall's candy and 4800 of the Mars bars (one bar was cut into about 10 slices) were consumed by customers. The stunt caused a lot of favorable comment from patrons, according to Mr. Wilson, and, best of all "candy sales went sky high," with other refreshments showing an increase also. Naturally the biggest jump was noted in the sales of the candies that were sampled.



People and Products

(*Continued from page 57*)

shake and malt machine christened, very logically, the "Millshake," and proudly demonstrated by Thomas J. Riggs, prexy of both Mills and F. L. Jacobs Company.

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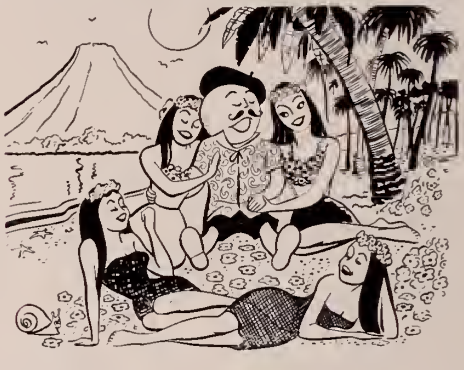
PARTY . . .

Pepsi-Cola's wing-ding for the Variety Clubs International 19th annual convention at L.A. on May 6th, under the direction of Al Finley, manager of theatre sales, had this auspicious prospectus: To quote Pepsi's gay announcement: *"The Ambassador Hotel will be the scene of the most lavish Hawaiian LUAU (feast) ever held in the United States. Hawaiian huts, Polynesian dancing girls, exotic drinks, sparkling waterfalls, a live volcano, and unlimited surprises and fun for all."* (See the illustration.) Maybe the fact that Pepsi-Cola has opened a new bottling plant in Honolulu inspired the grass skirt atmosphere.



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GIVE IT GLAMOUR!

Dan Krendel's "Ballyhoo," pep-up sheet for Famous Canadian's Ontario district, editorializes:

"Selling confections is no longer just a matter of loading your counter and counting your profits. Those days, I'm afraid, are gone . . . if not forever, then for a good long while. Today you've got to glamourize your sales effort.

"You've got to have more than just candy on your bar. You've got to use the same tricks that you've so often used to get customers into your theatre, to sell them your candy, and popcorn, and soft drinks. Why do you think a house like the Orpheum in the Soo . . . roughly 500 seats . . . can outsell theatres with two and three times the seating capacity? Olga Sharabura is a master at the art of glamourizing her bar . . . there's always something doing . . . be it an animated display, clever copy on her back bar, attention-getting posters in her lobby . . . oh, dozens of little gags.

"Take a look at your bar today. If you were a patron, would you go out of your way to make a purchase? If not, then ask yourself why. Put a little showmanship into your selling. It'll pay real dividends."

Better Refreshment Merchandising Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

BEVERAGES

American Citrus Corporation, 333 N. Michigan Avenue, Chicago.
Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York, N. Y. See pages 58-59.
Cantrell & Cochrane Sorporation, Route 4 and Nordhoff Place, Englewood, N. J.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See page 52.
DAD'S ROOT BEER COMPANY, 2800 North Talman Avenue, Chicago 18, Ill.
Delaware Punch Company of America, San Antonio 6, Tex.
Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.
Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
Kestenbaum Brothers, 1790 First Avenue, New York City.
Julep Company, 353 W. Grand Avenue, Chicago, Ill.
Mission Dry Corporation, 5001 S. Sota Street, Los Angeles, Calif.
National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
Nesbitt Fruit Products. Inc., 2946 East 11th, Los Angeles 23, Calif.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
PEPSI-COLA COMPANY, 3 W. 57th Street, New York. See page 55.
Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
Rio Sirup Company, 324 W. 44th Street, New York City.
Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
Seven-Up Company, 1316 Delmar, St. Louis, Mo.
Sunkist Growers, Inc., 707 W. Fifth Street, Los Angeles 13, Calif.
The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.
Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6. Ill.
C. J. VAN HOUTEN & ZOON, INC., 557 Greenwich Street, New York 13, N. Y. (instant cocoa).
James Vernor Company, 239 Woodward Avenue.
Wander Company, 360 N. Michigan Avenue, Chicago, Ill. (chocolate milk).
The Welch Grape Juice Company, Westfield, N. Y.

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BEVERAGE DISPENSERS

Apco, Inc., 1740 Broadway, New York, N. Y. (cup dispenser).
Automatic Syrup Company, 46-7 Vernon Blvd., Long Island City, N. Y.
Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).
Best Products Company, 220 West Addison Street, Chicago 18, Ill. (coffee).
C. G. Bradley & Sons, 431 N. Franklin St., Syracuse, N. Y.
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y. See pages 58-59.
Carbonic Dispenser Co., Canfield, Ohio.
Coan Manufacturing Co., 2070 Helena, Madison, Wis (cup dispenser).
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See page 52.
Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.
DAD'S ROOT BEER, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.
Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36. Calif. (milk and juices).
Heat Exchangers, Inc., 2003 West Fulton Street, Chicago 12, Ill.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3. Pa.
Jet Spray Cooler Company, 33 Simmons Street, Boston 20, Mass.
W. KESTENBAUM, INC., 1790 First Avenue, New York 28, N. Y.
Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N. Y.
Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
Lyon Industries, 373 Fourth Avenue, New York City.
Majestic Enterprises, Inc., Ltd., 959 Crenshaw Boulevard, Los Angeles, Calif.
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. See page 56.
Milk-O-Mat Corporation, 500 Fifth Avenue, New York City (cup dairy drink).
Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 54, Calif.
Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
PEPSI-COLA COMPANY, 3 West 57th Street, New York City. See page 55.
Rowe-Spacarb, Inc., Div. of Rowe Manufacturing Co., 31 East 17th St., New York City 3.
S & S Products Company, P. O. Box 1047, Lima, Ohio.
Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.
Snively Vending & Sales Company, Winter Haven, Fla.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.
Steel Products, Inc., 40 Eighth Ave., S.W., Cedar Rapids, Ia.
Superior Refrigerator Company, 822-24 Hodiamont Avenue, St. Louis 3, Mo.
Telecoin Corporation, 12 E. 44th St., New York City.
Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.
Uniflow Manufacturing Company, Erie, Pa.
Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Calif. (bottle milk).
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.

LIST OF BRAND NAMES

On page 65 are candy bars, beverages and chewing gums widely sold at theatres, listed alphabetically by trade name, with the manufacturer of each indicated. This is for the purpose of ascertaining the name of the manufacturer when only the name of the product is known. The manufacturers are listed alphabetically with addresses, according to product classification in the directory beginning on this page.

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CANDY BARS AND SPECIALTIES

R. L. Albert & Son, Inc., 52 West Houston Street, New York, N. Y.
Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker & Company, Inc., Pierce Square, Dorchester, Mass.
Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
A. L. Bazzini Company, Inc., 108-116 Park Place, New York, N. Y.
Paul F. Beich Company, Bloomington, Ill.
E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.
Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
Blum's, Inc., Polk & California Streets, San Francisco, Calif.
Brock Candy Company, 1111 Chestnut Street, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 W. Franklin St., Chicago, Ill.
Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.
Candymasters, Inc., 3-5 N. 15th St., Minneapolis, Minn.
Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.
The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.
Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.
Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
Drake America Corporation, 20 East 50th Street, New York 22, N. Y
Elmer Candy Company, 540 Magazine Street, New Orleans, La.
The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.
F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.

Ferrara Candy Company, Inc., 2200 W. Taylor Street, Chicago 12, Ill.
Fisher Nut & Chocolate Company, 2327 Wycliff St., St. Paul 4, Minn.
Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
Hawley & Hoops, Inc., 200 N. 12th St., Newark, N. J.
HENRY HEIDE, INCORPORATED, 313 Hudson Street, New York, N. Y. See page 56.
HERSHEY CHOCOLATE CORPORATION, 19 E. Chocolate Avenue, Hershey, Pa.
M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
HOLLYWOOD BRANDS, INC., 836 S. Chestnut Street, Centralia, Ill. See page 65.
WALTER H. JOHNSON CANDY COMPANY, 4500 W. Belmont Avenue, Chicago 41, Ill.
Robert A. Johnston Company, 4033 W. National Avenue, Milwaukee 1, Wis.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
Kraft Foods Company, 500 North Peshtigo, Chicago, Ill.
Leaf Brands, Inc., 1155 Cicero Avenue, Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Life Savers Corporation North Main Street, Port Chester, N. Y.
Luden's, Inc., 200 North Eighth, Reading, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
McAfee Candy Company, Inc., Macon, Ga.
Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
MASON, AU & MAGENHEIMER CONFECTIONERY MANUFACTURING COMPANY, P. O. Box 549, Mineola, N. Y.
Melster Candies, Cambridge, Wis.
National Licorice Company, 106 John Street, Brooklyn, N. Y.
The Nestle Company, 2 William Street, White Plains, N. Y.
New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Planters Nut & Chocolate Company, Wilkes-Barre, Pa.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago, Ill.
H. B. Reese Candy Company, Hershey, Pa.
Rennie Nut Company, 82 Briarcliff Road, Larchmont, N. Y.
Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Sperry Candy Company, Milwaukee, Wis.
Squirrel Brand Company, 1012 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 N. Broadway, Milwaukee 2, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
C. J. VAN HOUTEN & ZOON, INC., 557 Greenwich Street, New York 13, N. Y.
James O. Welch Company, 810 Main, Cambridge, Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

CANDY MACHINES

Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Columbus Vending Company, 2005 East Main Street, Columbus, Ohio.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 21-30 44th Road, Long Island City, N. Y.
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
The Rowe Corporation, 31 East 17th Street, New York Cit.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation. 328 Gale Street. Aurora, Ill.

CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
THE ROWE CORPORATION, 31 East 17th Street, New York City.

DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Continental Coin Devices, Inc., Cicero, Ill. (automatic change-maker).
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Indiana Cash Drawer Co., Shelbyville, Ind.
Klopp Engineering, Inc., Livonia, Mich. (automatic change maker).
Monticello Manufacturing Company, Elwood, Ind.
Master-Kraft Fixtures Company, 2320 Lipps Lane, Baltimore 23, Md.
Pronto Pop Corn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (cafeteria equipment).
SUPURDISPLAY CORPORATION, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
American Playground Devices Company, Anderson, Ind. (outdoor grills).
Bell Engineering Company, 55 Munroe Street, Lynn, Mass. (frankfurter rotisserie).
BURGER-MAT CORPORATION, 341 39th Street, Brooklyn 32, N. Y.
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer and bun warmer).
Dairy Service Company, 100 East Main Street. Menominee Falls, Wis. (fudge server and food warmer).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia. (frankfurter and bun warmer).
GREER ENTERPRISES, INC., 281 North Grant Avenue, Columbus, Ohio.
Harvic Supply Corporation, 154 Nassau Street, New York, N. Y.
Helmco, Inc., 7400 W. Lawrence Avenue, Chicago 31, Ill. (barbecue sandwich equipment).
Hollywood Servemaster Company, 114 W. 18th Street, Kansas City 8, Mo. (frankfurter grill).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
Jobril Products Company, Detroit, Mich. (self-service baby bottle warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (Frankfurter and bun steamer).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and pizza dispensers, egg roll and shrimp dispensers).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Steel Products, Inc., Cedar Rapids, Ia.
SUPURDISPLAY CORPORATION, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.

FOOD SPECIALTIES

L. L. Antle & Company, Atlanta, Ga. (canned barbecue chicken).
Armour & Company, Union Stock Yard, Chicago, Ill. (frankfurters).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Flavo-Rite Foods, Inc., 643 Brook Avenue, Bronx 55, N. Y. (shrimp rolls, turkey-in-a-bun)
Frozen Farm Products, Inc., 1735 Margaret Avenue, Altoona, Pa. (frozen breaded chicken in basket).
Hygrade Food Products Corporation, 2811 Michigan Avenue, Detroit, Mich. (frankfurters).
Meadors Manufacturing Company. Greenville, S. C. (biscuits).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
S & S Foods, 8128 Olive, St. Louis 24, Mo.
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).
Swift & Company, Union Stockyards, Chicago, Ill. (frankfurters).
Temple's Frosted Foods, Inc., 454 Berry Street, Brooklyn 11, N. Y. (frozen Chinese egg rolls).

GUM, CHEWING

American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
William Wrigley, Jr., Company. 410 N. Michigan Avenue, Chicago, Ill.

ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Atlas Tool & Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo. (ice cream vendor).
Automatic Canteen Co. of America, Merchandise Mart, cago 39, Ill. (ice cream freezers).
Badger Vending Machine Company, 710 N. Plankington, Milwaukee, Wis. (cup ice cream vendor).
Craig Machine Company, Danvers, Mass. (ice cream vendor).
Dari-Delite, Inc., 1524 Fourth Avenue, Rock Island, Ill. (soft ice cream freezers).
DeCicco's Bon Bon Corporation, 451 N. Rodeo Drive, Beverly Hills, Calif. (chocolate covered ice cream).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Ill. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street. Indianapolis 2, Ind. (ice cream)
Fred Hebel Corporation, Addison, Ill. (console ice cream vender).
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream freezers)
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser)
Port Morris Machine & Tool Companyq, 208 E. 135th St., New York City (soft ice cream and custard machine).
Rowe Manufacturing Corporation, 31 East 17th Street. New York City. (ice cream pop and sandwich automatic vendor).
Sno-Master Manufacturing Company, 124 Hopkins Place, Baltimore 1, Md. (ice shaver)
Sweden Freezer Manufacturing Company, 340' 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha, Neb. (soft ice cream)

PAPER CUPS AND TRAYS

Dixie Cup Company, 24th & Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York City.
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York City.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.
Tyson-Caffey Corporation, 8 Briar Road, Wayne, Pa. (carryout trays).

POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco. Calif.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
Grand Bag & Paper Company, Inc., Ossining, N. Y.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Regal Products Company, 1400 W. 37th Street, Chicago 9, Ill.
Rockford Paper Mills, 33 S. LaSalle St., Chicago, Ill.

SUPURDISPLAY CORPORATION, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.
C. F. SIMONIN'S & SONS, INCORPORATED, Tioga & Belgrade Street, Philadelphia, Pa.
Tidy House Paper Corporation of New York, 101 Onderdonk, Brooklyn 37, N. Y.

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POPCORN POPPERS

C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill. See page 61.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo. See page 56.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.

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POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn. See page 61.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Albert Dickinson Company, P. O. Box 788, Chicago 90, Ill.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, Fremont, Nebr.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo. See page 56.
J. A. McCarty Seed Company, Evansville, Ind.
Premier Popcorn Company, Watseka, Ill.
SUPURDISPLAY CORPORATION, 1324 W. Wisconsin Avenue, Milwaukee, Wis.
Wyandotte Popcorn Company, Marion, Ohio.
Y & Y Popcorn Supply Company, 526 N. 13th Street, Philadelphia, Pa.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

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POPCORN SEASONING AND SEASONING DISPENSERS

Apco Inc., 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
Capital City Products, 525 West First Street, Columbus, Ohio.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
Dell Food Specialties, Inc., Beloit, Wis. (cheese and barbecue flavoring).
E. F. Drew & Company, 15 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullterton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
Phoenix Foods Company, 460 Illinois Street, East Chicago 90, Ill. (cheese flavoring).
C. F. SIMONIN SONS, INCORPORATED, Tioga and Belgrade Street. Philadelphia, Pa. (seasoning). See page 57.
SUPURDISPLAY CORPORATION, 1324 W. Wisconsin Avenue, Milwaukee, Wis. (butter dispenser).

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POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road Chicago, Ill. (warmer).
Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Calif.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn. See page 61.
Hollywood Servemaster Company, 114 West 18th Street, Kansas City 8, Mo. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 56.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15. Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

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VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
Poblocki & Sons, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wis.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer: Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
ESCO (orange, grape, pineapple, papaya, and coconut): Kesterbaum Brothers.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
PEPSI-COLA: Pepsi-Cola Company
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: True-Ade, Inc.

The Balanced Line of "Best Sellers"

Hollywood's
BUTTER
Chocolate · Peanuts · Dairy
DOUBLE
NUT
Butter caramel
BUTTER
DOUBLE
NUT
CHOCOLATE · PEANUTS · CARAMEL
Hollywood
1/8 POUND
Hollywood
Big Time
5¢
1/8 POUND
CARAMEL · PEANUTS · NOUGAT · UNLIMITED TASTE
DOUBLE
ZERO
10¢
ZERO

HOLLYWOOD CANDY DIV.
HOLLYWOOD BRANDS, Inc. — CENTRALIA, ILL.

VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

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CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIG PAYOFF: Hollywood Candy Co.
BIG TIME—Hollywood Candy Co.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BOSTON BAKED BEANS: Banner Candy Mfg. Co.
BROCK BAR: Brock Candy Co.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CADBURY HAZEL NUT: Cadbury Fry Export, Ltd.
CHARMS: Charms Candy Company.
CHOCOLATE BREEZE: Henry Heide, Inc.
CHOCOLATE SPONGE: Henry Heide, Inc.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DAIRY MAID: Jacobson Candy Company.
DARLING CREAMS: Henry Heide, Inc.
DEEP FREEZE: Brock Candy Co.
DOCTOR'S ORDERS: Walter H. Johnson Co.
DOTS: Mason Au & Magenheimer Confectionery.
DREAM BOATS: Brock Candy Co.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
FOURSOME: Brock Candy Co.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HAWIIAN FUDGE: Euclid Candy Co.
HERSHEY: Hershey Chocolate Company.
JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCK: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
LOVE NEST: Euclid Candy Co.
M & M's: Hawley & Hoops Co.
MALT BALLS: Leaf Brands, Inc.
MALTED MILK BALLS: Walter H. Johnson Candy Company.
MARS: Mars, Inc.
MASON MINTS: Mason, Au & Magenheimer Co.
MASON PEAKS: Mason, Au & Magenheimer Co.
MILK DUDS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Company.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECCO BOLSTER: New England Confectionery Co.
NECCO PEPPERMINTS: New England Conf. Co.
NECCO WAFERS: New England Confectionery Co.
NESTLES: Nestle Chocolate Company.
NIBS: National Licorice Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Shutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT BUTTER CUP: H. B. Reese Candy Co.
PECAN PETE: Fred W. Amend Co.
PECAN ROLL: Sperry Candy Company.
PLANTER'S PEANUTS: Planters Nut & Chocolate
POLAR: Hollywood Candy Co.
POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.
RED DEVILS: Banner Candy Mfg. Co.
RED SAILS: Hollywood Candy Company.
ROOT BEER DROPS: Chase Candy Corp.
ROYAL BAR: Klein Chocolate Company.
7-11: Mason, Au & Magenheimer Conf. Co.
SHERBITS: F & F Laboratories, Inc.
SMOOTH SAILIN: Walter H. Johnson Co.
SOFTEES: Mason, Au & Magenheimer Conf. Co.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
TEENS: Marlon Confections Corporation.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARET: Charms, Inc.
VAN HOUTEN BARS: C. J. Van Houten & Zoon, Inc.
WAYNE BUN: Wayne Candies, Inc.
WELCH'S COCOANUT: James O. Welch Co.
WELCH JR. MINTS: James O. Welch Co.
WHIZ: Paul F. Beich Co.
ZERO: Hollywood Candy Co.

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Van Houten Candy Bars Are Solid Chocolate

The bars offered to the motion picture trade by C. J. Van Houten & Zoon, Inc., of New York, are all solid chocolate and come in four different flavors—orange milk, milk, bitter sweet and coffee milk. They are not cream-filled bars, as stated in the Market Data Section of the 1955 Better Theatres Market Guide. The bars come in the regular pack, 24 bars to the box, 24 boxes to the case; and the vend pack, 100 bars to the box, 6 boxes to the case.

Better Refreshment Merchandising
Advertiser's Index and Inquiry Coupon

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112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name .... **Theatre** ....

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Better Theatres

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1955

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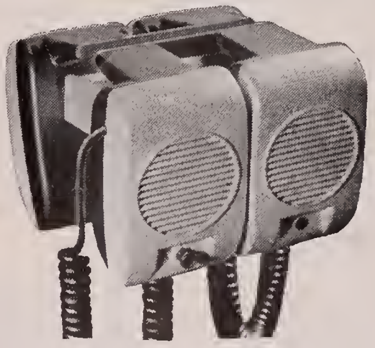

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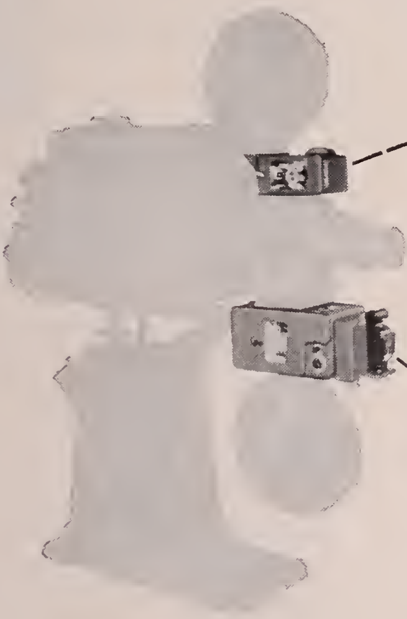

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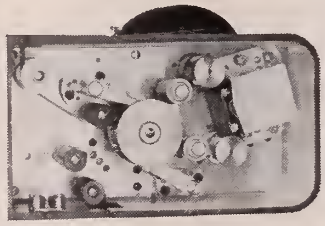
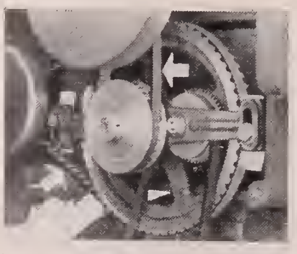
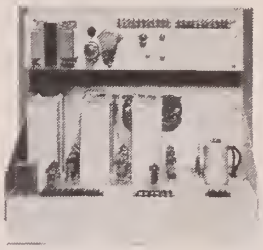


R9 STEREOPHONIC REPRODUCER (Magnetic) brings you the Academy Award winning hydro flutter suppressor, a tight film loop, and double flywheels.

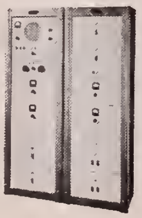


R7 PHOTOGRAPHIC REPRODUCER gives unsurpassed reproduction from variable area and density prints. Special noiseless timing belts are an exclusive feature . . . will not slip or stretch.

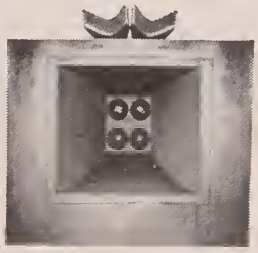


THIS INTEGRATOR is essential for Perspecta Sound multi-channel reproduction from a standard photographic sound track on which control frequencies have been superimposed.

THE WESTREX T501A Stage Loudspeaker Assembly features the newly designed Acoustic Lens.



THE WESTREX AMPLIFIER CABINETS can provide up to four channels for either magnetic or photographic reproduction.



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About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Bernard "Barney" Sholtz, well-known figure in the theatre equipment field for many years, has acquired an interest in Norpat Sales, Inc., New York, and has been named vice-president in charge of sales, it has been announced by *M. D. "Doc" Faige,* managing director of the firm. Mr. Sholtz was sales representative of the RCA Theatre Equipment Division until his retirement a little over a year ago. He had been with RCA for a quarter of a century. Under the direction of Mr. Faige, Norpat has steadily increased the line of equipment for which it is sales representative until it now includes carpeting, seating and many accessories and supplies as well as projection equipment. It is stated that Mr. Sholtz will spend much of his time in the field calling upon dealers and exhibitors.

Bernard Sholtz

John Tierney has been appointed general manager for the Triple-S-Supply Corporation, San Francisco, manufacturers of changeable letters for theatres and western distributors of theatre equipment for the Ballantyne Company, Omaha, according to an announcement by *Harry Sarber,* Triple-S president. Mr. Tierney joined the company shortly after its formation three years ago, and for the past year has served as Mr. Sarber's special assistant. Prior to joining Triple-S he was associated with the Berkeley school system as an art instructor. He graduated from California College of Arts and Crafts with a Bachelor of Arts degree.

Plans to build a new indoor theatre as part of a huge shopping center in Windsor Locks, Conn., have been announced by *Alexander Jarvis,* builder and developer of Manchester, Conn. The project will be on Route 75.

Bernie Bodde of the Bodde Screen Company, Los Angeles, flew to New Orleans recently to supervise installation of a new Bodde "Premium seamless" screen at the Saenger theatre there, an operation of Paramount Gulf Theatres, Inc. The new screen is 52 by 24 feet.

J. W. Johnson is the new owner of the Ponce de Leon theatre at DeFuniak Springs, Fla.

Charlie Fox has taken over the Liberty theatre at Milwaukee from *James Cavalary.*

Francis B. Johnson has completely remodeled his Navy Point theatre in Warrington, Fla., including equipping for CinemaScope.

Mel Haber, assistant manager at the Carib theatre in Miami Beach, Fla., was recently cited

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. . . a few of the many advantages!!!

MIRACLE MILE
NOW OPEN
HEATERS IN YOUR CAR
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Wagner enduranamel panel . . . economical, effective, durable . . . panel comprises both background and letter mounting arrangement.

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by that city's Chamber of Commerce, receiving its Courtesy Award. Two letters written by theatre patrons commending his helpfulness won him a $25 Savings Bond, radio appearances and newspaper publicity.

Three theatres which had been closed for several months were recently reopened in Tennessee. They include the Dell at Dell, Ark., owned by *S. T. Freeman*, who named *Jack Holmes* manager. *J. A. Cooper* purchased the Town in Whiteville, Tenn., closed six months ago, and renamed it Cooper's theatre. *J. H. Laster* leased the Medina in Medina, Tenn., from *James Rowlett*, reopening it after a closing of several months.

Jules Perlmutter, operator of the Ft. George drive-in, Lake George, N. Y., and the Cobleskill drive-in, Richmondville, N. Y., has leased the Spa drive-in, north of Saratoga, from *Jerome Fuller*, former owner of the Dix drive-in, Glens Falls, N. Y.

R. L. Bang, who owns several theatres in Florida, has taken over the Florida theatre in St. Augustine from *S. A. Newton*.

Matt Whitman, city manager for Martin Theatres, Tifton, Ga., for the past 25 years, is celebrating his fiftieth anniversary in show business this year.

Robert Spencer of Columbia, Mo., has been named manager of the St. Charles drive-in theatre at St. Charles, Mo. Mr. Spencer, who has 22 years of experience in theatre management, succeeds *Jack Bernhoester*, who has entered the real estate business.

John M. Jones, III, a native of Dade City, Fla., has purchased the Cloud theatre at St. Cloud, Fla., from *R. E. Beck* and *C. H. Lucas*.

Jack Armstrong, Toledo, Ohio, theatre owner, has announced plans to build a 300-car drive-in at Napoleon, Ohio.

Refurbishing of the Watson theatre at Graettinger, Iowa, is reported by owner *Sam Watson*,

---

"OSCAR" FOR BAUSCH & LOMB

The Academy Award "Oscar" presented to the Bausch & Lomb Optical Company, Rochester, N. Y., for its scientific contributions to the motion picture industry, shown being examined by the company's president, Carl Hallauer (left), and Dr. Howard S. Coleman, director of its Scientific Bureau. Mr. Hallauer accepted the award at the ceremonies in the RKO Pantages theatre in Hollywood March 30th. It was given to the firm largely in recognition of its accomplishments in producing CinemaScope camera and projection lenses.

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THE DELUXE PLASTIC SERIES

**The only speaker with a full 5-inch speaker cone.
The speaker with the best sound.**

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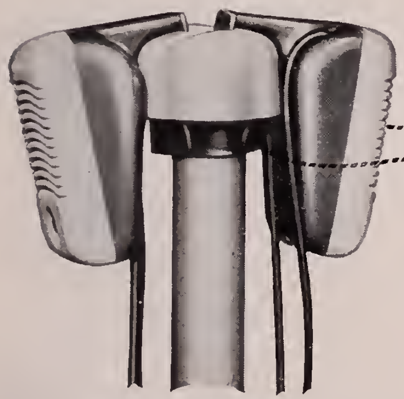
**The only speaker unit with a raincoat.
Unbelievably resistant to rain, snow and dust.**



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the wire that's
BUILT to be buried!

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Take a look at TELESEAL and you'll see why it lasts so long underground:

Copper conductors for strength

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TELEPLATE® coating for lasting adhesion and corrosion resistance

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Special low moisture absorbing insulation assuring low transmission losses

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THAT'S TELESEAL—the wire that is built specifically for direct burial in the ground . . . the high quality wire that will give you efficient, dependable service for years.

For your drive-in, order TELESEAL by name from your theatre supply house.

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Well Built Wires
Since 1899
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including the installation of equipment for CinemaScope, acoustical changes and a new lighting system.

The new 500-car drive-in now under construction by E. M. Loew's Theatres, Boston, at Bridgeport, Conn., will open around June 1st, according to *George E. Landers,* the circuit's Hartford division manager.

Jerry Earnest, formerly assistant manager at Florida State Theatres' Daytona theatre in Daytona Beach has been promoted to house manager of the Florida theatre, Jacksonville. He replaces *Bob Skaggs,* who is now city manager for the circuit in St. Augustine.

Etha Mann has purchased the Belmont theatre at Belmont, Miss., from *H. B. Walden.*

C. L. Jones has announced the opening of his new 450-seat Gayloe theatre in Moorhead, Miss. It is equipped for CinemaScope.

Gene Boggs, who operates the Joy and Missouri theatres in Hayti, Mo., has changed the name of his drive-in from the "61" to "Moonlight."

Recent managerial changes in Scranton, Pa., included the transfer of *Joe Wynn* from the Riviera theatre to the Strand replacing the late *James Merrick. Sam Kessler* has been moved from the Westside to the Riviera and he has been succeeded by *Percy Carr,* formerly at the Orient.

Bill Sinnott has been appointed manager of the Randolph theatre in Randolph, Mass., by the Interstate Theatre Corporation, Boston, with *Bud Wasson,* formerly in that post, being transferred to take charge of the Avon drive-in, Avon, Mass.

H. C. Cunningham has purchased the Ritz theatre and Skyland drive-in, both at Woodbury, Tenn.

John L. Damm, who for several years operated his own drive-in at West Palm Beach, Fla., has been appointed manager of the Princess theatre in Mt. Dora, Fla.

Following enlargement to a capacity of 350 seats, the Grove Hill theatre in Grove Hill, Ala., has been reopened with *Mrs. J. K. Kellen* as manager.

Jim Sayer, operator of the Old Rock drive-in at Salem, N. H., and the Starway in Somersworth, N. H., has now taken over the Northampton drive-in in the same state.

David Siegel, vice-president of Signs, Inc., Boston manufacturers of screen towers and marquees for drive-ins, recently completed a two-week trip to the Southwest and West Coast, covering seven major cities.

Leonard Scales has opened his new 350-car Rocket drive-in at Grand Junction, Colo. Provisions were made for possible expansion of the capacity.

The Prescott theatre in Prescott, Iowa, has been reopened under the management of *Bradford Daggett.*

Dick Treccase has been named manager of Wometco Theatres' Sunset theatre in South Miami, Fla.

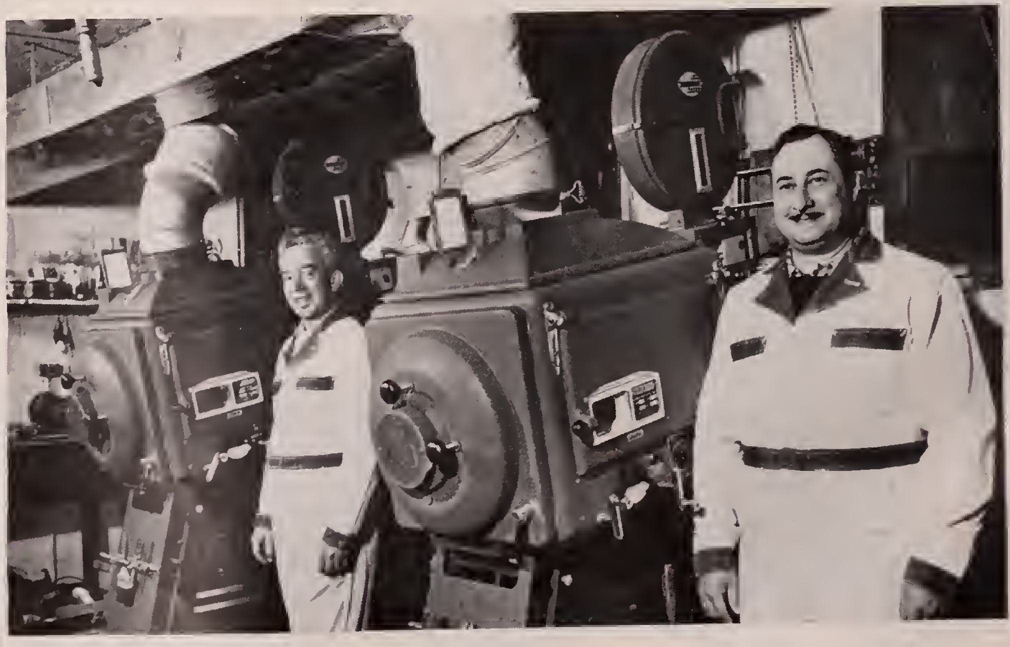
Plans for an extensive remodeling program for the Rialto theatre in Columbus, Ga., have been announced by Martin Theatres, which has headquarters in Columbus.

M. D. Howe has been appointed manager of Eitel's Palace theatre in Chicago, succeeding *Ed Wappler,* who resigned. Mr. Howe was formerly connected with "legitimate" theatre interests in New York City.

Leo Montgomery recently began his forty-third year as projectionist at the Ritz theatre in Shawnee, Okla.

Jack Kelly has rejoined Walter Reade Theatres, Inc., Oakhurst, N. J., following an illness and been assigned to manage its new Absecon drive-in, near Atlantic City.

STRONG LAMP WITH 18-INCH MIRROR INSTALLED



The first installation of the new Strong "135" projection arc lamp with an 18-inch diameter reflector was made at the "41" Twin drive-in theatre in Milwaukee, Wis., which presents a picture 130 feet wide by 60 feet high. Projectionists are Don Fretch and Harry Rotter of Local No. 164 IATSE and MPO, Milwaukee.

Announcing
Availability of the New

STRONG

SINGLE PHASE SELENIUM PLATE RECTIFIER

Single or
Three-Phase
Models Available

Developed especially to fill the need of drive-in theatres which require the most powerful projection arc lamps but to which three-phase current is not economically available. Fulfills all the requirements for efficient burning of 10 mm and 11 mm regular carbons and 10 mm Hitex carbons.

This new rectifier incorporates all the proven features of other Strong Selenium Plate-Rectifiers, such as moisture-proof selenium units, remote control relay, air-flow protective device, large fan ventilator and taps to provide adjustment to compensate for supply voltage variations through a range of 10% above or 10% below the rated A.C. input voltage throughout the output rating range. The selenium rectifier stacks carry a three-year guarantee.

Strong makes a complete line of selenium plate and tube type rectifiers for use with all carbon trims.

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1 SEAMLESS

The High-Intensity Screen is a *seamless screen,* molded in one continuous piece over a reinforced cloth backing!

2 DOES NOT DISCOLOR

The surface of the High-Intensity Screen *does not* lose its reflectivity or change color. The materials used in the surface do not discolor or darken in themselves.

3 FULLY GUARANTEED

The High-Intensity Screen is guaranteed against anything which renders it unsatisfactory for use except actual physical damage.

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On the market before 3-D and wide screen, the High-Intensity Screen has been performance proved with every projection technique.

5 CONTOURED SURFACE

This wavy, contoured surface not only provides a better distribution of light and sound, but also makes the surface easier to keep clean . . . no sharp sound holes to collect dirt and dust.

6 DESIGNED FOR PICTURE QUALITY

The High-Intensity Screen has the brightest surface possible without emphasizing objectionable hot spot and flicker, caused by too specular a screen surface.

7 LABORATORY CONTROLLED

The materials used in molding the one piece continuous projection surface of the High-Intensity Screen are rigidly controlled in the same factory where the screen is made.

MANUFACTURED BY WALKER AMERICAN CORPORATION
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Better Theatres

For MAY 1955

GEORGE SCHUTZ, Editor

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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Plans Completed for The 1955 Trade Show

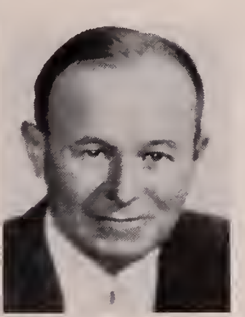
The 1955 combined theatre equipment and refreshment service trade show is in the making. Contracts were signed last month between the organizations associated in this year's annual exposition, which again unites the original sponsors with exhibitors and the concession field. The four are:

The Theatre Equipment and Supply Manufacturers Association (Tesma), the Theatre Equipment Dealers Association (Teda), the Allied States Association of Motion Picture Theatre Exhibitors, and the International Popcorn Association. The latter's trade show, as last year, will adjoin that of theatre equipment and supplies and will include all classes of refreshment service products.

FRED C. MATTHEWS

RAY COLVIN

BERT NATHAN


JACK KIRSCH

Chicago will again be the city, but the hotel will be the Morrison instead of the Conrad Hilton from which suitable dates could not be obtained. The show, and attendant conventions of the participating organizations, will open November 6th and close the 9th.

Jack Kirsch, president of Allied States of Illinois, is the national organization's convention chairman. Heading arrangements for the other organizations are their presidents, Fred C. Matthews of Tesma, Ray Colvin of Teda, and Bert Nathan of IPA. Assisting them are Tom Sullivan, executive vice-president of IPA; Merlin Lewis, executive secretary of Tesma; Lee Koken of RKO Theatres, who is senior director of IPA's trade show; and Carl Siegel of Stanley-Warner Theatres, who is general exhibit chairman for IPA.

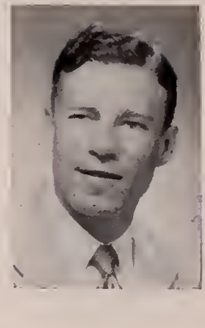
There will be a total of 244 booths, with 136 on the first floor embracing general theatre equipment and supplies, and 108 for concession products exhibits on the second floor. Mr. Lewis reports that 80% of the booths are already requested.

In announcing arrangements, Mr. Matthews says, "The joint conventions and trade show represent a bargain to all theatre owners. They will obtain ideas on how to operate and equip their theatres from leaders and experts at little more than the cost of transportation."

As a very interested observer at every one of the Tesma-Teda trade shows since their inception, we can sincerely confirm that statement. And the opportunity is open to all theatre people, regardless of their organizational affiliation—and without charge for entrance to the trade show.

—G. S.

Exhibiting Motion Pictures in America's Small Towns Today



By CHARLIE JONES

From his own experience as an exhibitor in Northwood, Iowa, and observations among many of his kind, Mr. Jones describes conditions which he believes are typical of changes which have brought new problems to small community theatres the nation over.

"NORTHWOOD ISN'T IMPORTANT"!

That's what I was told recently by a branch manager when I tried to get an improvement over a formula which had resulted in ten of the last sixteen of that company's pictures showing drastic losses. The barb was salved slightly by saying that *I personally* was important, but that my theatre and town were not.

It came as no great surprise. Hundreds of you, like me, have been hearing the same thing for the past year or more. Maybe it is even true! Maybe it is time to take stock of the situation and see if we actually *are* important—to see if we can *afford* to be "important"—to see if the urgent demand that so many of us feel and know about the necessity of modernizing our houses is justifiable under today's conditions and temperaments.

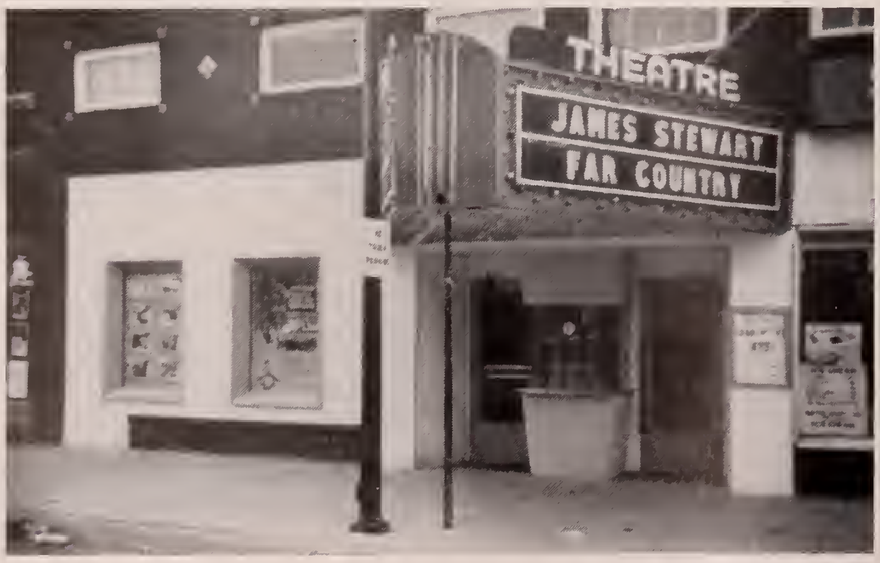
So with the memory of that article several years back in *Life* magazine, and the recollection of more recent predictions, even within the industry, of the demise of small theatres, I would like to tell all who care to read about how this condition affects one small town. A typical one. Mine.

It would be a rehash of what we all believe and know to question whether or not the theatre is wanted in the town. Admitting that we all frequently doubt our welcome as important members of the business community from the attitude of both fellow merchants and our mutual patrons, nevertheless it would take a very naive person to believe that either merchant or average community resident would *want their theatre to close.* Sure, they leave us alone sometimes to the extent that some of us do *have* to close, but that is not a matter of desire so much as one of diversified interests and of competition for leisure time.

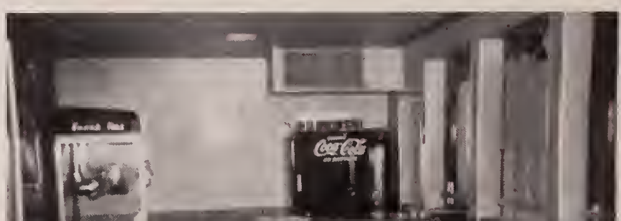
Only the most hard-shelled exhibitor would deny the necessity to remodel, or redecorate, or re-equip his house to fit as closely into the preferences of this luxury-conscious age. He admits that small town business is not what it used to be. He agrees that modernization would probably cause somewhat of an upturn in business. But a coat of paint or re-arranging the 11 x 14's is not modernizing and he knows it, and he becomes cost conscious in the process of realizing it.

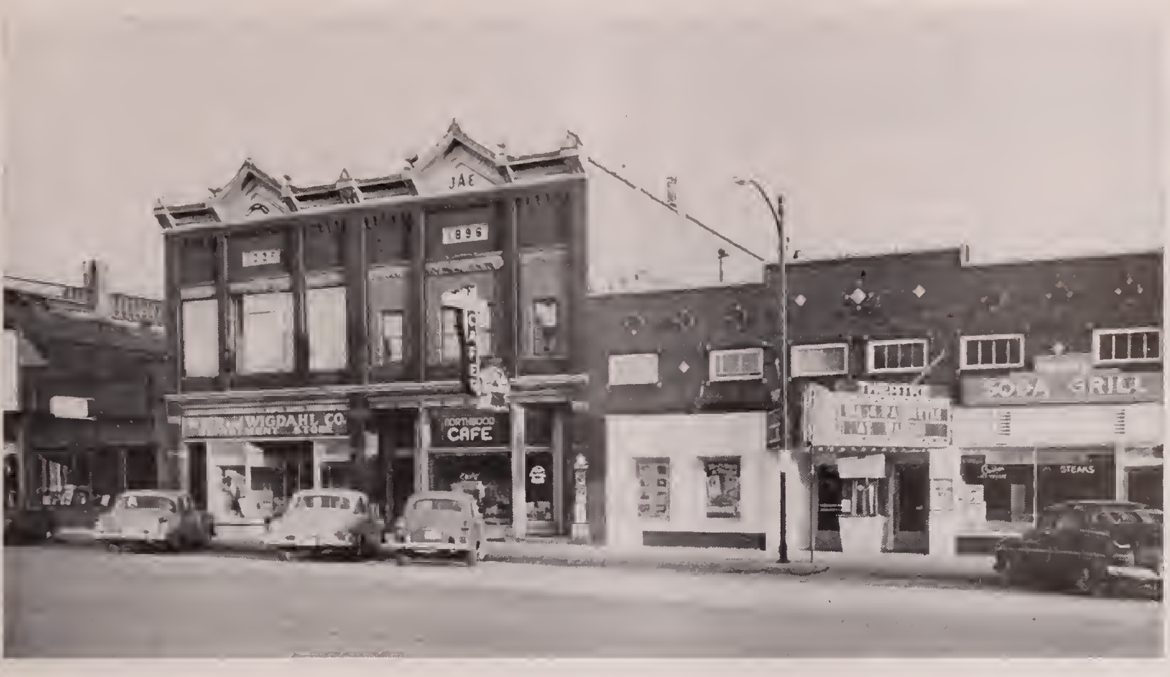
He *also* knows that product is not aimed at *his* clientele that is, as a whole. He admits that were he making pictures, he would make them for the greatest potential market, and he realizes that that is exactly what is happening. We are all entangled in a seeming social change that is affecting us greatly and we must, as an industry, find a better answer to it than raised admissions or higher split figures.

We blame this and blame that, each in



At left is a detailed view of the front of Charlie Jones' theatre in Northwood, Ia., as he recently remodeled it. He also made interior improvements, including provisions for wide-screen. The theatre is shown in the Main Street view on the opposite page.





Main Street. This one is in Northwood, Iowa, Charlie Jones' town. There's Charlie's theatre toward the right of the picture, which was taken just recently, after Charlie had remodeled the front and refurbished the interior. "I closed my eyes and then took the plunge," he says, "doing the job 'on the cuff,' and I shudder to think of the years of laundering it's going to take to get those figures off."

his own locality pinning the culprit tag on whatever he feels is slaughtering him most. It is, of course, a little bit of everything. But mostly it's TV, terms, taxes and the times. A changing social pattern has more and more people participating in civic, school and church work. Not that more people are more religious, or better parents, or better citizens than they used to be; but more people have got to thinking of these activities as something they must do to bring about Utopia. Once upon a time much of those matters were the special province of a community's uppercrust; now everybody gets into the act. And when they think about amusement, for which they have more time than they used to, they have more sources of it from which they can choose.

While these conditions prevail, and they look awfully permanent, we all, but we small town exhibitors especially, are going to continue to be hard put to compete for people's non-working hours.

Notwithstanding our observations that many of the newer and slicker theatres as well as the broken down houses of ancient vintage are scenes of distress, it seems to this writer that it is absolutely necessary that we modernize our theatres if we are going to compete with living room comfort and convenience, with school affairs, church organizations, and civic programs. Only if we make a real effort to adjust our business to these changed and changing times can we say, if we still go down, that we gave it all we had.

Anyone taking the trouble to beat the bushes a little will find that there are a lot more good showmen than exhibition is ever given credit for. He will find that most are well respected members of the community who in times past plowed back income into the business, and are doing so today in projection techniques. Yet techniques in themselves are not the salvation of the small town, as is being amply demonstrated in at least this part of the great plains states right at this very time.

It is of no comfort to know that we are not alone on Main Street as members of the Worried Club. The cafe, the hardware store, the druggist, clothier, butcher, barber and locker plant are all getting pretty "edgey"—and it is significant that with an all-time high stock market reflecting the health of big business that Main Streets across the land are studying economic conditions of 1929 to see if they should draw conclusions.

THE CHANGING SCENE

The pattern of small towns is changing for every line of business. Once tumultuous and sardine-packed Saturday night streets are giving way to the almost daily trips to town by the farmer or his car-driving wife over good farm-to-market roads. Shopping habits have been revolutionized by the black top road, the pick-up service for eggs and cream, the deep freeze and the feed delivery service. Sunday has become a day for civic and school and even church celebrations and festivities. Everyone is competing for the increasing spare time. Everyone seems to be jumping into the entertainment business.

Time after time in recent excursions across North Iowa we have heard the expression, which can be summarized, "We are worried about the future. We don't like the present, but we will stay in and try our best." It seems to be a spirit of hopelessness that has been spiked with stubbornness.

Now for some fax and figgers. We have at long last completed our own Blooper Survey and can proudly submit a reliable set of statistics garnered at practically no expense. Having always been possessed with a mania to know the truth about everything with which we came in contact, we have been trying to discover if what was happening to us was actually so. We have found that it is—only more so.

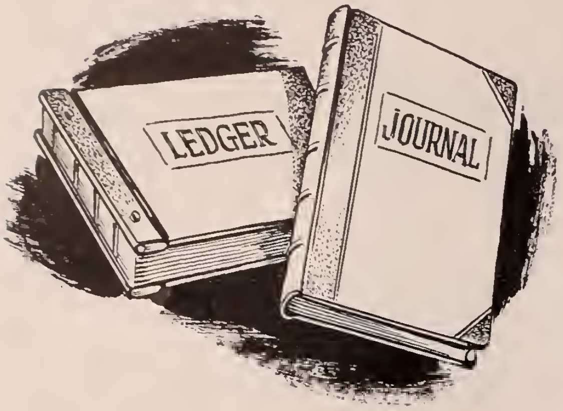
For example, we have heard that when your patrons get to be over 50 years old you could kiss them goodbye. It is true, *except* on "Bank Nights." The other nights they're home learning new wrestling holds from a couple of obese employees of a distant brewery or else they are staying at home just thinking up new ways to wiggle out of extra dimes when income tax time rolls around. This has led us to conclude that we either must give them something on the screen that will satisfy this age group, or else have "Bank Night" seven nights a week.

We checked our patronage and found that 39% of our attendance was made up of teen-agers, 19% men, 12% women, and 30% kids. This speaks well for continuing theatre attendance in this town, if we are allowed a living from it, for 69% of our patrons are still in that want-to-see age group of 19 years and younger.

In cities, where there are so many other attractions for the teen-age trade, a reduced admission price for teen-agers may be productive; but in small towns this would only reduce the theatre's income, since teen-agers already constitute the major group of

(*Continued on page* 28)

Book Larnin' About a Theatre Business



Every theatre business, no matter how small, this article submits, is big enough for a full-scale accounting system, especially in these days of keener competition for the public's amusement dollar.

By **CURTIS MEES**

AMONG CHANGES that have taken place in motion picture exhibition, as noticeable as any is a greatly increased sensitivity to costs. And with good reason. The lush days, the time when the dimes and quarters fairly rained from heaven, are gone.

Competition for the amusement dollar has become far keener than motion picture exhibitors have ever known it to be. This has brought about an effort to produce more impressive pictures, and to present them better. It also calls for reconditioning of theatres generally so as to make them attractive as places to go for recreation. These needs of the business represent additional capital and operating costs in the face of higher taxes, wages and prices, with the charge for admission necessarily limited by the mass audience required.

Whatever the economic problem of any particular operation may be, it cannot be fairly judged without accurate knowledge of its financial status. The larger operations, such as principal circuits, have accounting departments which provide this knowledge. Such knowledge is often lacking, however, among other operations.

A large percentage of the operations are individual and small. Income is cash. For most of the industry's history, the margin of profit was more than ample to absorb leakage and to provide for ordinary replacements and improvements. This probably explains why many an exhibitor has been used to operating more or less out of his pocket.

Business-like accounting methods are as necessary now, however, to small operations as they are to large. Complexity of the operation is not the determining factor. Each theatre is a property and a business. How much is it worth? How much has gone into it, how much does it return, or lose *actually?*

How many theatres only *seemed* to be making a good profit because no figures were set down to account for investments that would eventually have to be made because of deterioration and obsolescence? How much of these might be paid for in some degree by elimination of wasteful operation pictured in the bookkeeping record of the business, if there were an adequate one?

GETTING THE TRUE STORY

It is quite possible to go broke without knowing it. People do it every year. And many of them do because they kid themselves with a few assorted figures on income and expenses, in a notebook, or perhaps only in the head. They just don't know, aren't in a position to know through a comprehensive system of accounts, *realistically* organized and honestly kept, what the *net worth* of the property is, how operating expenses are *related to income.*

One encounters this situation to an extent in motion picture exhibition that would astound successful businessmen in other fields. And the custom of many exhibitors to get along with only rudimentary bookkeeping may well explain why there is a notion among some of them that the theatre is entitled to regard a return on the investment (of which the record may be only sketchy) as an *operating charge* in its breakdown of operating expenses. In other words, the investment is guaranteed a minimum profit!

An investment in a theatre, as in any other business, carries all risks of speculation that any other investment may. Bonds can default, stocks can fall in price. It would be wonderful indeed if we were entitled to a profit on an investment before we paid our taxes and debts.

A complete and honest set of books of course shows whether there is profit at all, regardless of how much we put, for a time, in our pockets. Depreciation charges used for income tax returns are a case in point particularly pertinent to conditions now to be observed in the business. If translated into *actual* charges and allowed to accumulate, as a fund, through the allotted years, they would have provided for the deterioration and obsolescence which have overtaken the business to such radical degree that in many sectors of it there is difficulty, if not distress, in finding the money to do something effective about them. Depreciation charges really *should* be set up on a realistic basis to permit the owner of the theatre to make replacements and improvements as the property deteriorates and becomes obsolete.

If allowed to accumulate in the bank for the full periods allocated, depreciation charges would permit a 100% return on the invested capital (exclusive of land, which is not depreciated). The theatre, of course, would be depreciated to the theoretical point of being worth only its salvage value; but isn't that what has happened in many cases you have observed in recent years?

AN ACCURATE SYSTEM

To have a complete, accurate picture of a theatre business one must maintain a double-entry system of accounting. Only in this way can investments, their carrying costs, and the expenses of operation be recorded in proper relation to income, with the proven facts of the financial condition of the business available in a balance sheet and a profit-and-loss statement.

The balance sheet shows at any required time the capital structure and the net worth of the property and business. The profit-and-loss statement tells whether the business has been making money or not; and if not, it may point out directions in which the fault lies.

The books of the system are a *Journal* and a *Ledger*. Each transaction affecting the finances of the business is entered in the Journal. Probably every exhibitor keeps some such record of income and disbursements. But if that record is not complete, and if its items are not later entered in a Ledger of classified accounts according to the nature of the business, they provide little or no information for a methodical, responsible operation of the business and for good judgment in the making of important decisions.

It isn't expected that an exhibitor must now turn accountant in order to run his business; but accounting is a function of his business and he should have enough of a "feel" of the bookkeeping necessary to allow the facts—that is, the figures—to give him a running story of his investments in it and how his operations are faring. The only alternative is a thoroughly reliable bookkeeper on the payroll where he can get to know the business. Otherwise the exhibitor should be able to work *with* an outside accountant.

NOT A COMPLEX JOB

Actually, for the operation of one or two theatres under average conditions, maintenance of a competent set of books is not complicated. This is, after all, a cash business with respect to income. Think of the bookkeeping job of many a small mercantile business that has charge accounts! And stock inventories!

In the theatre business the only inventories are the few refreshment items of small quantity that may be held over for a very short time. And the whole refreshment end of the business, which is relatively simple, should be handled on the books as a separate enterprise, anyway. In no way should capital outlay, income and disbursements in this department be allowed to cloud the picture of theatre operation-proper. In applications for credit, or in case of sale to another operator, the two sets of accounts will be available for information.

In this connection there is also the consideration that it may prove desirable to make the books available to a film distributor for examination in the course of negotiating film rental. The question of *actual* box-office income and theatre operating expense can be vitally important in reaching an equitable decision. An exhibitor then

(*Continued on page* 28)

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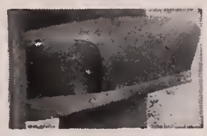

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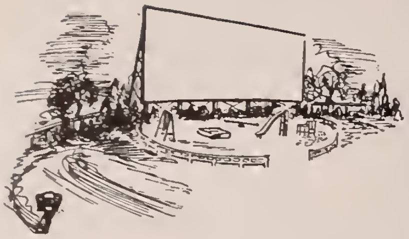
The Drive-in . .



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Stressing Safety Factors To Aid Patron Goodwill

NOW THAT all the drive-ins throughout this country, including those in the northernmost sections, as well as many in Canada, have opened for the new season, the possibilities for mishaps occurring due to insufficient considerations for safety on the part of management are greatly increased. It is a subject the importance of which cannot be over-emphasized.

In indoor theatre operation, the installation of equipment, proper training of the staff and vigilant supervision by management in all safety factors are always stressed. Because of the automobile and the special conditions it imposes, the drive-in is even more subject to possibilities of injury, if not so much to person, at any rate to personal property—the automobile itself.

In addition, these special aspects of the drive-in involve considerations of public confidence and good-will. The observation of conditions which cause irritation and might seem in some degree dangerous could well create an attitude among some members of the public which would defeat much of the effort to build regular drive-in patronage.

TRAFFIC AND PLAYGROUNDS

Generally speaking, the promotion of safety at the drive-in involves two factors—an efficient and well-supervised traffic system, which includes proper lighting of entrance and exit areas, and operation of the children's playground.

It is assumed that most drive-ins have been properly planned in the blueprint stages to handle traffic off and onto the main highways efficiently. If this has been done, the maximum in safety can be achieved by careful supervision of traffic both ways and inside the grounds by members of the drive-in staff assigned and instructed to do so.

In the first place, it is advisable that the parking of cars be conducted according to a systematic procedure under the direction of uniformed police and usher-attendants, rather than by permitting the motorist to park on any ramp he pleases. A good system is one which fills the ramps from the front. For example, the first seven ramps of a twelve-ramp theatre would be made available to the earlier arrivals.

In all fairness to these patrons they should not be directed to park toward the *end* of a ramp when there are more preferred locations starting from the center of, say, Ramp 8, and continuing toward each driveway at equal distance. A reasonable stopping point before actually reaching the outer edge is five speaker posts *in* from each driveway. Upon reaching this point a change should be made to Ramp 9 with a similar plan adopted for later parking.

A major reason for this systematic parking is to protect speakers against such careless persons as the "Sunday driver," who attempts to park his car in a radius turn only, 6 feet away from the speaker post when he should be 26 feet away! With attendants directing each driver to the proper location next to the speaker post, such mishaps as his hitting the post or catching his bumper in the speaker cord will be prevented.

The handling of patrons who may be boisterous or driving carelessly should be conducted with tact by the drive-in employee. The latter should not be encouraged to take such matters in his own hands but to bring them to the attention of a uniformed officer or directly to the manager.

In such instances the officer can usually convince the obnoxious patron that such conduct will not be tolerated by advising him that it is necessary to take his license number because of a complaint that he is disturbing other patrons. Should the offender persist in his objectionable conduct, the uniformed officer is then warranted in sternly advising the driver of the car to proceed to the nearest exit, where he then asks for the registration and driving license, making out a detailed report, one copy for the management, the other to be filed with the police department.

The officer then should advise the customer that if he prefers to remain he will be parked on the end of the ramp in a conspicuous location for further observance, as it is the policy of the theatre not to permit annoyance of patrons who wish to enjoy the screen entertainment. If the undesirable person should not wish to accept the alternative, he should be directed to leave the premises—an extreme decision, which should only be employed after the officer or manager has exhausted every other means of dealing with the situation.

Other advantages to the drive-in in having a police officer on the premises lie in his ability to direct traffic and to oversee the general conduct of the public.

EXIT TRAFFIC SYSTEM

It is also important for management to be efficient in assisting the patron to leave the theatre—especially at the break of a complete performance. Here again well-trained attendants should be on hand to supervise observance of traffic directions and regulations, thus to prevent a jam-up of cars in the drive, scratched fenders, etc.

A procedure that produces a smooth flow of exit traffic is to divide the drive-in into two sections, each representing about half the capacity. In a twelve-ramp layout, for example, from the first to the seventh

(*Continued on page* 27)

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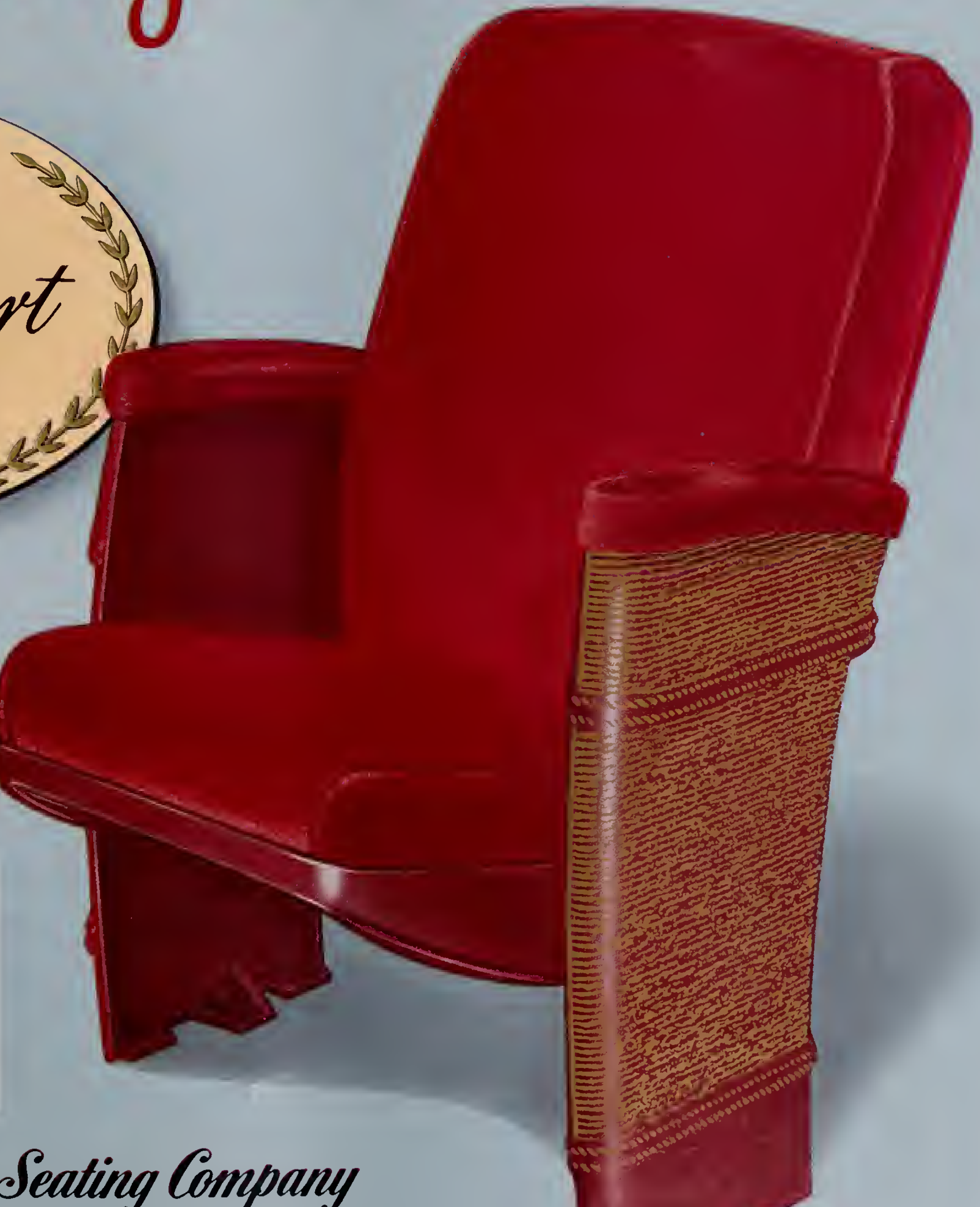
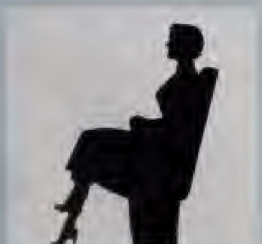
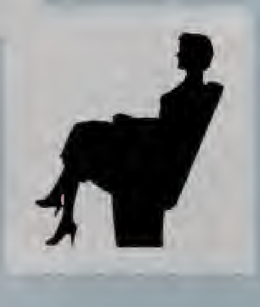




When occupant sits up



When occupant relaxes

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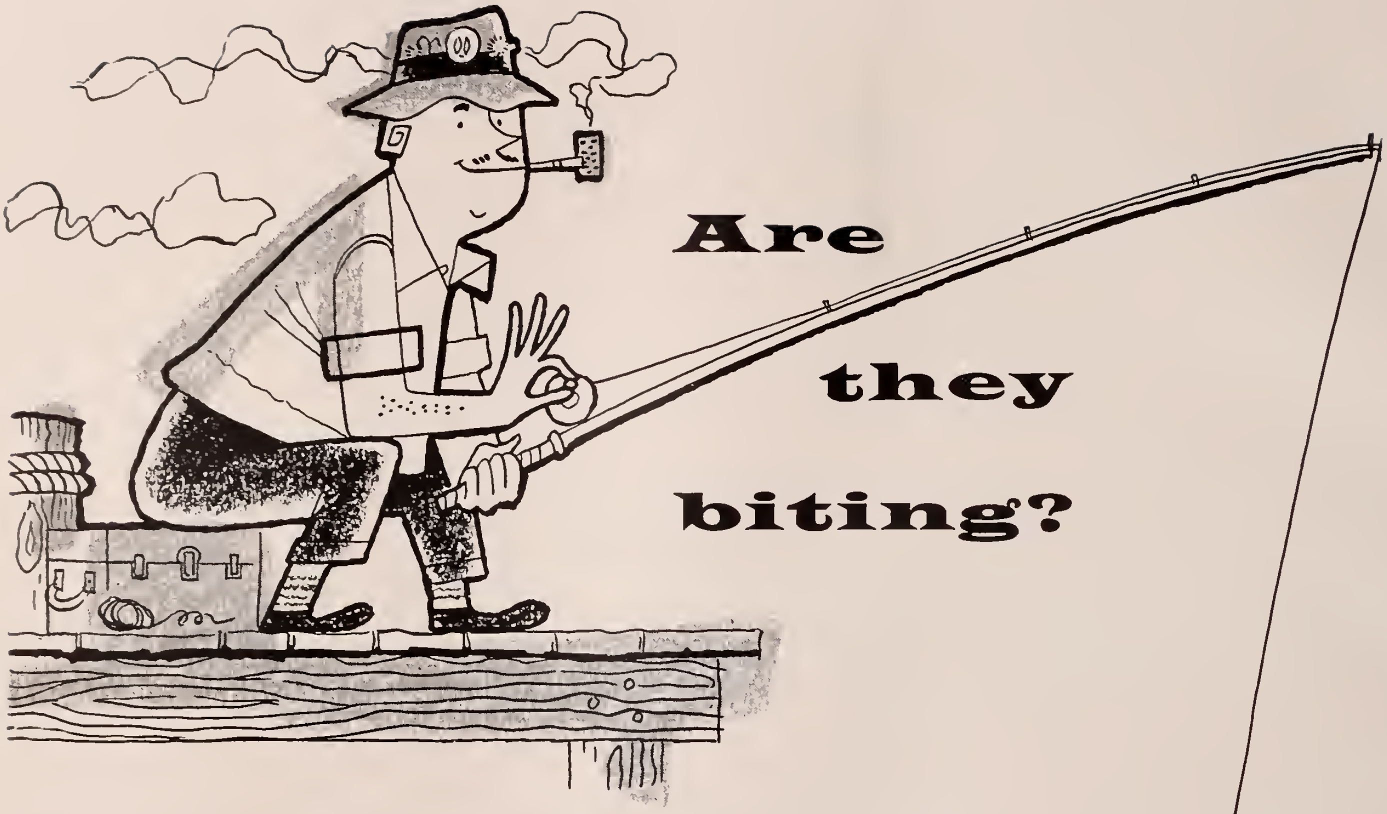

Are they biting?

The angler who's fishing in a bowl *knows* the fish are there—all he has to do is make 'em bite!

The exhibitor who plays wide screen films with directional sound is in the same "boat": he *knows* the market is there—all he has to do is make this market bite!

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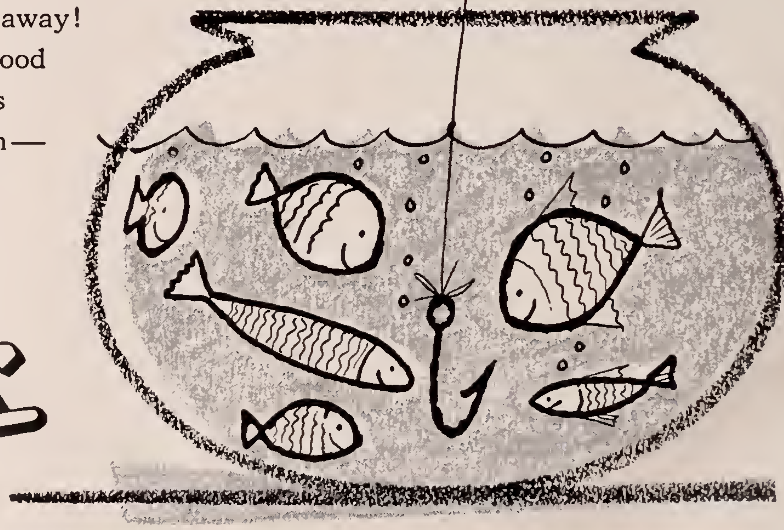

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Combining System Elements For Best Picture Lighting

By GIO GAGLIARDI

DURING THE last two years, the optical companies have made and sold more new projection lenses than in many previous years. The tremendous demands by motion picture theatres for new short-focal length lenses and anamorphic attachments have provided the optical people with conditions warranting extensive redesigning of their projection lenses.

GIO GAGLIARDI

As a result, better and faster lenses have been coming on the market. Little by little, speeds have been increasing from the old standard of *f*/2.3 to *f*/2.0, then *f*/1.9, then *f*/1.8 and *f*/1.7. In order to understand what bearing these new and better lenses have upon the theatre projection system, it is necessary to review some of the fundamental optical principles which are involved in projection.

In a camera the lens is used to focus an image of the object upon the film. The object plane and the image plane are said to be the *conjugate focii* of the lens, and when the lens is properly adjusted, the *illuminated object* will be reproduced as a *sharp image* on the film in the camera.

In projection, the process, although reversed, is quite similar. The positive film in the projector gate and on the screen are now the *conjugate focii* of the projection lens. The transparent picture on the film, which must be brightly illuminated, now becomes the object plane, and the lens will reproduce its image at the screen, which is the image plane.

In projection, the function of the lens is to reproduce an enlarged image of the photograph on the film faithfully, and to utilize as much of the illuminating source as possible so as to produce a sharp, well-lighted image on the theatre screen.

All of the new lenses have coated surfaces and are highly corrected for curvature, overall sharpness of field, and for color aberration. The greatest advance in design, however, has been in the relative *speed* of the new projection lenses. *The speed of the lens is judged* (geometrically) *by the angle of the cone of light between the lens and any one point on the film.*

Figure 1 shows the geometric layout for judging the speed (*f* number) of a lens. For the center of the film in the projector

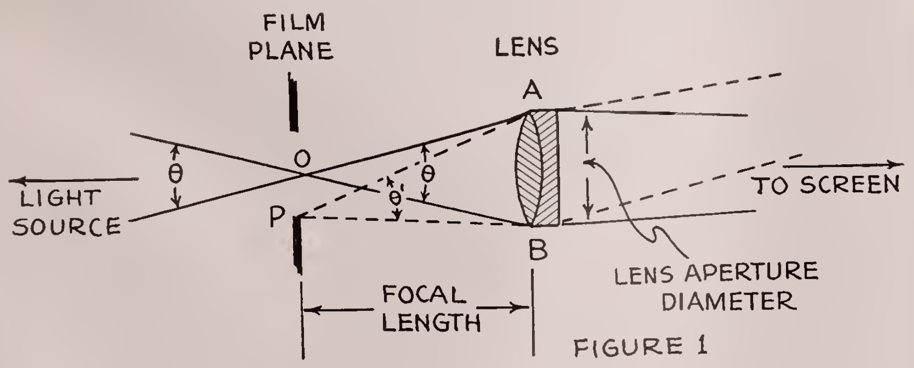

FIGURE 1

Geometry of lens speed. (F/number equals Focal Length divided by Aperture Diameter.)

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55-65	34-37	8x14	544C	7x9	545C
70	38	8x14	544	7x9	545C
65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-10C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
130-150	65-67	13.6x22	553-01	7/16x9	557C
150-160	68-70	13.6x22	523	1/2x9	555C
170-180	68-69	13.6x22	583-08	1/2x9	555CN

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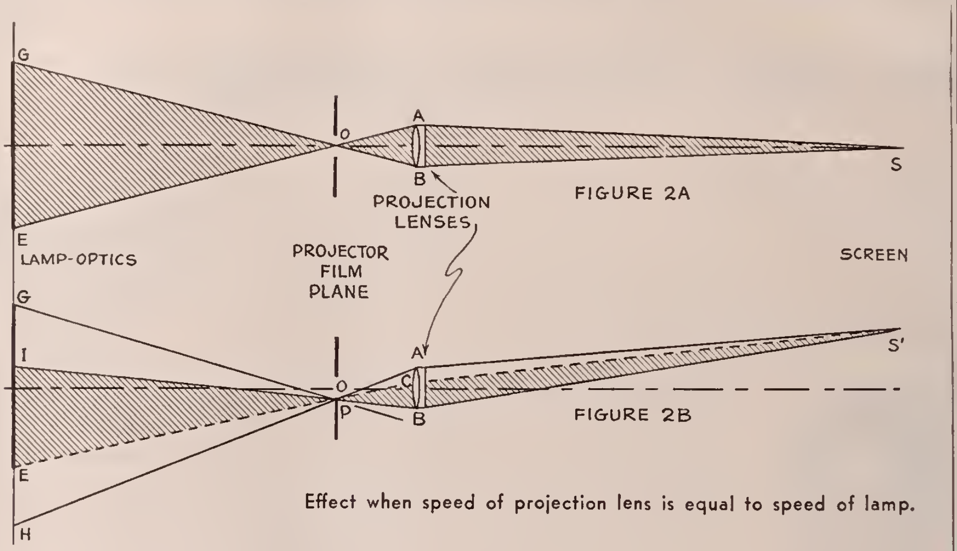
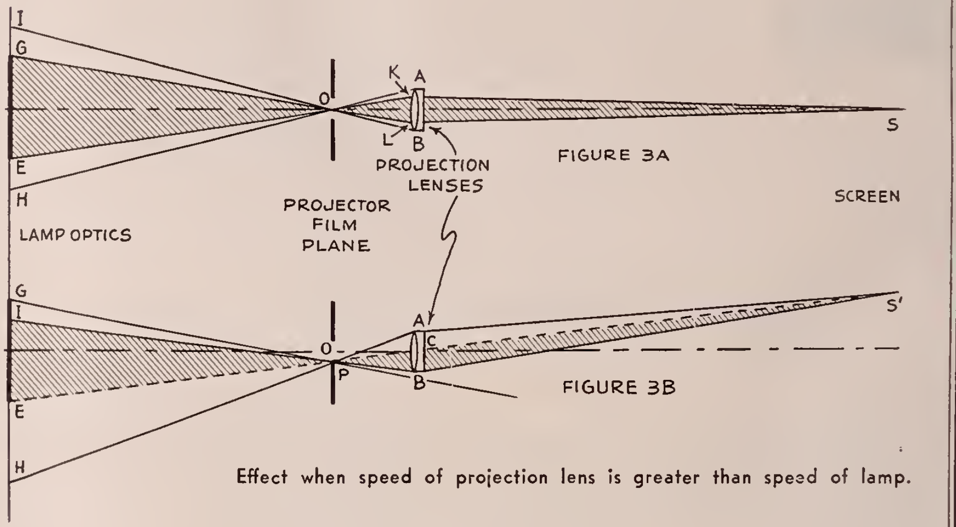
gate, the measure of the speed is the angle AOB formed by the *lens aperture* diameter as a base, and the center O on the film as the apex. The f number is expressed as the *focal-length divided by the lens aperture diameter.* Even here it is obvious that the lens has a higher speed for the center of the film than for the extreme edges. This can be seen because angle Θ at the center is larger than angle Θ' at the side of the film.

It is customary in lens geometry to visualize the operation of light coming from the lamphouse, passing through the film, then through the lens, and finally to the screen as bundles of rays, each one of which passes through an infinitely small point of the film and is directed to its proper place on the screen. The total sum of these rays is the complete picture, but each individual one obeys definite geometric laws and may be studied under those conditions.



Effect when speed of projection lens is equal to speed of lamp.



Effect when speed of projection lens is greater than speed of lamp.

For these reasons we must expand the sketch of *Figure 1* to *Figure 2A.* A ray of light starts from the lamp optics at E, passes through film at O, is picked up by the lens at A, and directed to S on the screen. Similarly, a ray from G goes through O, then B, and then to S on the screen.

Actually there are three cones of light formed for point O on the film. Cone GOE is changed to cone AOB, and then to cone ASB. Similar series of light cones are formed for each point on the film and these will all vary according to the lamp-house optics, the size of the film aperture, and the projection optics used. However, in this sketch it will be seen that angle GOE is equal to angle AOB, and for this bundle of rays lamp optics GE is correctly matched to projection optics AB.

But let us see what happens when we examine the bundle of rays passing through a *corner* of the film in the projector gate. *Figure 2B* exemplifies this problem. Point P at the corner of the film gate reproduces point S' at the corner of the screen. Assuming that a spectator had his eye at point S' and could look back through the projection lens and through point P in the corner of the film gate, then definitely he could not see the complete bundle of rays which should have been $AS'B$ and APB and IPH.

For this point P, the lamp optics is too

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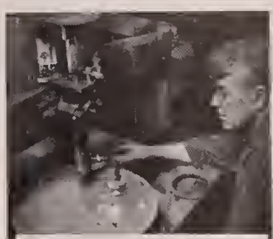

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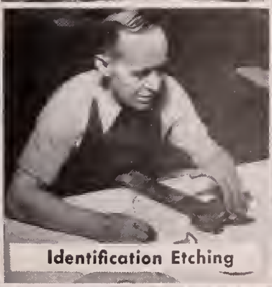

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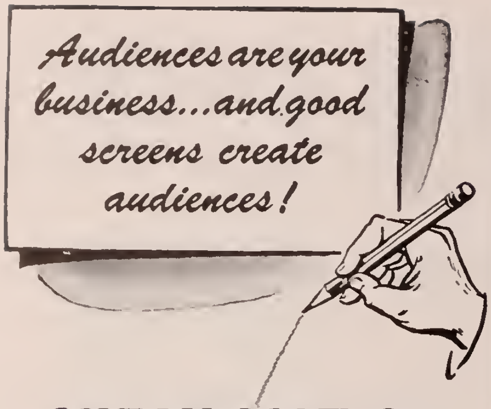
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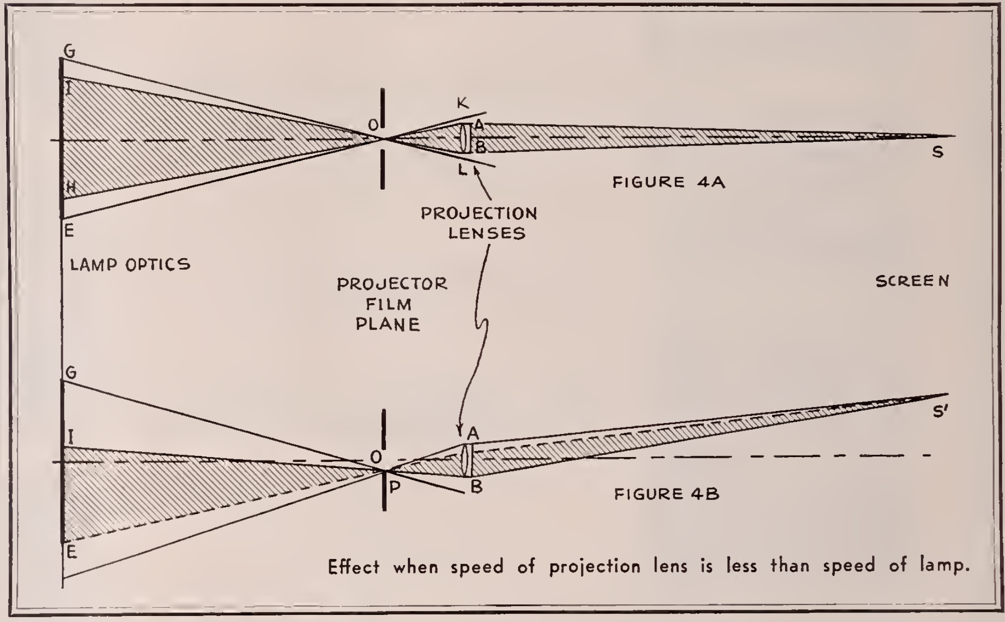
small, the rays of light which should come from *EH* are missing, therefore the light on the screen at point *S'* for the corner has been reduced to cones *IPE, CPB,* and *CS'B.* This means that when the *projection lens speed* and the *lamp optics speed* are matched for the *center* of the film aperture, the lamp optics becomes considerably slower than the projection lens for the *sides,* or corners, of the film gate. This serves to increase the difference between center and side, or corner, lighting on the screen.

This problem becomes more acute when the film aperture is increased, as seems to be the tendency when we go to larger film frames, whether by wide film or in some other way.

Quite often, theatre management has considered the purchase of new high speed lenses without taking into consideration the slow speed of their lamphouse optics. Let us see how such a combination would affect the light on the screen. *Figure 3A* shows the optical geomery for a system where the projection lens is considerably faster than the lamp optics.



Effect when speed of projection lens is less than speed of lamp.

Here we can see that even for a point at the center of the film gate, the angle *AOB* subtended by the lens is equal to angle *IOH* on the lamphouse side. But *GE,* the diameter of the lamp optics, is much smaller than *IH,* therefore *GE* will only produce a cone of light which will fill the cone *KOL* on the lens and produce the small bundle of rays *KSL* at the screen. Actually, the high speed of the new lens has been reduced. The limitation of the lamp optics acts as a reducing iris on the lens.

The one beneficial factor in this set-up is that for the point *P* at the corner of the film gate (*see Figure 3B*) the bundle of rays *IPE* passed by the higher-speed lens produces a larger amount of light at the side of the screen. *CS'B* in *Figure 3B* approaches more closely *KSL* in *Figure 3A.*

This means that if the projection lens is faster than the lamphouse optics, the light at the center of the screen will not be increased, but the light at the side and corners will be greater than before.

Now, then, what happens if the projection lens is slower than the lamphouse optical system? Checking *Figure 4A,* we note that the bundle of rays *GOE* from the lamp will produce a cone of light at the lens equal to *KOL.* The lens *AB* here is too small, so considerable light will spill over the outside of the lens. The lens *AB* will accept only the cone *IOH* from the lamphouse, producing *ASB* at the center of the screen.

For the corner of the film gate (see *Figure 4B*) the only part of the light cone utilized from the lamphouse is *IPE,* which produces only a bundle of light rays (shaded triangle in front of lens in *Figure 4B*) at the corner of the screen.

When the projection lenses in a system are slower than the speed of the lamphouse optics, a considerable amount of light efficiency is lost for *both* the centers and the sides of the screen. This effect will be noticed if new faster lamps are installed without a change in the projection lenses.

The new large screens and pictures have caused the lens, projector and lamp manufacturers to make great strides in perfecting new equipment. Today we are dealing with picture sizes and light brilliancy which was undreamed of a few years ago. In order to realize the desired results it is necessary that greater pains should be taken to match properly every single item in each projection system.

Although we must admit that there is no system which is absolutely perfect in all of its details, yet careful selection of lamphouses, projectors and lenses can certainly overcome for all practical purposes any theatre projection problem.

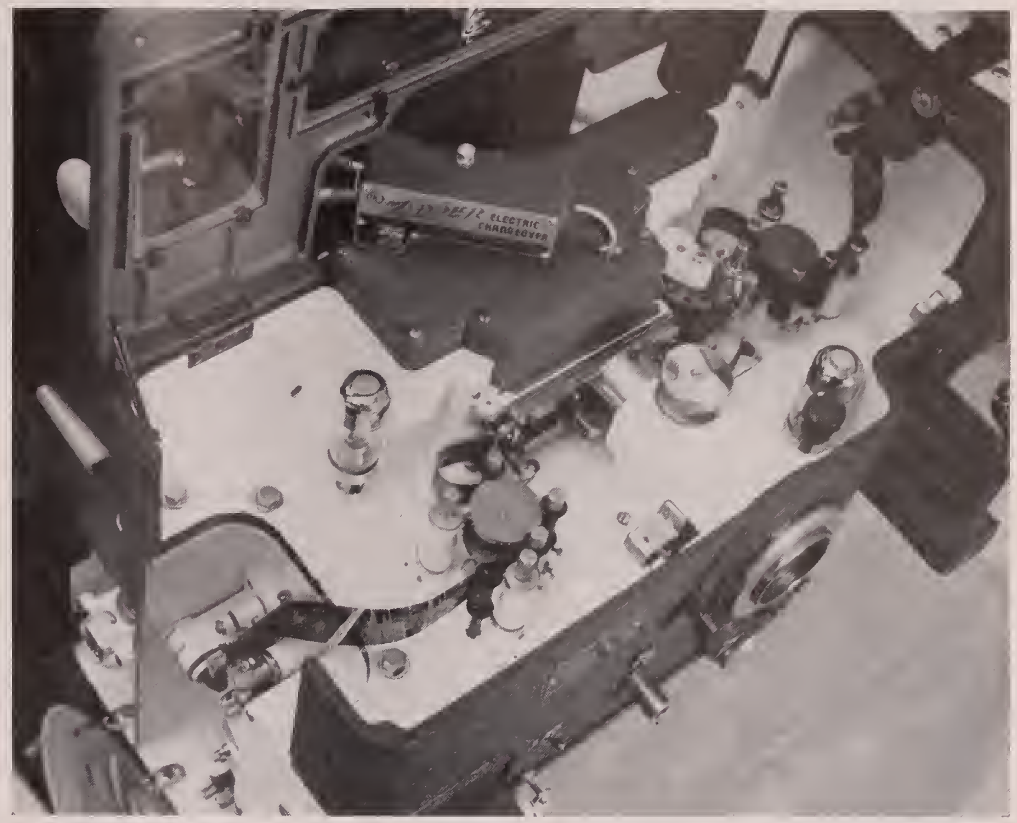
The New VistaVision at New York's Paramount

Horizontal Projection with Sound on the Picture Film

•

By FRED HALL

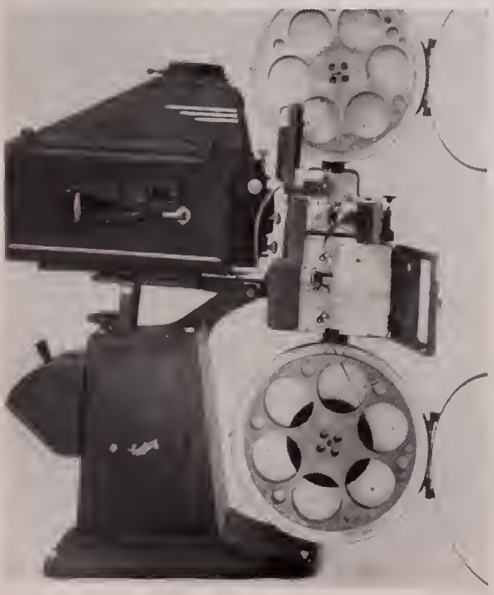
New York branch manager of the Altec Service Corporation, which made the projection and sound installation for "Strategic Air Command" at the Paramount theatre. Mr. Hall supervised the installation.



Detail view of mechanisms of the new model Century horizontal projector with soundhead.

A SLIGHTLY herculean task presented itself in connection with the sound equipment changes necessitated by the installation of the horizontal VistaVision projection machines in the booth of the Paramount theatre in New York, for the presentation of "Strategic Air Command." The problems were numerous and complex. Complete compatibility was required between the existing equipment in the booth and the additional equipment demanded for the VistaVision projection and sound procedures.

I would like to credit here Harry Rubin, Paramount's sound and projection chief, with the gift of foresight. Without it, the transformation described herein would have been even more complex. Some time ago Mr. Rubin made a major change in the Paramount theatre's sound reproducing equipment. Old bases, soundheads, preamplifiers and power supplies were removed. Altec service engineers then installed the latest Simplex XL sound mechanisms with conventional AM 1028 preamplifiers, separate regular and emergency plate and filament supplies independent of existing power equipment, together with Altec E18 exciter supplies, one for each machine. Spares were provided for future needs. These changes did not appear too impressive or important at the time, but they took on impressive status when the VistaVision installation project was decided upon.



Horizontal projection and sound reproducer equipment shown mounted as installed in the Paramount theatre, with Peerless condenser lamps.

Because these changes were made during show time, it was decided not to disable and replace the existing sound changeover arrangement. Allowance was made for the fourth projector, which the Paramount installed for the 3-D presentation of "House of Wax," by modifying the three projector sound changeover for fourth projector use through the addition of a preselector switch between the third and fourth machine.

Disclosure that VistaVision was to be installed in the Paramount booth was made during a conference between Frank LaGrande, Paramount eastern technical expert; Mr. Rubin, Ralph Kautzky, Altec northeastern division manager; and myself. At that time the plans called for removal of two standard projectors and the addition of two Century horizontal projectors. The possibility of a third horizontal projector was discussed but left at that time in abeyance.

Arose then the problem of compatibility of the additional new machines with the existing sound system components. It involved a selecting sound changeover system which would allow any number of projectors to be used. It also meant selecting preamplifier equipment to be added to the horizontal projectors and soundhead combination, since these reproducers were of high impedance, cell output type.

Since they met all requirements, it was decided to use more components of the Simplex XL sound system. These included AM 197 changeover cabinets, AM 1060 preamp cabinets, and AM 1028 preamplifiers.

THIRD PROJECTOR ADDED

During the installation, it was finally decided that a third horizontal projector would be available, and all plans were changed projector wise. It was decided then to keep the three standard projectors that were equipped with magnetic reproducers for CinemaScope, and install the third horizontal projector without the removal of two standard projectors. This meant removing only one standard projector, leaving a total of six projectors, three standard and three horizontal. Accordingly, plans were modified to this end, with the addition of an E18 exciter supply and another

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AM 197. Since this third projector came equipped with an AM 1028 preamplifier in the soundhead, the associated AM 1060 was not needed.

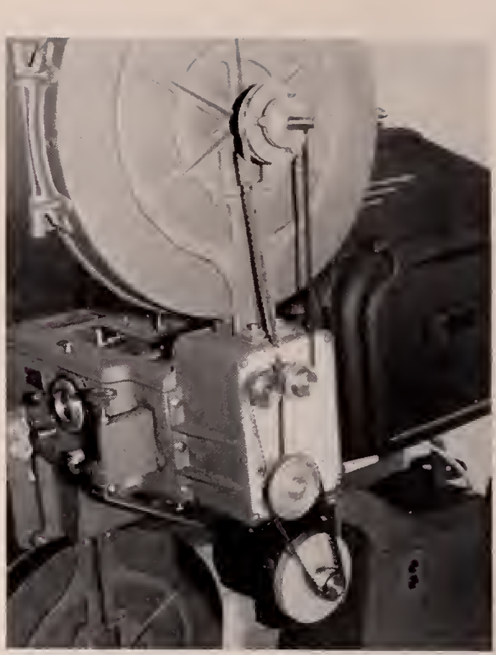
As there were six projectors now installed, it was decided not to depend on any amplifier self-contained 6.32 a.c. supply for changeover relay operation. A special dual relay supply was supplied by Altec for this purpose.

The installation of this equipment carried one important provision, that of a high-level 500-ohm line from the sound reproducers. The importance of this will be noted later on.

The day this installation was completed, we learned that Paramount was to release "Strategic Air Command" in Perspecta Sound. This meant more planning, engineering, equipment and work. A Newpaths Model A integrator was flown to the Paramount theatre from California five days before the premiere.

Since space was now at a premium in the booth, the problem arose as to how and where to install it. One thing was definite—there was no wall space. It had to be rack mounted. The only available solution was to remove the non-sync table and install a rack in its location.

This posed another difficulty. In order to install the integrator, the CinemaScope-stereo main amplifiers had to be modified for higher gain, and the stereo main amplifier inputs had to be looped through the integrator selector switch, which selects as stereo main amplifier input source either the output of the magnetic preamps, or the output of the three integrator channels. Since the Paramount was running CinemaScope at the time, all work had to be done at night, and a complete cut over had to be made in one night to enable the theatre to run CinemaScope the next day!


Mechanism and takeup drive of horizontal projector.

In addition, since the signal source for Perspecta sound is optically recorded, a change had to be made in the existing projector outputs from the changeover cabinets to the rack. We had to reroute this so-called front wall output bus and run it from the front wall to the integrator, and from the integrator to the rack.

Now comes the importance of the high-level 500-ohm line mentioned previously. Since in Perspecta reproduction the response curve has a "higher high end," equalization is required to faithfully reproduce this medium. Since there is some gain loss associated with equalization, depending upon how much is required, we find that before equalization, and for normal optical reproduction, a 30db loss pad in the 500-ohm line is required. This means that if necessary, we have 30db to play

In the projection room at the Paramount theatre, New York, at the conclusion of technical operations in connection with the premiere of "Strategic Air Command." From left to right: Lester Davies, Altec field engineer; Fred Hall, branch manager; C. S. Perkins, Altec operating manager; Harry Rubin, chief of projection for the Paramount; Ralph Kautzky, Altec division manager; Charles Horstman, RKO technical supervisor; and Arthur Rademacher, assistant operating manager of the Altec organization.

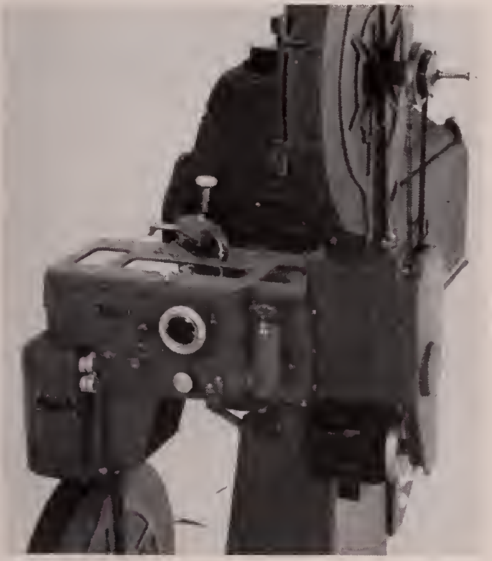
with, due to any equalization insertion loss.

The tune-up and testing procedure, after the final wire was soldered, was a procedure long to be remembered. As with the inception of CinemaScope, we were dealing with a new medium in motion picture entertainment.

The tune-up consisted of re-focus of sound optical systems in the horizontal projectors. Since standard scanning takes place with the emulsion side of the film towards the lens, the opposite is true in the horizontal projector. The *base* side of the film is towards the *lens,* therefore the optics have to be reset to allow for film thickness.

Next, the proper frequency response had to be established. This was accomplished by modification of the AM 1028 preamps, and the use of an equalizer in the 500-ohm line to give the system an appropriate amount of lift above 2000 cycles. The low-pass filter in the integrator was then used to supply the necessary roll off above 5000 cycles.

After the equalization was completed for all six projectors, the next item was to calibrate all six projectors to secure proper Perspecta operation. Since there are three sub-audible carrier signals recorded on the same optical sound track along with the regular sound for the picture, the response at 30, 35 and 40 cycles of each machine has to be adequate and balanced to insure proper operation. By the same token, all machines should have the same gain at 1000 cycles.



Front view showing projector as fully enclosed.

Once this was achieved, the calibration reel was run in each machine and the integrator was calibrated. This is done by making integrator adjustments while running this reel in No. 1 machine, then running the reel in the other five and checking integrator operation and balance. If approximate readings are obtained, the system is considered adjusted. Since six machines were involved, this was quite a task.

Safety at Drive-Ins

(*Continued from page* 18)

ramp would be one section, and ramps 8 to 21 the second. With this method ten cars can be let out at a time from the lower ramps into one lane of traffic leading either to the main highway or a secondary artery away from the premises.

Where the ramps become much longer and the traffic moves more rapidly, a count of 15 cars can be permitted to exit conveniently—that is, 15 from ramp 8, then stop; next 15 from 9 and stop; 15 from 10, 15 from 11, 15 from 12, then 15 from 8, etc.

LIGHTING THE GROUNDS

Another important consideration in safety is the proper lighting of the grounds. Apparently favored today among better drive-ins is one typical installation which provides general illumination by two systems. At the rear of the ramp area, 300 feet apart, are moonlight (amber and red) fixtures mounted at the top of 60-foot poles. On the same poles, mounted 40 feet up, are floodlights.

Floodlighting is also provided on a 40-foot pole at each side of the ramp area, about two-thirds back from the screen; and the screen tower mounts a 1000-watt flood at each upper corner. Moonlighting in this installation totals 2400 watts, floodlighting 6000 watts. The actual requirements of course depend on size, and smaller drive-ins could probably dispense with the light sources on top of the screen.

In lighting driveways *inside* the theatre it is recommended that insect repellent bulbs be employed. Another method is to use a birds-eye spot on top of the pole to *attract* insects, thus concentrating them at one location and making them less of an annoyance to patrons parked in the theatre area.

PLAYGROUND SAFETY

The addition of a children's playground to the drive-in has proved to be a valuable boon to operators for any number of reasons, including the good-will it promotes among parents, its acting as an inducement to early arrivals at the theatre, etc. All such advantages can quickly be destroyed, however, if factors of *safety* are not given careful attention.

Safety begins, of course, with the equipment itself. It should always be selected for stability and then installed according to the manner specified by the manufacturer. And timely repairing and repainting of playground equipment will not only increase child safety but make it last longer.

Slide side rails, swing seats and see-saw boards which have become badly worn,

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splintery or cracked are dangerous and should be repaired or replaced promptly. In addition swing chains, hooks, hangers and frame fittings also should be checked carefully in a daily maintenance program.

Of foremost importance, too, is the supervision of the playground's use by attendants especially trained for the purpose. Such personnel should be adult—and have an understanding of human psychology, especially the difference between tolerance and firmness.

ENFORCING THE RULES

These people should in addition be thoroughly grounded in rules for using the playground equipment and see that they are strictly enforced. For instance, in the use of swings no standing or kneeling should be allowed or climbing on the frames. Children should not be permitted to jump from the swing while it is in motion or to hold a smaller child in their laps while swinging. Nor should they stand near the swing while it is moving.

In using slides the platform should never be overcrowded, and only one child should go down at a time. And children on seesaws should be instructed to give a warning to the person on the other end of the unit before getting off, to keep a firm hold and to sit facing each other, etc.

Observance of such simple rules will do much to prevent the mishaps that can injure the great value of the playground to the drive-in operation.

Exhibiting Pictures In Small Towns Today

(*Continued from page* 15)

theatregoers. Most small towns are working around the 50c price and teen-agers can afford that. And how low can you go with admissions to a big group when you have to shop for film cement to find one you can afford!

The real shining fact of our findings may be only a confirmation of what many of us have known for a long time. Namely, women are not coming to the movies.

Unless I have been sadly misinformed by older heads, this used to be a business keyed to female patronage. Moviemakers, they said, kept them constantly in mind when they made a film, knowing that the Mrs. is the one who decides whether or not Mr. will go out tonight to see that romance at the Rialto.

Somewhere along the line somebody came up with the idea that if we could just make more movies that would appeal to men, we'd get the whole damn family every night. So they started shooting from holsters (hip and shoulder), quivvers and ancient catapults. They started letting the villains, and sometimes even the hero, choke two or three to death. What with color as well as sound, blood-and-thunder began to enjoy a gory revival. We blasted them out of their seats with bullets, soused them with liquor, pilloried them, hung them, boiled them in oil and cased them in cement and called it entertainment. Maybe it was. But not for women. So you'll find 'em quietly smiling or happily weeping at "I Love Lucy," "One Man's Family," "Our Gal Sunday," etc., in their cozy homes.

Are we making and playing pictures for reviewers and Oscars or for people? Methinks we are starting to learn yesterday's lesson real fast today. Plain people don't go to the movies *because* the screen is big. They go mostly to laugh a lot and cry a little. Especially in small towns, where human contacts are more constant, intimate and natural.

Much of America is small town, and more of it will be if present social trends continue. The time is not yet, if it ever does come, to rule out the little burgs as unimportant.

EXPANDING OUTLOOKS

Already they're not the same little burgs they used to be, and that is something we small town exhibitors must recognize. Their people no longer are pretty much confined to them, with only the movies to give them contact with the big world beyond. You've got to go into the hills today to find the hicks.

The little theatre that looked so glamorous on Main Street when most of Saturday night's heavy traffic was caused by Model-T's, is still there, very likely, looking much the same, but the Model-T's and the tastes and the interests and the cultural opportunities and the outlooks that went with them are gone too. How to make that little theatre again a bright spot on Main Street—and in the minds and hearts of the people—is a problem of its owner as well as a concern, if we may call it one, of production and distribution.

Modernize his theatre he must to the extent he can and as he can. Because distribution, although complaining about it, doesn't recognize that to do so he needs more than faith in the business and courage, just how to get it done remains the exhibitor's problem. I solved mine by just closing my eyes and taking the plunge. I remodeled on the cuff and I shudder to think of the years of laundering it's going to take to get those figures off.

NEED FOR PROMOTION

Another kind of modernization costs little except energy, some physical, a lot mental. With so many things they can do to occupy their leisure time interestingly, people aren't going to think of the theatre as much as we'd like them to unless we impress it on their minds. Newspaper ads and stories, program mailings, personal contacts, co-operation with churches, schools and clubs, merchant tieups, stunts at the theatre must be used in small towns and surrounding countryside in a constant effort to keep people movie conscious.

That's the picture of the situation that my town presents to me. And I think it is typical of small towns through most of rural America.

Book Larnin' About A Theatre Business

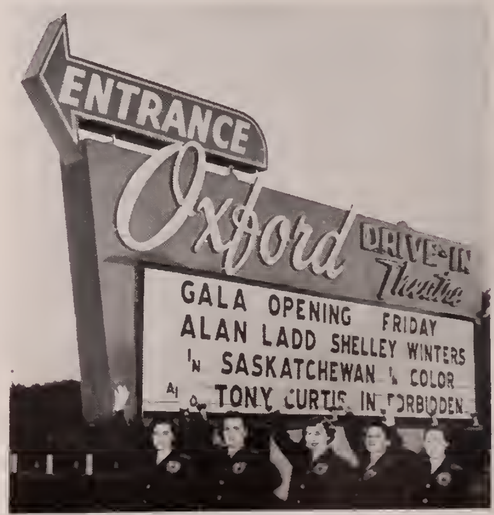
(*Continued from page* 17)

certainly wants his refreshment service well out of the picture. Profits from it may be very important to his business—we hear these days of theatres staying open only because of those profits; however, the theatre is being operated, one may assume, to produce a worthwhile profit on the exhibition of motion pictures.

Similarly, other sources of income than the box-office should not appear in the books on the theatre-proper—such as income from the renting of store space in the theatre building.

In the next issue of BETTER THEATRES we shall give a simple explanation of a double-entry system of bookkeeping as it may apply to a theatre. No exhibitor will learn to be a bookkeeper from that discussion, and nothing could be further from its intention. It will show, however, how a financial record of a theatre business should be maintained so that the exhibitor himself knows the real facts of it.

NEW DRIVE-IN DISPLAY SIGN



New changeable display sign for the marquee at the Oxford drive-in at North Oxford, Mass., is an Adler "Sectionad" using 10-inch Adler "Third-Dimension" cast-aluminum letters.

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Strong Single-Phase Selenium Rectifier

A NEW single-phase selenium plate rectifier designed to meet the requirements for operation of projection arc lamps burning 10mm and 11mm standard high-intensity carbons and 10mm "Hitex" carbons, has been placed on the market by the Strong Electric Corporation, Toledo, Ohio. The manufacturer states the rectifier was especially developed for drive-in theatres which "need the most powerful projection arc lamps but do not have three-phase current economically available."

The new unit incorporates the features of other Strong selenium plate rectifiers, it is pointed out, including a remote control relay, an air-flow protective device, a large fan ventilator, and moisture-proof selenium units. In addition it has taps to provide adjustment for supply voltage variations through a range of 10% above or 10% below the rated a.c. input voltage throughout the output rating range.

A new brochure on the company's complete line of selenium plate and tube type rectifiers for use with all carbon trims will be supplied free upon request (1 City Park Avenue, Toledo 2, Ohio).

Playground Equipment Described in Catalog

A NEW illustrated catalog describing its complete line of heavy-duty playground equipment has been issued by the American Playground Device Company, Anderson, Ind. Included in the catalog is a section devoted to planning playground areas to approved specifications, with suggestions for the best utilization of ground space, safety considerations and proper installation. It also contains information concerning the number of workmen, hours of labor and materials required for installing various types of equipment in an easy-reference table.

Large illustrations of all equipment are presented in the 60-page brochure with a comprehensive description, complete specifications, and detailed technical data, and mechanical drawings of fittings and construction features. Copies of the catalog may be secured by writing the company (Anderson, Ind.).

New Space Deodorizer For Variety of Uses

A NEW liquid deodorizer, designed for use in a variety of ways to combat bad odors in spaces of any size, has been introduced by the Aireactor Corporation, New York City. Called "Aireactor," the product is said to eradicate unpleasant odors without "perfuming" the air or otherwise leaving any odor of its own.

Made of non-toxic elements, the deodorizer is also non-inflammable. In use it can be diluted with mop water, sprayed or fogged, used in air conditioning systems and volatilized from wall dispensers or from a 12-ounce wick bottle.

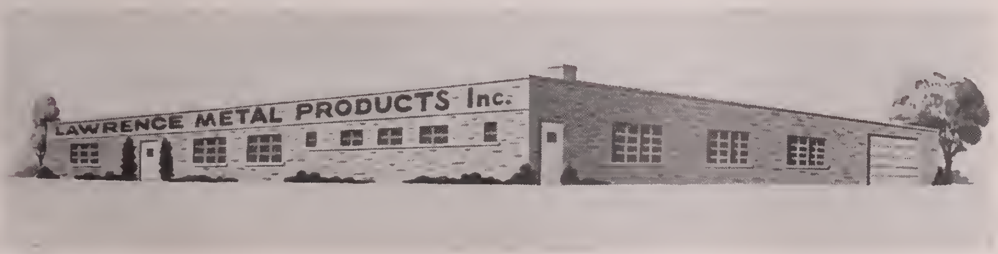
RCA Adds to Line of Theatre Carpeting

EXPANSION of the RCA theatre carpet line from six to 29 different grades, designed to meet the quality and budget requirements of all types and sizes of motion picture theatres, has been announced by the Engineering Products Division, Radio Corporation of America. The 23 new grades are incorporated among RCA's six basic carpet types to provide each type with a broader range of pile heights and price differential, according to M. J. Yahr, manager, RCA Theatre and Sound Products.

The expanded RCA carpet line varies in pile heights from .150-inch to .500-inch and offers two grades of carpeting in the "Achievement" design; five each of "Citation," "Top Performer," and "Showman"; four of "Headliner" and eight "Exhibitor." The various grades within each category vary only in pile heights.

The 29 grades can be ordered through RCA theatre supply dealers and are avail-

NEW HEADQUARTERS FOR LAWRENCE METAL


LAWRENCE METAL PRODUCTS Inc.

New headquarters now being occupied by Lawrence Metal Products, Inc., Lynbrook, N. Y., makers of lobby posts and velour ropes for theatres. The recently constructed, one-story building is at 60 Prospect Avenue, at Merrick Road, Lynbrook. The move was made without the loss of any factory or office personnel, according to Benjamin Lawrence, president of the firm, which also makes sand urns, smokers, and railings of chrome, brass, aluminum and stainless steel.

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SEAMLESS

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NOW TWO TYPES

Luxuria — All-medium, aluminized for maximum reflectivity in three standard degrees of gain.

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Made of fortified plastic... long-lasting... easily cleaned.

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SLIDES
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able in a variety of colors and patterns. RCA carpeting is manufactured by the Thomas L. Leedom Company, Bristol, Pa., one of the country's leading carpet weavers since 1865.

Aluminum Diving Board For Drive-In Pools

THE ADDITION of a new all-aluminum diving board to its line of sports equipment for swimming pools at drive-in theatres has been announced by the American Playground Device Company, Anderson, Ind. The new board, for which the company now has exclusive distribution throughout the world, was designed and developed by Jim Patterson, nationally renowned diving champion who resides in Columbus, Ohio.

Called the "Lifetime Aluminum Diving Board," the unit has all its parts made from tempered aluminum, and the extruded section (the principal component) was produced by the Reynolds Aluminum Company specifically for diving board construction. It is pointed out that the design and construction of the board are the same as that established by the aircraft industry as the best method of joining aluminum parts into a strong, light and flexible structure. The fulcrum area is reinforced to give extra strength where it is most needed by the "spring-leaf principle."

The top of the board is equipped with the latest "American Approved Battleship Safety-Tread" the full 18-inch width of the board. The board has no protruding parts or sharp edges on the surface, sides or tip end. Torque (twisting action at the tip of the board when the diver lands off-center) is held to a minimum, according to the manufacturer. Weighing 118 pounds, the board is completely anodized in order to protect its finish against salt water and corrosion.

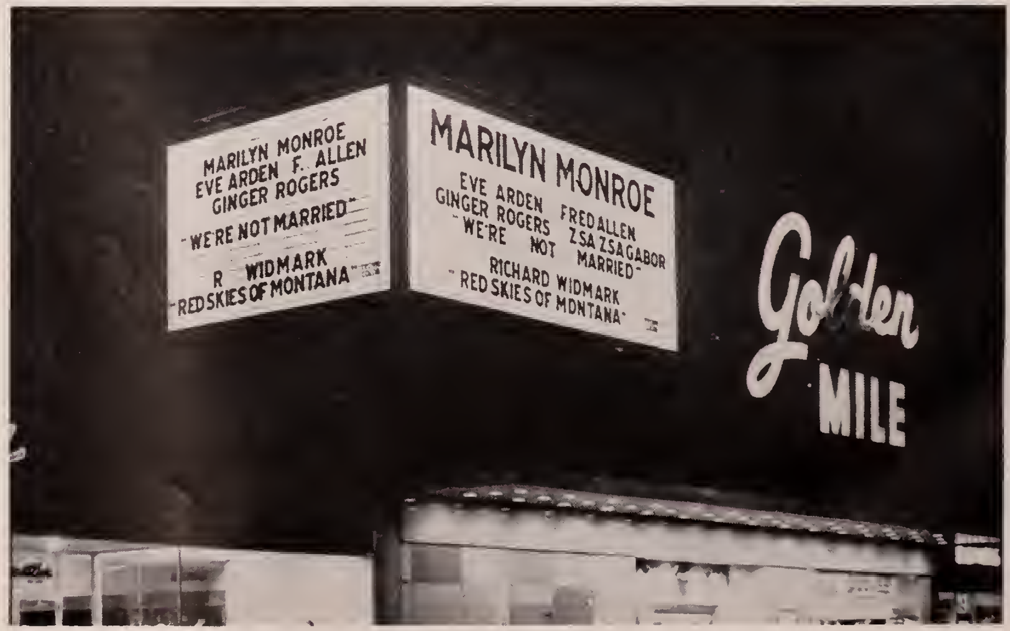
American Playground will continue to manufacture its high-grade wooden board, using Douglas fir, for customers preferring this type.

Pullman Vacuum Buys Electric Blower Company

THE PULLMAN Vacuum Cleaner Corporation, Boston, has purchased the Electric Blower Company, pioneer manufacturer of electric blowers in America, and it will be a division of the Berns Manufacturing Corporation, according to Stanley Berns, president.

In making the announcement, Mr. Berns stated that the principal reason for the purchase of Electric Blower was to widen the range of Pullman Vacuum by giving it a

ADLER FRAMES AND LETTERS IN CANADA



New changeable letter frames at the Golden Mile theatre in Scarboro, Ontario, Canada, are Adler stainless steel "Remova-Panel" types, 9 lines high. Letters used interchangeably to form the copy are Adler 24- and 12-inch "Third Dimension" of cast aluminum.

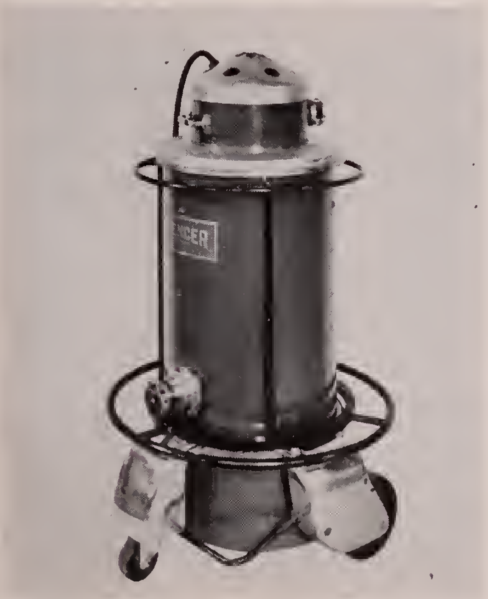
more complete line of commercial cleaning equipment. This is the second expansion by Pullman in little over a year, the accordion hose having been added to its line in 1953.

It was nearly 50 years ago—in 1907—when Electric Blower marketed its first products, Mr. Berns said. A few years later the blowers were sold under the trade name "Marvel," which has also been used for their ventilating fans. Plans for the expansion of "Marvel" products will be announced at a later date, according to Mr. Bern's report.

Portable Vacuum for Wet and Dry Pick-Up

A NEW commercial portable vacuum cleaner, which can be used for both wet and dry pick-up, has been added to its line by the Spencer Turbine Company, Hartford, Conn. The manufacturer states that the new unit was developed to provide a "Spencer quality vacuum cleaner in the lower price bracket."

Catalogued Model P118, the machine is powered by a 7/8 h.p. motor; and air is vented around rather than through the motor, it is pointed out. An "explosion-proof" motor is also available, if desired. A circular hand rail permits moving the machine from place to place with ease, and a lower, circular bumper rail is designed to protect furniture, walls, etc., during the cleaning process.



Among the other features of the new model are its enclosed dirt bag, which is shaken out *inside* the machine and an easily detachable dirt can. While the unit may be used for both wet and dry pick-up, the manufacturer suggests a separate galvanized wet tank be employed where large quantities of water are to be collected in the cleaning operation.

In addition the company has stationary

SUPER SNAPLITE
f/1.7

SUPER SNAPLITE
f/1.7
and
SUPER SNAPLITE
f/1.7X

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True speed of f/1.7 in focal lengths from 2 inches through 4 inches in 1/4 inch steps. Ask your Theatre Supply Dealer about these fine lenses. For more information ask your dealer or write for Bulletin 222.

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LYNBROOK NEW YORK

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RCA THEATRE SERVICE

Protect the drawing power of every attraction on your marquee with RCA Theatre Service..."first-run," top-quality service that assures continuous performance in the vital operating heart of your theatre. Backed by RCA's comprehensive technical resources, your RCA Theatre Service engineer expertly handles problems in optical or magnetic sound, single or multiple track, standard or wide screen. You'll find the quality of his help an invaluable asset to any size house ...and especially to *your* size house.

RCA SERVICE COMPANY, Inc.
A Radio Corporation of America Subsidiary
Camden, N.J.

models of the new machine (SB118 and SC118) for offices and other small areas. These models are designed for use with a 1½-inch hose and operation by one employee.

Portable Air Conditioner To Treat Small Areas

A SMALL, portable "air conditioner," designed to heat or cool the air in a space approximately 10 feet, has been announced by Activeaire Devices, Inc., Long Island City, N. Y. The manufacturer states that it is particularly ideal for installation in such theatre areas as the boxoffice.

ACTIVEAIRE

Called the "Activeaire Conditioner," the unit is said to humidify the air and remove most of the pollen and soot, as well as either heating or cooling as desired. Completely portable, it may be used anywhere that an outlet is available, operating on 110V a.c., 1320 watts.

Compact in size (12 by 16 by 8 inches), the unit weighs only 16 pounds. It is finished in gray hammertone.

Fluorescent Lighting With Thin Shielding

A NEW LINE of fluorescent lighting fixtures with thin shielding, designed for installations where surface mounting with a minimum of depth is desired, have been introduced by Lighting Products, Inc., Highland Park, Ill. Each model in the "Thin-Lite" series has a depth of only 2⅝ inches and is designed to create a semi-recessed effect although surface-mounted to the ceiling. Actually the depth below ceiling is essentially the same as that of troffers fitted with dished plastic or glass shields, the manufacturer points out.

The new series consists of four different fixtures. Two are 49 inches in length (equipped with 48-inch Rapid Start lamps) and two units are 97 inches long (equipped with 96-inch 430 M.A. lamps). In each length there is a two-lamp model 12¼ inches wide; and a four-lamp model, 26¾ inches wide. The fixtures may be mounted end to end or side by side to form a large variety of light patterns up to any desired size.

Bolt knock-outs are provided, and the back plate is recessed so that the fixtures can be drawn up solidly against the ceiling. The die-formed Styron louver panels are metal-framed and secured by a floating hinge, which cannot be seen from any viewing angle and which makes lamp holders, wiring and ballasts easily accessible.

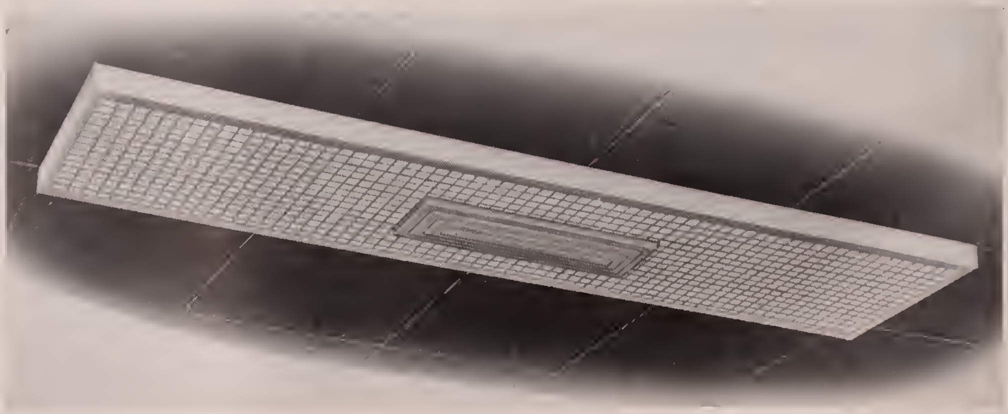
Illustrated literature describing the new line will be supplied by the company upon request.

Plastic-Drawer Cabinet For Small Parts Storage

A STEEL CABINET for storing small parts, equipped with eight transparent plastic drawers enabling the user to spot at a glance the drawer in which the desired material is stored, has been marketed by the General Industrial Company, Chicago.

Called "See-Thru" drawers, they are designed for use both by service and maintenance men (for small tools, screws, nails, etc.) and office workers (for pencils, clips, pins, rubber bands, etc.).

Adjustable crosswise and lengthwise dividers make it possible to set up various sized compartments in the drawers which are 5⅞ inches long by 2¾ inches wide by 1$\frac{7}{16}$ inches deep, and to establish an efficient method of "filing" small parts. The draw-


The "Thin-Lite" luminaire THR 240 (two-lamp, 49-inch model) made by Lighting Products, Inc.

ers have a safety catch so they cannot be accidentally withdrawn, and slots are provided on the front for labels, if desired.

The cabinet, which is 4 inches high by 12½ inches wide by 6 inches deep, is finished in silver-gray baked enamel, and has rubber feet to protect desk and counter top. Literature describing this cabinet, as well as larger models in the "See-Thru" line, will be supplied upon request to the company (5738 North Elston Avenue, Chicago, Ill.).

Sign-Making Kit with Letters and Cabinet

DISPLAY LETTERS of plastic-ceramic and a permanent storage cabinet comprise a new sign-making unit for creating changeable messages made by Hernard Manufacturing Company, Inc., Yonkers, N. Y.

Called the "3-D Sign Kit," the cabinet contains several assorted fonts of letters and numerals of the "pin-back" type, ranging from ¾-inch to 1½ inches in height. Hardened steel pins are molded in the back of each character, enabling them to be attached firmly to any soft background with slight pressure.

ADD PUNCH! TO YOUR TIMELY MESSAGES
"LYDIAN" a classic style in 3-dimensions exclusive with HERNARD

The cabinet, which measures 18 by 14 by 8 inches, is constructed of strong olive fibre board, has a metal-reinforced hinged cover with two snap catches, and metal-protected corners. Six slide-in shelves hold the letter assortments so that the individual making the sign merely removes the desired letters from the shelves, presses them against the background making the sign, and returns them to the stock shelves when a message change is desired.

Two leatherette-covered celotex display backgrounds, 12 by 18 inches, with easels are included in the kit. A choice of five colors is offered: black, red, blue, green and brown. The kit also contains a guide rule

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THE EPRAD STAR: An economical speaker that is unsurpassed in beauty and performance. Embodies many of the features of higher-priced models and gives sound of superior quality. Has a 3½" cone and large 1.47 oz. magnet. Fiberglas case with attractive molded-in colors. Fits most junction boxes. Small and compact. Will give trouble-free service. **$5.50** Per Speaker

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EPRAD UNIVERSAL: The world's best speaker. Sounds and works better and is easiest to service. Die-cast aluminum case. Per Speaker.... **$7.60**

EPRAD STEREO "2": A single Fiberglas case two-way speaker for stereophonic sound. Incorporates a new concept of binaural sound. Per Speaker.... **$12.00**

EPRAD STEREO "3": The finest sound ever heard in a drive-in. Single case is slightly larger than regular speakers. Per Speaker.... **$14.75**

See your favorite Independent Theatre Supply Dealer or write direct, requesting full information and literature

A MODEL FOR EVERY NEED — EVERY INSTALLATION

to help the sign maker set his copy in straight lines.

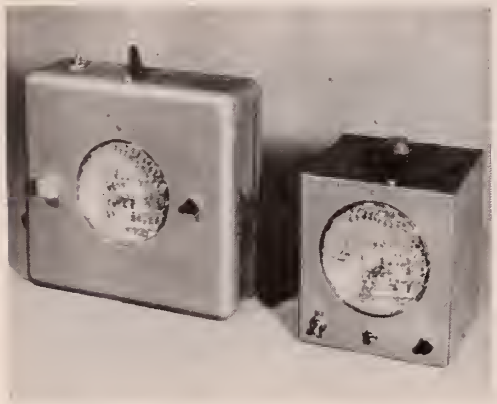
The company produces three different types of sign kits: Model 204, which contains 624 assorted characters of three different alphabets; and Models 205 and 206, which contain 815 characters each of four different alphabets.

Battery Units for Emergency Lighting

SAFETY LIGHTS designed to supply illumination by battery power when electricity fails have been marketed in a new line by Jamil, Inc., Winter Park, Fla. There are four models in the "Safeguard Lite" line.

As soon as the electric current stops, the battery power of these lights is automatically turned on, immediately lighting the room until electrical current is restored. In addition, being compact and lightweight, they can serve as searchlights when needed for that use.

Designed for placing in corridors, rooms or other areas on walls, tables or floors, where proper light is a safety factor, the units come equipped with battery test buttons and 6-volt General Electric sealed beam lamps. As an added safety feature three of the models have a pilot light.



The cases of all models are made of heavy steel, finished in gray hammertone.

DRY CLEANING
FLAME-PROOFING
—ON OR OFF PREMISES

SHAMPOOING CARPETS AND SEATS . . . DRAPES MADE AND INSTALLED

Also distribute "Neva-Burn" compound for do-it-yourself flame-proofing.

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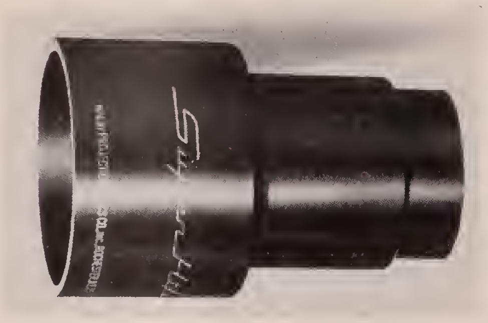
NEVA-BURN PROD. CORP.
67 SULLIVAN STREET
NEW YORK 12, N. Y.

Projection Lenses with Speed Rating of f/1.0

PROJECTION LENSES with a light collecting speed rated at f/1.0 have been added to the "Super Hilux" series of the Projection Optics Company, Rochester, N. Y. The speed is specified in the announcement as a rating of the amount of light *collected* by the lens, as distinguished from one considering the lens as a whole for measurement of aperture.



The announcement cites performance characteristics representing the "optimum in color correction, flatness of field, definition, contrast," and, it is added, improved light distribution with increased transmission.

The new series is available with both 2-25/32-inch and 4-inch barrels. Focal lengths of the smaller diameter are from 3¼ to 7 inches stock, and from 1.5 to 3½ inches on special order. Stock lenses in the larger diameter are available in focal lengths from 4.75 to 6¾ inches; and on special order from 7 to 14 inches.

Rug Shampoo Machine With 11-Inch Brush

A NEW RUG shampoo machine equipped with an 11-inch brush and an offset motor design has been introduced by the Kent Company, Rome, N. Y. The machine has a solution tank with a capacity of two gallons, which can be removed for scrubbing and polishing floors without any difficulty.

Use of an 11-inch brush instead of the usual 15-inch size provides a number of advantages, the manufacturer states, including the fact that the operator can get closer to mouldings with no splash. In addition the light weight of the unit (49 pounds) is said not to crush the rug pile as much as heavier machines.

The offset motor design is said also to offer special advantages, including easier maneuverability; it helps to minimize torque (sidewise pull of the motor) and counterbalances handle weight, the manufacturer states. The ¼ h.p. motor is fully enclosed, and an inside screen keeps lint from the valve giving a positive shut-off when the tank is not in use, according to the manufacturer.

Only two gears are used and sealed in a grease-bath gear chamber to assure positive lubrication to all moving parts. The detachable handle is adjustable for the various heights of operators and is equipped with an automatic release safety switch.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.

Dominion Sound Equipments, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 820 Cambie St., Vancouver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 5 Pisch Block, 1651 11th Avenue, Regina, Sask.; 10705 106th Street, Vancouver, B. C.; Edmonton, Alta., 386 Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury Street, Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

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EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th Street, New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export Division, 602 West 42nd Street, New York 19, N. Y.

K. Streuber & La Chicotte, 250 West 57th Street, New York, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For refreshment service products, see BUYERS INDEX of BETTER REFRESHMENT MERCHANDISING preceding Better Theatres]

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Due to the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcany, lounge-foyer-lobby area, etc.)

Evaporative cooling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That fac- a rule, a simple ventilation system should in- tor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As clude an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

PRODUCT NEWS . . . . Page 29

The department "About Products" on general equipment and supplies is on page 29.

DEALERS . . . . Page 38

Dealers in the United States are listed in the Theatre Supply Mart.

ADVERTISERS INDEX . . . Page 37

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
United States Air Conditioning Corporation. 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue. Chicago, Ill.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.

Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1905 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Compo Avenue, S. E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore. Md.

FILTERS

American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Trion, Inc., McKees Rock, Pa.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kestner Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1905 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

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AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS for theatre motion picture sound systems consist in pre-amplifiers power amplifiers, and monitor amplifiers, with requirements varying according to auditorium dimensions (including presence or absence of balcony seating), to number of speaker channels, and to whether the sound signal is optical or magnetic.

Output per channel ranges from 15 watts to medium-size auditoriums. Minimum limitations for amplifier wattage relative to seating capacity have been established by the Motion Picture Research Council of the American industry. Leading manufacturers of sound equipment follow these standards in their installa- make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead system power amplifiers for optical (single) track reproduction (usually in a cabinet with control panel and possibly also including provisions for record player and radio input) typically supply polarizing voltage to photocells and also filament and plate current to pre-amplifiers (possibly additionally to monitor amplifier).

Magnetic recordings require amplification euqipment of different characteristics. The relatively weak magnetic signal is a factor. Pre-amplifiers are powered separately with d. c. filament current and carefully regulated plate voltage from a power pack. Regardless of the number of channels, a switching arrangement can be provided for transfer from magnetic to optical pickup, and vice versa.

Multiple-track ("stereophonic") sound requires at least three channels of amplification (for screen speakers). These tracks, always magnetic according to present practice, may be augmented by one or more additional tracks for auditorium "effects" speakers, and/or volume control, and/or switching in certain supplementary speakers. An "effects" track requires a fourth system of amplification. With multiple-channel installations, a monitor that can be tapped into any one channel is supplied by its own amplifier.

Supplementary amplifiers may be required for "cry-room" speakers, group hearing aids, separate public address system, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers, with arrangement for switching certain ramps in or out. There are integrated systems of this kind designed especially for drive-ins.

For reproduction of multiple-track (screen speaker signal) magnetic sound by a single screen horn system (as used for standard optical sound), special amplification equipment is available, incorporating a "mixer" to combine the signals of all tracks. Such an "adapter" can be obtained with a button-on type magnetic pickup (*see Soundheads*).

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
Paromel Electronics Corp., 2040 West North Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenuc, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

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ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with
- Dealer Directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	27
2	American Playground Device Co. Drive-in playground equipment. Direct.	42
3	American Seating Co. Auditorium chairs. NTS and direct.	19
4	Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	2nd Cover
5	Ballantyne Co., The In-car speakers. Unaffiliated dealers.	3
6	Bausch & Lomb Optical Co. Projection lenses. Direct and branches and dealers in all major cities.	8
7	Bodde Screen Co. Projection screens. Direct.	33
8	Carbons, Inc. Projection carbons. Franchise dealers.	21
9	Century Projector Corp. Projection and sound equipment. Unaffiliated dealers.	51
10	Dayton Safety Ladder Co. Ladders. Direct.	45
11	Eprad In-car speakers. Unaffiliated dealers.	33
12	F & Y Building Service, The Architectural design and building service.	36
13	Garver Electric Co. Rectifiers. Direct.	48
14	General Register Corp. Ticket issuing machines. All dealers.	53
15	Goldberg Bros. Film rewinders. Unaffiliated dealers and direct.	50
16	Heyer-Shultz, Inc. Metal projection arc reflectors. All dealers.	50
17	Heywood-Wakefield Co. Auditorium chairs. Unaffiliated dealers.	30
18	Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	40
19	International Projector Corp. Complete projection and sound systems. NTS.	20
20	Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers and Graybar Electric Co.	43
21	Kollmorgen Optical Co. Projection lenses. NTS and all dealers.	31
22	LaVezzi Machine Works Projector parts. All dealers.	49
23	Lawrence Metal Products Co. Crowd control equipment (23A), sand urns (23B), ash receptacles for auditorium chairs (23C). Direct.	31
24	Manko Fabrics Co. Seat covers for auditorium chairs. Direct.	17
25	Marsh Wall Products, Inc. Decorative wall paneling. Direct.	17
26	Motiograph, Inc. In-car speakers. Unaffiliated dealers.	9
27	National Carbon Co., Inc. Projection carbons. All dealers.	4
28	National Studios Projection slides. Direct.	30
29	National Theatre Supply Distributors.	6
48	Neva-Burn Products Corp. Flameproofing service (48A), draperies (48B), flameproofing compound (48C). Direct.	34
30	Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	22
31	Raytone Screen Corp. Projection screens. Direct.	24
32	RCA Service Co. Projection and sound equipment maintenance service.	32
33	Robin, Inc., J. E. Motor-generators (33A), rectifiers (33B), projection screens (33C), projection lenses (33D). Direct.	26
34	S. O. S. Cinema Supply Corp. Projection lenses. Direct.	47
35	Schlanger, Ben Architectural service.	17
36	Spencer-Turbine Co. Vacuum cleaners. Unaffiliated dealers.	27
37	Stewart-Trans-Lux Corp. Projection screens. Distributor: Trans-Lux Corp.	30
38	Strong Electric Corp., The Rectifiers (38A), metal projection arc reflectors (38B). Unaffiliated dealers.	11, 23
39	Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	39
40	Vallen, Inc. Curtain controls and tracks. Direct.	41
41	Vocalite Screen Corp. Projection screens. Direct.	51
42	Wagner Sign Service, Inc. Changeable letter signs: Front-lighted panels for drive-ins (42A), back-lighted panels (42B), and changeable letters (42C). Unaffiliated dealers.	7
43	Walker American Corp. Projection screens. NTS.	12
44	Wenzel Projector Co. Projector bases (44A), lens attachment (44B). Unaffiliated dealers.	47
45	Westrex Corp. Foreign distributors.	5
46	Whitney-Blake Co., The Non-conduit speaker system cable for drive-in theatres. Distributor: Graybar Electric Co.	10
47	Williams Screen Co. Projection screens. Direct.	31

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in May 1955 issue —

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NAME ____________________

THEATRE or CIRCUIT ____________________

STREET ADDRESS ____________________

CITY ____________________ STATE ____________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Features Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 2312-14 Cass Ave.

DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS:
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1235 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
38—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:
39—Alen Boyd Theatre Equipment, P. O. Box 362.

MARYLAND:
Baltimore:
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Maier Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 23-12-14 Cass Ave.

Grand Rapids:
50—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA
60—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—Norpat Sales, Inc., 113 W. 42nd St.
74—S.O.S. Cinema Supply, 602 W. 52nd St.
75—Star Cinema Supply, 447 W. 52nd St.

Syracuse:
76—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
77—Bryant Theatre Supply, 227 S. Church St.
78—Charlotte Theatre Supply, 227 S. Church St.
79—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
80—Southeastern Theatre Equipment, 209 S. Poplar St.*
81—Standard Theatre Supply, 219 S. Church St.
82—Theatre Equipment Co., 220 S. Poplar St.
83—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
84—Standard Theatre Supply, 215 E. Washington St.
85—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
86—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
87—Mid-West Theatre Supply, 1638 Central Parkway*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:
90—American Theatre Equipment, 165 N. High St.

Dayton:
91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
93—American Theatre Supply Co., 439 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
95—Century Theatre Supply Co., 20 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
98—Modern Theatre Supply, 1935 N.W. Kearney St.*
99—Portland Motion Picture Supply, 918 N.W. 19th St.
100—B. F. Shearer, 1947 N.W. Kearney St.
101—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
102—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 84 Van Braam St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:
106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND:
107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
108—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
109—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1918 Jackson St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 2010 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1308 Alametos St.

UTAH
Salt Lake City:
118—Intermountain Theatre Supply, 264 S. East First St.
119—Service Theatre Supply, 256 S. East First St.
120—Western Sound & Equipment, S. East First St.*

VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 718 W. State St.

[Canadian dealers, and exporters, are listed on page 34]

FIRST CLASS
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NEW YORK 20, N. Y.

toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes, may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction). See page 36.
The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).
The Kawneer Company, 1105 North Front Street Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division, 608 Madison Avenue, Toledo, Ohio (architectural glass, glass doors).
MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal). See page 17.
Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).
Parkwood Corporation, Wakefield, Mass. (wood veneer).
Pittsburgh Plate Glass Company, 1 Gateway Center, Pittsburgh, Pa. (architectural glass, glass doors).
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).
Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).
United States Plywood Company, 55 West 44th Street, New York city (wood and plastic veneers, and coated fabric wall covering).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

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BASES—See Projectors and Accessories.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which near-UV light causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors is obtainable.

Filament ultraviolet lamps are available in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 W. 50th Street, New York City (light sources).
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).
The Strobite Company, 75 West 45th Street, New York City (paints, lamps).
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment.

Besides ticket issuing machines and coin changers (*which see*), box-office accessories include speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube).
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see under *Architectural Materials*).

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CABINETS FOR FILM AND CARBONS

FULLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry (two-film stereoscopic pictures require 5,000-foot reels for a single intermission performance), film storage facilities should accommodate at least this size of reel in metal compartments.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.
Mosler Safe Company, 320 Fifth Avenue, New York N. Y.
Neumade Products Corporation, 250 West 57 Street, New York City.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc (see *Lamps, D. C. Projection Arc*).

Helios Bio Carbons, Inc. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.
LORRAINE CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 21.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 4.

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CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.
Hal I. Huff Manufacturing Corporation, 3774 Selby Avenue, Los Angeles 34, Calif.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.
PAYNE PRODUCTS, 2451 West Stadium Boulevard, Ann Arbor, Mich.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

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CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom,

Sure Cure for Nightmares

GOT THE BLUES IN THE NIGHT?

Do empty seats cause you restlessness . . .? Here's a prescription for a good night's sleep. Let us estimate on repairing or replacing your worn, uncomfortable seats. After we've done the job—at wide-awake prices —you'll find business going up, up, UP! You'll lose your nightmares right after you

WRITE, WIRE or PHONE 42-1658

MANUFACTURERS—
Foam Rubber & Spring Cushions, back and seat covers

DISTRIBUTORS—
Upholstery fabrics and general seating supplies

theatre seat service co.
160 Hermitage Avenue
Nashville, Tennessee

Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). Th last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

A special type of carpeting consists in a Velvet fabric attached by adhesive to a latex (rubber) base, which is cemented directly to a floor, and repairs can be made by cutting out the faulty section and inserting a new one.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type)
SIDNEY BLUMENTHAL & COMPANY, 1 Park Avenue, New York City. Loma-Loom laytex-back carpet).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).
A. & M. KARAGHEUSIAN, INC., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. Masland & Sons, 295 Fifth Avenue, New York City
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York N. Y.

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CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchnadise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
UNITED STATES RUBBER COMPANY, Chemical Sponge Dept., Naugatuck, Conn.
Waite Carpet Company, Oshkosh, Wis.

•

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS for auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., 666 Glenbrook Rd., Stamford, Conn.
U. S. RUBBER COMPANY, Chemical Sponge Dept., Naugatuck, Conn.
HEYWOOD-WAKEIELD COMPANY, Gardner, Mass.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.
Eastern Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

•

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
MANKO FABRICS COMPANY, 156 West 28 Street, New York 1, N. Y. See page 17.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 39.

The Widest Line of Theatre Chairs

by Ideal

Free planning service.

- The lowest priced to the most luxurious.
- Sturdy cast iron and/or steel.
- Comfortable full-upholstered, padded or spring backs and seats.
- Beautifully styled end standards.
- Upholstering materials, finishes and colors for every taste.

BETTER SEATING MEANS BETTER BUSINESS

See Your Independent Theatre Supply Dealer or Write for Literature.

IDEAL SEATING COMPANY
Grand Rapids, Michigan

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CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer some choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, Ninth & Broadway, Grand Rapids, Mich. See page 19.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 30.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See this page.
INTERNATIONAL SEAT CORPORATION, Union City, Ind.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Southern Desk Company, Hickory N C
LAWRENCE METAL PRODUCTS CO., 60 Prospect Avenue, Lynbrook, N. Y. lash receptacles). See page 31.

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CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors, are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

Ace Electric Manufacturing Co., 1458 Shakespeare Ave., New York 52, N. Y.
American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

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FILM CEMENT — See Splicers and Film Cement.

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CLEANING DEVICE FOR 3-D SPECTACLES: See Third-Dimension Equipment & Supplies.

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CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse. N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St Paul, Minn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio.
Pullman Vacuum Cleaner Corporation, 33 Allerton Street, Boston, Mass.
SPENCER TURBINE COMPANY, Hartford, Conn. See page 27.

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CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available with posts which screw into sockets permanently sunk in the floor, or pedestal type posts with solid brass bases which need only to be lifted out of the way.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, whch can be of most any desired color.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13. N. Y.
LAWRENCE METAL PRODUCTS, INC., 60 Prospect Avenue, Lynbrook, N. Y. See page 31.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

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CUE MARKERS — See Changeovers and Cueing Devices.

●

CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the track, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
R. L. Grosh & Sons, 4112 Sunset Boulevard, Hollywood 29, Calif.
VALLEN, INC., 225 Bluff Street, Akron, Ohio See this page.

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DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
H. R. Mitchell & Co., P. O. Box 690, Hartselle, Ala.
Novelty Scenic Studios, Inc., 426-432 East 91 Street, New York 28, N. Y.
Premier Studios, 414 West 45th Street, New York City.
Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

●

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control,

originator of the world's
first stage curtain control and
noiseless stage curtain track
• • • •
engineer and manufacturer of
curtain controls and tracks
to meet every staging
requirement whether complex
or simple . . .
Vallen
"famous the world over for the finest since 1916"
vallen inc., akron 4, ohio, U.S.A.

For SUPERIOR design, construction and performance

far greater strength and safety, unequaled popularity

AMERICAN
Approved
PLAYGROUND EQUIPMENT

● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

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☆ write for literature featuring american approved jim patterson LIFETIME Aluminum DIVING BOARD world's finest official board

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA, U. S. A.
WORLD'S LARGEST MANUFACTURERS OF FINE PARK, PICNIC, PLAYGROUND, SWIMMING POOL AND DRESSING ROOM EQUIPMENT

BRANCH PLANT AT NAHMA, MICHIGAN

using two thyratron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Eastern Precision Resistor Corp., 130-11 90th Avenue, Richmond Hill, N. Y.
Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
Century Lighting, Inc., 521 West 43rd St., New York City.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 570 Lexington Avenue, New York City.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Bros., 351 West 50th Street New York 19, N. Y.
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

●

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.
Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee, 7, Wis.

●

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

See also TICKET ISSUING MACHINES.

Berezny Engineering & Manufacturing Co., 4208 Avalon Blvd., Los Angeles 11, Calif. (car counter).
The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.
GENERAL REGISTER CORPORATION, 4301 22nd Street, Long Island, N. Y. See page 53.
K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).
Ohmer Corporation, 740 Bolander, Dayton, Ohio.
Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).
Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of indoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate. are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc. (See also *Letters and Frames for Attraction Advertising.*)

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 27.
Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 7.

AUTOMOBILE ATTACHMENTS

To encourage a greater attendance when it rains, drive-in operators can secure automobile visors to attach to the front of patrons' cars, thereby eliminating the need for using windshield wipers. Some visors are made of plastic with an aluminum tube frame; others are of canvass with steel rods. They come in various colors. They can be distributed to patrons on a rental basis, if desired.

To protect automobile doors from being dented or nicked when opened against other cars there is a door-stop device available. It is made of rubber and chrome and clamps right onto the car door.

KLEER-VIEW, 90 Anderson Street, Portland, Me. (canvas visor).
Louis J. Lindner, 153 West 33rd Street, New York 1, N. Y. (door protector).
Rainview Visors, 732 Bush Street, Toledo 11, Ohio.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of driveins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

Ardley Company, 1010 Castle Ave., New York 72.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Drive-In Theatre Manufacturing Company, 505 West 9th Street, Kansas City, Mo.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

GROUNDS MAINTENANCE

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

Outdoor "vacuum" sweepers are available for clearing the drive-in grounds of paper litter such as popcorn boxes and bags, cups, and food wrappers. These units are self-propelled and will vacuum, cut up and bag the debris.

Atwater-Strong Company, Atwater, Ohio (refuse sweeper).
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

IN-CAR SPEAKERS AND HEATERS

In-car speakers are available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp.

Small electric coil heaters are available for installation and use similarly to in-car speakers; power is supplied by special wiring to the speaker posts, from which the in-car heaters are suspended to be taken into cars as occupants desire. Each unit has a control allowing patrons to regulate output.

For replacement of damaged in-car speaker cones, such units are obtainable in both single and double types.

Following manufacture in-car speakers only unless otherwise specified:

Arvin Industries, Inc., 13th & Big Four R.R., Columbus, Ind. (heaters only).
THE BALLANTYNE COMPANY 1712 Jackson Street, Omaha, Nebr. See page 3.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
Dawo Corporation, 145 North Erie, Toledo, Ohio.
Drive-in Theatre Manufacturing Company, 505 West 9th Street, Kansas City, Mo.
EPRAD, 1206 Cherry Street, Toledo 4, Ohio. See page 33.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
General Electric Company, Electronics Dept., Syracuse. N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MINNEAPOLIS SPEAKER RECONING COMPANY, 2312 Cedar Ave., South, Minneapolis 4, Minn. (speaker reconing).
Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 9.
Permoflux Corporation, 4900 W. Grand Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
Sonken-Galamba Corporation, 2nd and Riverview, Kansas City, Kans. (speaker stands with guide light posts).
Theatre Specialties, Inc., 1615 Cordova Street, Lis Angeles, Calif.
Thermolater Corp., 1628 Victor Blvd., Glendale, Calif.
Utah Radio Products Co., Inc., 1123 East Franklin Street, Huntington, Ind. (dual cones).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

Kliegl Bros., 351 West 50th Street New York 19, N. Y.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.
Steber Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind. See page 42.
Bally Manufacturing Company, 2640 Belmont Ave., Chicago, Ill.
J. E. Burke Playground Equipment Co., Fon du Lac, Wisc.
Concession Supply Company, 3916 Secor Road, Toledo 13, Ohio.
King Amusement Company, Mt. Clemens, Mich.
Joyrider Co., Ontario, Calif.
Liberty Fireworks Company, Box 98, Franklin Park, Ill.
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
Miniature Train Co., Rensselaer, Ind.
Miracle Whirl Sales Company, Box 275, Grinnell, Iowa.
National Amusement Device Co., Dayton 7, Ohio.
Pedal Plane Manufacturing Company, South Beloit, Wis.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
Fence Company of America, Auburndale, Fla.
Habitant Shops, Inc., Bay City, Mich.

SCREENS AND SCREEN SURFACING

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself.

Materials for the screen area of the tower are available in fibreglas fabric, which is given a special coating;in self-surface metallic plates; and in aluminum panels fluted to control reflection angles (the latter developed by Motion Picture Research Council, 1421 N. Western Avenue, Hollywood, Calif.).

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, asbestos board, etc. These include aluminum paints compounded especially for outdoor screens.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
ERPAD COMPANY, 1206 Cherry Street, Toledo, Ohio (screen paint).
First-American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo. (screen surfacing and screen towers).
Manco-Vision, Box 8, Butler, Wis.
Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Texas (fiberglas fabric).
Open-Air Development Corporation, 82 Newbury Street, Boston, Mass. (screen surfacing).
Perkins Electric Supply Co., Inc., 505 Pearl Street, Buffalo, N. Y. (screens and wide-screen frames).
Protective Coatings, Inc., 807 North Fremont Road, Tampa, Fla. (screen surfacing).
RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y. (screen paint). See page 24.
Signs, Inc., 48 Geneva Avenue, Boston, Mass. (screen tower).
Tropical Paint & Oil Company, 11481246 West 70th Street, Cleveland, Ohio (screen paint).
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (Metallic self-surface plates).

Cut Speaker Cord Replacements with Koiled Kords*

KOILED KORDS, retractile speaker cords, minimize replacements because they last longer. KOILED KORDS do not catch in door handles, bumpers and other car accessories so speaker losses too, are reduced.

KOILED KORDS, retractile speaker cords, extend to six times their retracted length then return to their neat out-of-the-way coil against the standard when not in use.

KOILED KORDS add that touch of neatness and order that all good drive-ins strive for. KOILED KORDS are jacketed in neoprene and withstand the weather no matter how extreme.

Specify neoprene-jacketed KOILED KORDS for all your new speakers and use them always for replacements. Your theatre equipment dealer can supply you.

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Koiled Kords
Incorporated
Box K, New Haven 14, Connecticut
* KOILED KORDS is a trademark of KOILED KORDS, INC.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (speaker cords, underground cable.)
General Electric Company, Bridgeport, Conn. (underground cable).
KOILED-KORDS, INC., Hamden, Conn. (coiled cords for speakers). See page 43.
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable). See page 10.

STADIUM AND TERRACE SEATING

Typically of hardwood on metal frames, chairs are obtainable in folding or fixed types, the latter models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.
IDEAL SEATING COMPANY, Grand Rapids, Mich.

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (battery floodlamp).
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamps).
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis. (power plants).
Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 2011 South 12th Street, Allentown, Pa. (revolving Christmas tree holder).
Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio (slide projector).
Graham Dible Orchid King, 417 East 8th Street, Los Angeles, Calif.
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Herbert J. Hecht, 3074 Park Ave., New York 51, N. Y. (comic books).
International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).
K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).
Pearce Parkhurst Enterprises, Lansing, Mich. (giveaways).

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; plastic coated febric; fabric woven of glass filament; weaves combining glass and cotton, also glass and asbestos.

Fabrics of these types are suited to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc. The cotton-rayon and glass filament fabrics are also stage drape and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravena, Ohio (plastic coated).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
MANKO FABRICS COMPANY, INC., 156 West 28 Street, New York 1, N. Y.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
United States Plywood Company, 55 West 44th Street, New York City (plastic coated).
United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, for which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
NORPAT SALES, INC., 113 West 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowser by means of a speed-sensitive mechanism within the sprocket.

Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
NEVA-BURN PRODUCT CORPORATION, 67 Sullivan St., New York City. See page 34.
New York Flameproofing Company, 115 Christopher St., New York City
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowled type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue. Detroit 2, Mich.

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FRAMES FOR SCREENS—See Screens, Motion Picture.

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HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of paper in theatre wash rooms.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Active-Aire Devices, Inc., 105 E. 16th St., New York 13, N. Y.
Chicago Hardware Foundry Company, North Chicago, Ill.
Electronic Towel Corporation, 342 Madison Avenue, New York City.
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.
Michael Electric Company, P. O. Box 141, New Haven, Conn.
National Dryer Corporation, 616 Adam Street, Chicago, Ill.

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IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

INTERLOCKS, PROJECTOR—See Third-Dimension Equipment and Supplies.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

Abbeon Supply Company, 17915 Jamaica Avenue, Jamaica 32, N. Y.
Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.
DAYTON SAFETY LADDER COMPANY, 2337 Gilbert Avenue, Cincinnati, Ohio. See page 45.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
Goshen Manufacturing Company Goshen, Ind.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.
Precision Equipment Company, 3714 North Milwaukee Avenue, Chicago 41, Ill.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics, operated on direct current for 35 mm projection, are of two general classes—*condenser* and *reflector*.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation up to 135 amperes; a 11mm positive for operation up to 125 amperes.

Also becoming available are reflector lamps with 18-inch mirrors adapted to the entire series of trims indicated above, and would be adapted to carbons of higher current rating, some of which are still experimental. The larger mirrors give this lamp a higher output rating (approximately 25%) when used with lenses of comparable speed, and with projector shutter design adapted to efficient use of the light thus made available at the aperture.

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination in 16mm projection lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

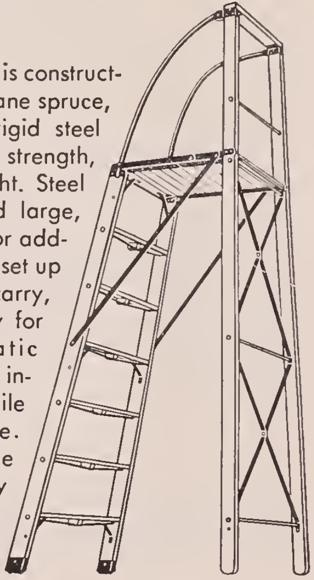
C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See Second Cover.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Forest Electronic Co., Inc., 358 W. 44th St., New Lork 36, N. Y.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

. . . there's no business like show business and there are no ladders like . . .

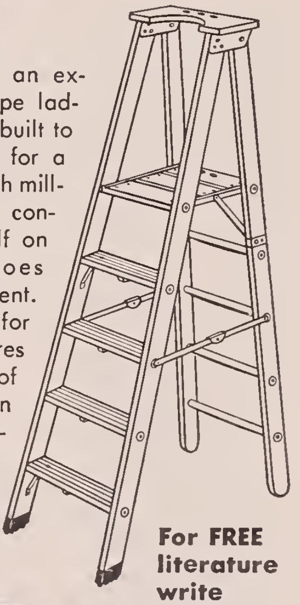
Dayton
safety ladders

approved and labeled by Underwriters' Laboratories

Daytons are built of selected, tested, kiln-dried Sitka Spruce. Designed to specifications of the American Standards Association Safety Code.



DAYTON Type-A is constructed of tested airplane spruce, reinforced with rigid steel supports for great strength, lightness of weight. Steel handrails guard large, roomy platform for added safety. Can be set up instantly. Easy to carry, folds compactly for storing. Automatic locking feature insures safety while ladder is in use. Standard neoprene rubber safety shoes at no extra cost. Sizes 3′ to 12′ to platform.



DAYTON Type-H, an extremely rugged type ladder, designed and built to meet the demand for a platform ladder with millwright (rung) back construction. Tool shelf on top. Ladder shoes standard equipment. Folds perfectly flat for easy storage. Features include pinch-proof spreaders, corrosion resistant zinc hardware, slip-proof treads. Sizes 4′ to 16′ to platform.

For FREE literature write Dept. O.

Dayton *safety ladder co.*

2339 Gilbert Ave., Cincinnati, Ohio
In Canada: SAFETY SUPPLY CO., Toronto

J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

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LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps: The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Average lamp watts at 200 ma.*
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line

Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

The most useful "white" F-lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	*Average lamp watts*
48 inches	38
72 inches	55
96 inches	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or *Circlarc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Deluxe warm white and deluxe cool white lamps are available in 8, 12 and 16-inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38). The 150-watt PAR 38 are available with medium screw bases to fit regular sockets and side prong base. The 200-watt PAR 46 lamps are available with a side prong base and the 300-watt PAR 56 lamps with end prong base. The latter two are narrow-beam spots.

The Reflector spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (*See also Black Lighting Equipment.*)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

Length	*Diameter*	*Nominal lamp watts*
12 inches	⅝ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16*
		23
		30
		36

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*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jeliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION: OBJECTIVE & ANAMORPHIC

THERE ARE two general classes—the *condenser* lens, which focuses the light of a projection lamp arc on the film in the projector aperture; and the *objective.* The latter, commonly referred to as the projection lens, expands the light to form the screen image. It is made in two standard barrel diameters (2-25/32 and 4 inches) for 35mm projection, in various speed and focal lengths, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens ("throw"), the manufacturer or dealer can determine the proper focal length for a specific system. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height). Different focal lengths are of course required for anamorphic prints than for "standard".

Speeds of f/1.8, f/1.9, f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in 2-25/32-inch diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 4¾ through 7 inches (longer focal lengths at slower speeds) with 4-inch barrel. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Objective lenses of f/1.7 have more recently been added to speeds available in the 2-25/32-inch barrel. One type (adapted to projectors of less recent design) is available in focal lengths from 2 through 4 inches. The other, with a longer barrel, is in focal lengths from 2 through 3 inches.

To obviate moving the projector to center the optical system and the picture on the screen in changing from CinemaScope prints (which have special frame size and placement) to prints with Academy standard frames, a mount for the projection lens is available which allows both lateral and vertical movement of the lens.

Lenses required for projection of anamorphic films are of two kinds — cylindrical and prismatic. Cylindrical types have a fixed rate of magnification (currently confined to the 2/1 compression-expansion ratio of CinemaScope). Prismatic types are adjustable to any ratio up to about 3/1. The latter is adjustable to CinemaScope and other anamorphic prints. CinemaScope lenses can be used only for prints of that process.

Also on the market is a type of objective lens, the focal length of which can be adjusted according to picture width desired.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 8.
Bell & Howell, 7100 McCormick, Chicago, Ill.
Walter Futter Co., 625 Madison Avenue, New York 22, N. Y. See page 31.
Ilex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 30 Church Street, New York, N. Y. See page 31.
National Screen Service Company, 630 Ninth Avenue, New York City. (Superscope).
NORPAT, INC., 113 W. 42nd St., New York City (picture centering adapter)
Pacific Optical Corporation, 5965 West 98th Street, Los Angeles 45, Calif. (adjustable focal length).
PROJECTION OPTICS COMPANY, Inc., 334 Lyell Avenue, Rochester, N. Y. See page 22.

PANAVISION, INC., 1917 Pontius Ave., Los Angeles 25, Calif. (Distributors of Panatar anamorphic lenses, Radiant Manufacturing Corp., 2627 Roosevelt Rd., Chicago, Ill.)
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 26.
S.O.S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19, N. Y. See this page.
WENZEL PROJECTOR COMPANY, 2505-19 S. State St., Chicago, Ill. (lens holder). See this page.
Wollensak Optical Company, 872 Dudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (*Also see Marquees; and Attraction Advertising under Drive-In Equipment.*)

Standard practice for indoor theatres employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available. Yet another type of letter is fluorescent.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (*see Drive-In Equipment*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by tensioning members at the end of a handle is available.

A tapered slotting for the attraction board letters designed to "lock" them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

Theatres wishing to use regular marquee changeable letters to make up signs for the lobby area or over the refreshment stand, can secure horizontal bar assemblies which will hold the slotted letters on any flat surface.

ADLER SILHOUETTE LETTER COMPANY, 22843 West Olympic Blvd., Los Angeles 58, Calif. See page 27.
Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
Poblocki & Sons, 2159 South Kinnicinnic Avenue, Milwauee 7, Wis.
Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 7.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (*see Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Genarco, Inc., 97-04 Sutphin Boulevard, Jamaica, N. Y.
General Electric Company. Schenectady, N. Y.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
Mallard Manufacturing Company, 7 Factory Street, New Haven, Conn.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Neumade Products Corporation, 250 West 57 Street, New York City.
Stroblite Company, 75 West 45th Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LOBBY POSTS AND ROPES—See Crowd Control Equipment.

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MAGAZINES—See Projectors and Accessories.

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MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

NOW!
PRESENT CINEMASCOPE
at LOWEST PRICE EVER

CINEMATIC IV Adjustable Prismatic Anamorphic Lenses with permanent mounting brackets for all projectors.
KOLLMORGEN Snaplite Series II Coated Prime Projection Lenses Proven by Performance.

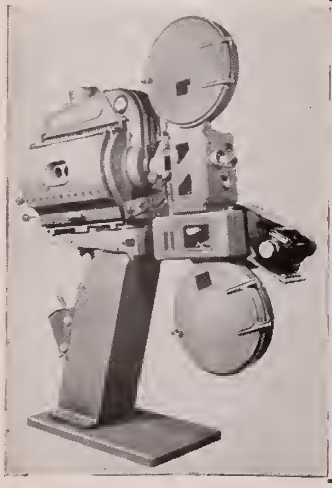
THE PERFECT PAIR
PERFECTLY PRICED
ALL for $595

TIME DEALS AVAILABLE with ONLY $200 DOWN—Full Year to Pay

SPECIAL OFFER!
MIRRO-CLARIC SEAMLESS METALLIC SCREENS
At New Low Price . . . 89¢ sq. ft.

SPECIAL APERTURES for all Cinemascope Ratios from $4 pr.

S.O.S. CINEMA SUPPLY CORP. Dept. A, 602 WEST 52nd St., N. Y. C.
Phone: PLaza 7-0440 — Cable: SOSOUND



WB 650 ⬆
Latest light weight Base. Easy to handle and sturdy enough for any purpose.

WENZEL PROJECTOR CO.
2509-19 S. State St., Chicago 16, Ill.

Illustrated, descriptive Circulars gladly sent on request, or see your Dealer.

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PRO 47 FRONT FOCUSING
LENS ATTACHMENT
"BIGGEST HIT IN YEARS"

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

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MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacurers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35, Calif.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR-GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (*see Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa. See page 41.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See page 26.
Westinghouse Electric Corporation, East Pittsburgh.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through a photo type film sound track into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large variety of sizes for placing on the walls of foyers, lounges, cry rooms and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color. Manufacturers will supply a series of stock photos to choose from or, if desired, enlarge and reproduce any photographs supplied them.

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.
Photomammoth Murals, 12-48 Van Owen Blvd., North Hollywood, Calif.
RCS Studios, 123 North Wacker Drive, Chicago 6, Ill.

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PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland 14, Ohio.
Murch Electric Corp., Franklin, Me.

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PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

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PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See opposite page.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Il.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

For cooling the aperture area itself, an air jet device is available for some models of projectors. This device directs an air stream on each side of the film within the aperture with the stream on the lamp side being ejected intermittently in synchronization with the pull-down. In one system, the air jet device is incorporated with water cooling of the gate.

Made by the manufacturer of the projector head and designed in integration with it, the

GARVER RECTIFIERS

Garver Rectifiers are the choice of fine theatres everywhere because they produce a smooth, clear-cut light that assures movies of unsurpassed beauty. Twelve models for single or three-phase operation on 40, 60, 80, 90, 100 or 120 amperes—there's a size just right for you.

THE GARVER ELECTRIC CO.
UNION CITY, IND.
"Dependable Rectifiers since 1915"

necessary *bases* and *magazines* are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres.

The *takeup* for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 51.
Hal I. Huff Manufacturing Co., 3774 Selby Avenue, Los Angeles 34, Calif. (carbon cooler).
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 20.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 47.

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
BELL & HOWELL, 7100 McCormick, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (*See Rectifiers.*)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, 715 Hamilton Street, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types up to 135 amperes.

Sound system rectifiers also are made in tube and disc types.

AMERICAN SELECTIFIER DIV., Norpat Sales, Inc., 113 W. 42nd St., New York 36, N. Y.
C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
GARVER ELECTRIC COMPANY, Union City, Ind. See page 48.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
McColpin-Christie Corporation, Ltd., 4922 S. Figuera Los Angeles 37, Calif.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
Richardson & Allen Corporation, 116-15 15th Avenue, College Point, N. Y.
J. E. ROBIN, INC., 267 Rhode Island Avenue East Orange, N. J. See page 26.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 11.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

REELS

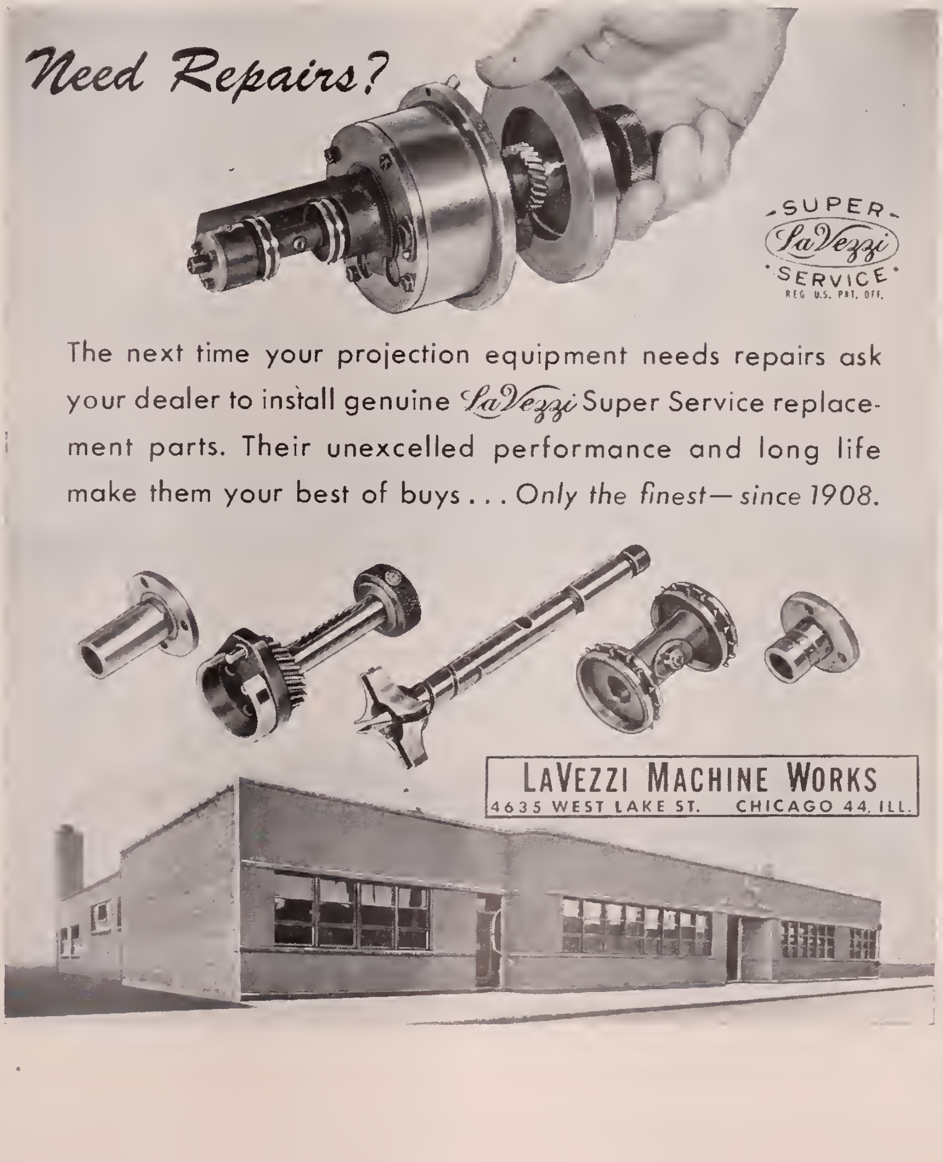
REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2,000 feet of 35-mm. film. Reels 24 inches in diameter for as much as 5,000 feet of film are also available.

Reels for standard footage are available in two sizes to accommodatt 35mm projectors in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4-inch hub. (Exchange shipping reels are 14½-inch in diameter with 4½-inch hub.)

Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduringly rigid firm support for the flanges with the latter firm enough to hold their shape, yet be light in weight. Reels suited to theatre use generally have flanges of welded wire or cast aluminum construction.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.
Neumade Products, Inc., 250 West 57th Street, New York City.
Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.
U. S. Fabrics Industrial Plastics, Inc., Norwood, N. J.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.



Need Repairs?

SUPER LaVezzi SERVICE REG. U.S. PAT. OFF.

The next time your projection equipment needs repairs ask your dealer to install genuine LaVezzi Super Service replacement parts. Their unexcelled performance and long life make them your best of buys . . . *Only the finest— since 1908.*

LAVEZZI MACHINE WORKS
4635 WEST LAKE ST. CHICAGO 44, ILL.

REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (*see Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See below.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 23.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GOLDBERG BROTHERS. 3500 Walnut Street, Denver, Colo. See below.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.
The Neumade Products Corporation, 330 West 42nd Street, New York City.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
WENZEL PROJECTOR COMPANY, 2508 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Illinois.

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SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.
Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
LAWRENCE METAL PRODUCTS COMPANY, 60 Prospect Ave., Lynbrook, N. Y. See page 31.

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SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: *Diffusive* and *Specular*. Another type is *Translucent*, used with rear projection.

Specular screens are required for third-dimensional (stereoscopic) projection (originally specular screens were fabricated specifically for relatively narrow auditoriums.)

Specularity may be of advantage, however, for screen images that are so wide that they tax available light sources, since it significes a higher reflectance factor. For such applications, angular embossing of the screen surface, and/or curving the screen on a radius equal to the projection distance, or nearly so, reduces "fadeaway" (light loss at sides from audience area due to extreme angles of incidence).

For wide-screen installations frames are fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above about 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with lacing hooks installed. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, with plastic coating, in coated cotton fabric, and in fibreglas fabric with a special coating for that material.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are obtainable.

Artkraft-Strauss Sign Corporation, 830 Twelfth Avenue, New York City (wide-screen frames).
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
BODDE SCREEN COMPANY, 8829 Venice Blvd., Los Angeles 29, Calif. See page 33.
Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.
Drive-In Theatre Manufacturing Company, 505 West Ninth Street, Kansas City, Mo. (wide-screen frames).
First American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (wide-screen frames).
R. L. Grosh & Co., Scenic Studios, 4114 Sunset Blvd., Hollywood, Calif. (screen frames).
Hollywood Curvascope Frame Company, 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).
Knoxville Scenic Studios, Inc., Maryville Pike, P. O. Box 1029, Knoxville, Tenn. (wide-screen frames).
H. R. Mitchell & Company, P. O. Box 690, Hartselle, Ala. (wide-screen frames).
Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Tex.
RADIANT MANUFACTURING CORPORATION, 2622 Roosevelt Road, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Raven Screen Corporation, 124 East 124th Street, New York City.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 24.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 26.
STEWART TRANS-LUX CORP., 1111 W. Sepulveda Blvd., Torrence, Calif. See page 30.
Unistrut Products Corporation, 1013 W. Washington Blvd., Chicago 7, Ill. (wide-screen frame).
VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 51.
WALKER-AMERICAN CORPORATION, 2665 Delmar Blvd., St. Louis 3, Mo. See page 12.
WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See page 31.

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SCREEN PAINT — See Screens under Drive-In Equipment.

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SCREEN TOWERS—See Drive-In Theatre Equipment.

SEATING—See Chairs, Auditorium.

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SELSYN MOTORS—See Third-Dimension Equipment and Supplies.

New LARGER
AUTOMATIC
REWINDER
18"
up to
reels
This is it...a GB *first!* Model K, in high-grade heavy steel, machined with precision tolerances...accommodates 3,000-ft. 35 mm. reels—and smaller! Doors open on extra-heavy counter-balanced spring hinges. Control handle for starting. Finished in brown hammertone. Gray hammertone, on request.

Sold through authorized distributors only.

Passed by the Board of Fire Underwriters.

GOLDBERG BROS.
DENVER, COLORADO

HEYER-SHULTZ
Metal Reflectors
UNBREAKABLE
GUARANTEED 5 YEARS!

SEE YOUR THEATRE SUPPLY DEALER
OR WRITE FOR FULL PARTICULARS

Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (*See also Attraction Advertising under Drive-In Theatre Equipment.*)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.
Long Sign Company, 61 West Hubbard Street, Chicago, Ill.
Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

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SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art-Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Associated & Ticket Register Co., 354 West 44th Street, New York City.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
L. Bahn Company, 123 West Canton Street, Boston 18, Mass.
Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.
Everbrite Electric Signs, Inc., 1440 North Fourth Street. Milwaukee, Wis.
Kliegl Brothers, 521 W. 50th Street, New York City
McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.
Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.
Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.
Posterloid Corporation, 693 Broadway, New York 12, N. Y.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.
Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

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SLIDES—See Stereopticons

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SOUNDHEADS

SOUND reproducers, or heads, are of two basic types: *Optical*, for reproducing photographic tracks, and *Magnetic*, for reproducing magnetic film recordings.

Optical reproducers (for standard 35mm picture-sound prints) are designed for attachment to any modern standard projector, between the mechanism and the take-up magazine.

Magnetic heads are available for either separate or attached installation.

Separate magnetic heads of some types are mounted on a pedestal, others are associated with the amplifiers and controls in a cabinet.

"Button-on" magnetic heads are designed for attachment between the projector mechanism and the upper magazine. They vary in sprocket and threading arrangement, but all are film-driven, and while regularly designed to pick up the four tracks of the CinemaScope system, they may be adjusted to other track schemes.

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 3.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 51.
Fairchild Recording Equipment Co., 154 St. & 7th Ave., Powell's Cove Blvd., Whitestone, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 20.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 9.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 52nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street Rochester, N. Y.
WENZEL PROJECTOR CORPORATION, 2509-19 South State St., Chicago 16, Ill., See page 47.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 5.

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SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with most of his own fabrication and possibly the rest (notably speakers) products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities (for either photographic or magnetic track reproduction), and also for large outdoor installations such as in drive-in theatres.

CENTURY PROJECTION & SOUND EQUIPMENT

IT'S MORE PROFITABLE TO BUY

Century

. . . . for proof look at the terrific picture CENTURY puts on any screen under any conditions.

Then realize what this means in customer satisfaction and repeat business.

You'll like the low maintenance and ease of operation for which CENTURY holds the highest score in the industry today.

CENTURY Sound is tops (it won an Academy Award for unusually high fidelity)—leave it to your patrons to appreciate this!

In other words, see and hear CENTURY to see what we mean.

See your CENTURY dealer or write:

CENTURY PROJECTOR CORP.
NEW YORK 19, N. Y.

THEATRE TESTED AND PROVEN

THE WORLD FAMOUS

"SILVERLITE"

ALL PURPOSE SEAMLESS SILVER SCREEN — MAINTAINS HIGH QUALITY—EVEN LIGHT DISTRIBUTION MEETS ALL REQUIREMENTS — FOR ALL SYSTEMS — RATIOS

GUARANTEED – NEW LOW PRICES

Also THE NEW ULTRA WHITE

Hi-LiTE SCREEN

100% VINYL PLASTIC — MOLD AND FUNGUSPROOF
THEATRE SCREENS WITH A WORLD-WIDE REPUTATION
— SINCE 1927 —

FOR FULL INFORMATION—SEE YOUR DEALER OR WRITE

VOCALITE SCREEN CORPORATION
ROOSEVELT, N. Y., U. S. A.

Equipment for reproduction of a single optical track by three speakers placed behind the screen as for stereophonic sound, is available in the Perspecta system, which introduces a device acting in the manner of a variable gain amplifier. Called an "integrator," it has three circuits, each responsive to certain frequencies superimposed on the picture sound record.

(*See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.*)

Ampex Corporation, 934 Charter Street, Redwood City, Calif.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb. See page 3.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 51.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 20.
Fairchild Recording Equipment Co., 154th St. and 7th Ave., Powell's Cove Blvd., Whitestone, N. Y. (Perspecta sound).
James B. Lansing Corporation, 2439 Fletcher Drive, Los Angeles 39, Calif.
Magnasync Manufacturing Co., Ltd., 5517 Satsuma Avenue, North Hollywood, Calif.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 9.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Stelma Electronics, 389 Ludlow St., Stamford, Conn.
WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 5.

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SPEAKERS AND HORNS

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multicellular horn arrangement, with the entire system installed for the directionalism required to "cover" the seating area. (*For in-car speakers see Drive-In Theatre Equipment and Supplies.*)

Stereophonic sound, specifically as employed in "wide-screen" presentation, with three tracks for reproduction at the screen, requires three such horn system, with each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are ranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.
Oxford Electric Corporation, 3911 South Michigan Ave., Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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SPECTACLES FOR 3-D—See Third-Dimension Equipment and Supplies.

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SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Ace Electric Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Fisher Manufacturing Company, 1 Salter Place, Rochester, N. Y. (film cement).
Griswold Machine Works, Port Jefferson, N. Y.
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).
NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 250 West 57th Street, New York City (splicers, cement).
Prestoseal Manufacturing Corporation, 37-27 33rd Street, Long Island City, N. Y. (splicers).

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SPOTLIGHTS—See Lights, Spot and Flood.

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STAGE DRAPES AND CURTAINS—See Fabrics for Walls, Curtoins and Stage Dropes.

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STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers* or elaborate preset interlocking switchboards or resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items are so indicated

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 521 West 43rd Street, New York City.
GoldE Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
R. L. Grosh & Sons, 4114-4122 Sunset oulevard, Hollywood 29, Calif.
Kliegel Bros., 321 West 50th Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y. (diimmers).

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STEREOPHONIC SOUND—See Sound Systems, Complete.

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STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are available in both carbon arc and filament lamp types.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 West 50th Street, New York 19, N. Y.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 30.
North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

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TAKEUPS—See Projectors and Accessories.

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THIRD-DIMENSION EQUIPMENT & SUPPLIES

PROJECTION of third-dimensional (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing spectacles for the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one intermission, reels should be at least of 24-inch diameter, magazines of 25-inch diameter. (Rewinders may be adjusted to these diameters; projectors locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connections; in either case, the device should permit quick unlocking of the projectors if two-dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer type motors ("selsyn") with sprocket attachment to the regular drive motors.

Projection light polarizing filters are placed in frames over the projector ports. These are destroyed by extremes of heat, hence should be cooled, and tiny fans for the purpose are available. Being fragile, the filters also should be cleaned electrostatically rather than mechanically, and "brushes" for this purpose are available. The filters and related implements are included in "kits" of 3-D supplies obtainable from most theatre supply dealers.

Light polarizing spectacles can be had in either throw-away (paper or plastic frames) or permanent types (heavier plastic). Permanent types must be processed so as to be free of germs before reuse. Sterilization can be by ozone or chemical equipment designed to facilitate the process.

A 3-D installation may also require a change in arc lamp trim. Since polarization reduces light available to the eyes about 60%, more powerful lamps may be necessary. In any case, the trim must have a burning rate allowing uninterrupted projection according to the intermission schedule. (*See Lamps, D. C. Projection Arc*)

Additional current rectification equipment may also be necessary, since two lamps must be operated simultaneously. (*See Motor-Generators and Rectifiers*)

For specular screens see *Screens, Projection.*

Before projectors are threaded, they must be precisely aligned for perfect superimposition of the two pictures. A continuous alignment test loop is necessary for this (such a loop is included in some 3-D supply "kits").

Maintenance of the projectors in synchronization is facilitated by monitoring equipment designed for this purpose.

Third-dimension systems for placing the dual images of 3D productions on the same 35mm films, with frames side by side and turned longitudinally, have been developed. In projection pictures are rotated to upright position and superimposed by means of an optical system in front of the projection lens or port.

The projection device must belong to the system used in producing the print.

Airborne Accessories Corporation, 267 Rhode Island Avenue, East Orange, N. J. (projector interlock angle gear).

THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). See page 3.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City (mechanical interlocks). See page 51.

Depth Viewers, Inc., P. O. Box 6, Cincinnati 36, Ohio (glasses).

William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).

General Electric Company, 570 Lexington Avenue, New York City (selsyn motors).

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (reels).

Hollywood Film Company, 946 Seward Street, Hollywood, Calif. (reels & rewinders).

Hospital Supply Co., Inc., 432 Fourth Avenue, New York 16, N. Y. (spectacle sterilizers).

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. (magazines).

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. (interlocks). See page 9.

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York City (mechanical interlocks).

Neumade Product Corp., 330 West 42nd Street, New York City (reels).

Pola-Lite Company, 19 Rector Street, New York, N. Y. (permanent spectacles and single strip equipment).

Polaroid Corporation, Cambridge, Mass. (spectacles and monitoring equipment).

Stroble-Dodge Equipment Corporation, 2324 Beechmont Avenue, Cincinnati 30, Ohio (magazines).

RADIO CORPORATION OF AMERICA, Engineering Products Department, RCA Victor, Camden, N. J. (mechanical interlocks).

WENZEL PROJECTOR CORP., 2509-19 S. State Street, Chicago 16, Ill. (magazines). See page 47.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill. (magazincs).

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TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simple boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See this page.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.

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TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box-office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box-office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See this page.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio.

Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.

WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

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UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin for refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.

S. Appel & Company, 840 Broadway, New York City.

Brooks Uniform Company, 75 West 45th Street, New York City.

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16. N. Y.

Maier-Lavaty Company, 315 South Peoria Street, Chicago 7.

Mills Uniform Co., Wister St. & Godfrey Ave., Philadelphia 38, Pa.

Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.

Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue, New York.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics,* and (2) *coated fabrics.*

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Athol Manufacturing Company, Athol, Mass. (coated).

SYDNEY BLUMENTHAL & COMPANY, 1 Park Avenue, New York, N. Y. (mohair).

Bolta Product Sales, Inc., Lawrence, Mass. (coated).

Chicopee Manufacturing Corporation, 40 Worth Street, New York City (woven plactic).

Columbus Coated Fabrics Corporation, Columbus, Ohio (coated).

Cotan Corporation, 331-359 Oliver St., Newark, N. J (coated).

Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20 (corduroy).

E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn. (coated).

Firestone Industrial Products Co., Velon Div., Akron. (coated).

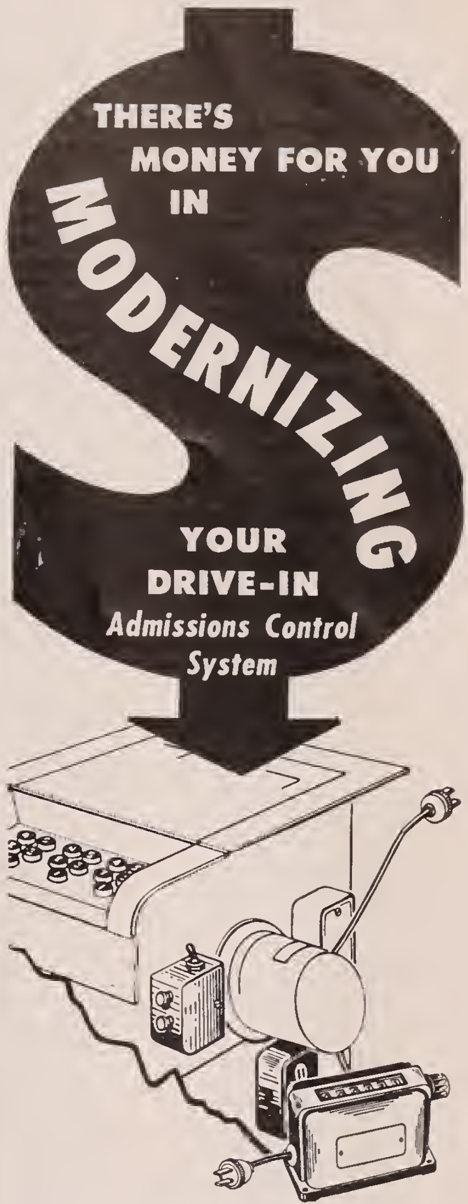
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated).

A. D. Julliard & Company, Inc., 40 West 40th Street, New York City (corduroy).

MANKO FABRICS COMPANY, 156 West 28th St., New York City (coated). See page 17.

Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (coated).

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City (coated).



Drive-In Theatres present special problems when it comes to setting up a system for admissions and cash control. We know the weak spots in current procedure that cost you money. And we've developed an admissions control system and equipment that are 100% effective in safeguarding your ticket revenue.

This new system employs both the Automaticket Register and the Automaticket Ticketaker—supplemented by an Automatic CAR COUNTER—and a SPECIAL COUNTER CONTROL PANEL which takes car count where no tickets are issued or cuts out count for correct tally on cars with 6 or more passengers.

Write today for Folder A describing this SPECIAL EQUIPMENT and explaining its advantages for 3 popular types of DRIVE-IN setups.

GENERAL REGISTER CORP.

43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 S. Wabash Ave., Chicago 5, Illinois

The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated).

United States Plywood Corporation, 55 W. 44th Street, New York 18, N. Y. (coated).

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. (coated).

Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn. (coated).

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VACUUM CLEANERS—See Cleaning Mechanisms.

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VOLTAGE REGULATORS

WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.

General Electric Company, 1 River Road, Schenectady, N. Y.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.

Superior Electric Company, Bristol, Conn.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

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WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wallpaper-like patterns, in solid colors, and in leather-like types (*see Fabrics for Walls, Curtains & Stage Drapes*).

Armstrong Cork Company, Lancaster, Pa. (linoleum).

Frederick Blank & Company, Inc.. 230 Park Avenue, New York City (wall paper).

Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass. (coated fabric).

Congoleum-Nairn, Inc., Kearny. N. J. (linoleum).

Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (coated fabric).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated fabric).

Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).

Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (coated fabric).

The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (coated fabric).

Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated fabric).

United States Plywood Corporation, 55 W. 44th Street, New York 18, N. Y. (coated).

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (coated fabric).

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

5-55

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

________ ________ ________ ________ ________ ________
________ ________ ________ ________ ________ ________
________ ________ ________ ________ ________ ________

Name .... Theatre ....

Address ....

FILM BUYERS RATING

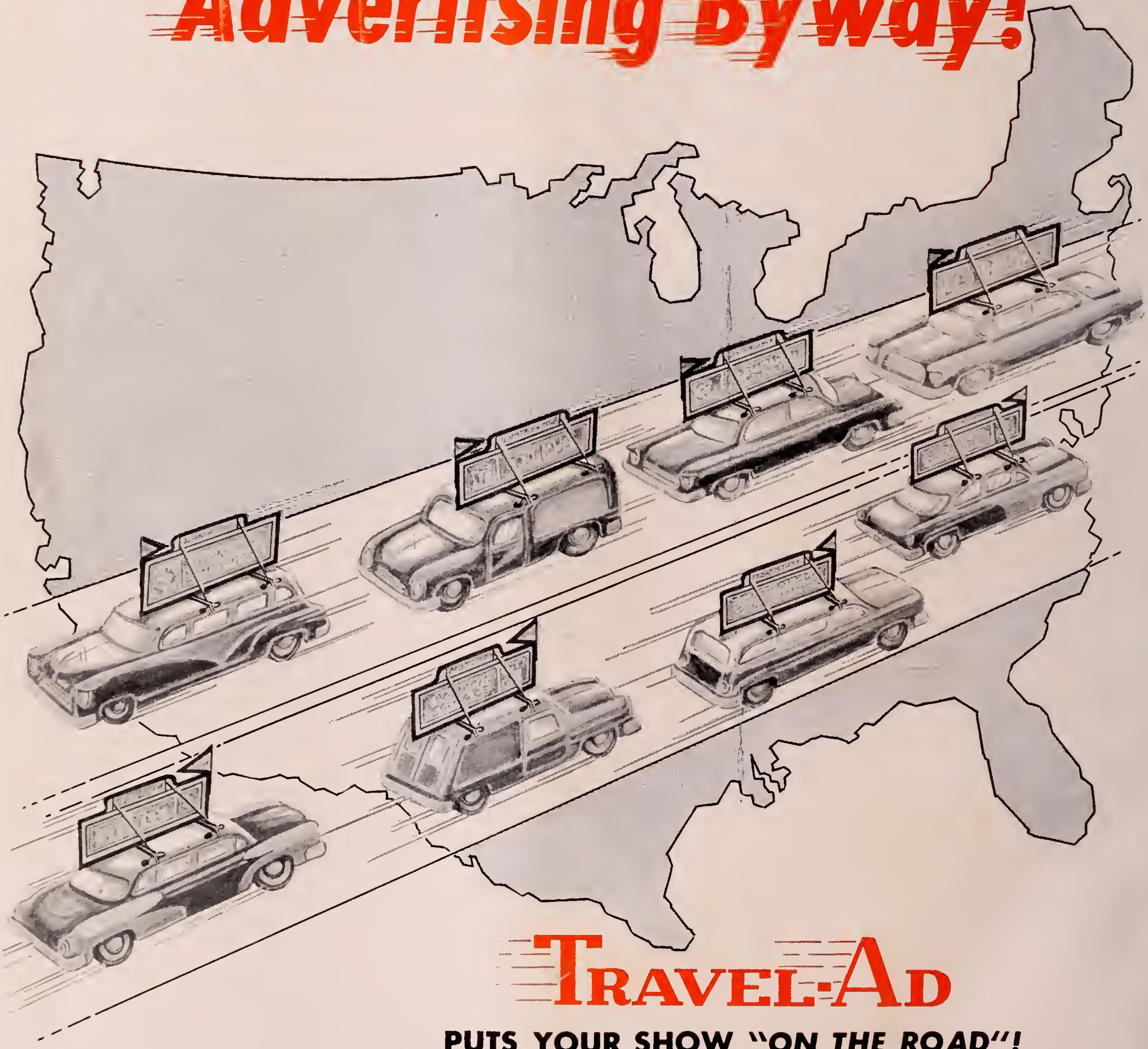
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 6,578 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	1	19	16	8
Adventures of Hajji Baba (20th-Fox)	–	15	41	21	3
Americano (RKO)	5	10	21	11	–
Athena (MGM)	9	20	46	22	1
Atomic Kid, The (Rep.)	9	15	17	5	–
Bad Day at Black Rock (MGM)	3	24	25	16	1
Bamboo Prison, The (Col.)	–	13	18	8	1
Barefoot Contessa (U.A.)	7	45	22	8	1
Battle Cry (W.B.)	23	28	17	–	–
Beau Brummell (MGM)	–	18	22	15	11
Bengal Brigade (U-I)	–	12	22	19	16
Black Knight (Col.)	3	24	23	20	8
Black Shield of Falworth, The (U-I)	–	15	68	24	9
Black Tuesday (U.A.)	–	5	6	10	2
Black Widow (20th-Fox)	3	34	38	5	5
Bounty Hunter, The (W.B.)	4	18	34	16	5
Bread, Love and Dreams (I.F.E.)	7	4	7	–	6
Brigadoon (MGM)	6	18	31	36	8
Bridges at Toko-Ri (Par.)	29	41	24	1	1
Bu'let Is Waiting, A (Col.)	–	11	33	24	8
Caine Mutiny, The (Col.)	52	61	45	14	1
Camille (MGM)	2	1	1	1	2
Captain Lightfoot	–	3	3	3	–
Carmen Jones (20th-Fox)	13	31	13	5	1
Carolina Cannonball (Rep.)	–	–	3	–	4
Cattle Queen of Montana (RKO)	–	10	17	12	3
Chief Crazy Horse (U-I)	–	10	11	5	–
Conquest of Space (Par.)	–	–	4	9	6
Country Girl, The (Par.)	27	29	7	6	3
Crest of the Wave (MGM)	3	13	10	7	2
Cry Vengeance (A.A.)	–	6	9	8	3
Deep in My Heart (MGM)	5	10	32	28	11
Desiree (20th-Fox)	15	29	20	27	3
Destry (U-I)	3	32	33	7	8
Detective, The (Col.)	–	3	8	8	2
Dragnet (W.B.)	58	41	16	7	2
Drumbeat (W.B.)	15	31	21	25	1
Egyptian, The (20th-Fox)	22	47	37	17	6
Far Country, The (U-I)	10	19	35	24	–
Fire Over Africa (Col.)	2	19	27	18	7
Four Guns to the Border (U-I)	–	17	28	11	2
Golden Mistress (U.A.)	2	10	13	9	1
Green Fire (MGM)	–	9	31	22	6
Hansel and Gretel (RKO)	15	19	14	3	2
Hell's Outpost (Rep.)	–	9	15	10	1
Her Twelve Men (MGM)	9	20	35	27	11
High and Dry (U-I)	–	18	16	5	7
Hit the Deck (MGM)	–	7	19	–	–
Human Desire (Col.)	–	5	12	17	8
Human Jungle (A.A.)	10	10	25	13	3
Jesse James' Women (U.A.)	1	17	18	4	–
Julius Caesar (MGM)	13	22	22	10	4
Jupiter's Darling (MGM)	–	4	26	22	11
Khyber Patrol (U.A.)	–	13	25	5	2
Last Time I Saw Paris (MGM)	33	55	33	14	–
Long Gray Line, The (Col.)	3	9	8	5	–
Ma and Pa Kettle at Waikiki (U-I)	2	4	5	4	1
Man Called Peter, A (20th-Fox)	14	5	1	–	–
Many Rivers to Cross (MGM)	7	29	16	5	–
Man Without a Star (U-I)	–	1	7	1	–
Masterson of Kansas (Col.)	2	10	20	8	1
Men of the Fighting Lady (MGM)	9	27	41	19	4
Naked Alibi (U-I)	–	15	21	17	9
New York Confidential (W.B.)	–	1	3	3	2
On the Waterfront (Col.)	46	62	40	11	1
Operation Manhunt (U.A.)	–	–	–	6	–
Outcast, The (Rep.)	5	34	26	13	5
Phffft (Col.)	11	24	33	42	1
Prince of Players (20th-Fox)	2	7	16	8	24
Private Hell 36 (Filmakers)	–	2	11	3	2
Racers, The (20th-Fox)	5	5	13	5	6
Revenge of the Creature (U-I)	–	1	5	2	1
Ricochet Romance (U-I)	–	12	13	19	8
Rogue Cop (MGM)	4	33	32	22	6
†Run for Cover (Par.)	–	–	2	5	3
Sabrina (Par.)	24	38	38	28	7
Shanghai Story, The (Rep.)	–	3	17	9	5
Shield for Murder (U.A.)	3	19	10	16	3
Sign of the Pagan (U-I)	3	16	28	16	1
Silver Chalice (W.B.)	2	29	42	10	3
Sitting Bull (U.A.)	2	23	18	29	1
Six Bridges to Cross (U-I)	4	16	22	34	1
Smoke Signal (U-I)	–	3	11	16	8
So This Is Paris (U-I)	2	16	36	15	9
Star Is Born, A (W.B.)	21	33	42	17	8
Suddenly (U.A.)	18	23	41	20	11
Ten Wanted Men (Col.)	2	10	14	5	2
There's No Business Like Show Business (20th-Fox)	30	41	7	11	–
They Rode West (Col.)	–	4	5	7	8
This Is My Love (RKO)	–	14	16	12	6
This Is Your Army (COMPO)	–	–	2	3	–
Three Hours to Kill (Col.)	–	19	18	6	9
Three Ring Circus (Par.)	18	48	21	11	–
Timberjack (Rep.)	–	–	4	3	2
Tonight's the Night (A.A.)	–	–	1	4	6
Track of the Cat (W.B.)	2	20	21	7	16
Trouble in the Glen (Rep.)	–	7	–	6	3
20,000 Leagues Under the Sea (B.V.)	49	23	5	–	–
Underwater (RKO)	4	13	24	3	–
†Untamed (20th-Fox)	1	2	17	–	–
Vanishing Prairie (B.V.)	1	30	21	2	1
Vera Cruz (U.A.)	30	46	26	3	1
Violent Men (Col.)	2	22	21	17	6
West of Zanzibar (U-I)	–	–	6	3	4
White Christmas (Par.)	48	34	18	5	2
White Feather (20th-Fox)	–	13	19	2	1
Woman's World (20th-Fox)	37	37	33	7	7
Yellow Mountain (U-I)	–	10	10	7	3
Young at Heart (W.B.)	6	14	43	3	5

Make the Highway Your Advertising Byway!



TRAVEL-AD

PUTS YOUR SHOW "ON THE ROAD"!

TRAVEL-AD is the answer to covering all the automobile traffic for big Drive-In draw... and a "natural" to pull street and pedestrian traffic for conventional theatres. Can be hung under your marquee, too! Get all the information on how you can mobilize your advertising with TRAVEL-AD from your nearest N.S.S. Exchange today.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MAY 14, 1955

MOTION PICTURE HERALD

Majors Shun Trade Practice Meeting—Lichtman Proposes Arbitration of $50 Rentals

REVIEWS (In Product Digest): THE SEA CHASE, THE SHRIKE, MOONFLEET, TALL MAN RIDING, ROBBERS' ROOST, ANGELA, 5 AGAINST THE HOUSE, GREEN MAGIC, A PRIZE OF GOLD, THE TIGER AND THE FLAME, THE MASTER PLAN

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M·G·M
SAMUEL GOLDWYN

WELCOME FROM M-G-M ALL OVER THE GLOBE TO "GUYS AND DOLLS"!

We'll Tell the World! We'll Sell the World! The Largest Film Distributing Organization Hails the Picture That Will Make Movie History!

UNITED STATES: Albany • Atlanta • Boston • Buffalo • Charlotte • Chicago • Cincinnati • Cleveland • Dallas • Denver Des Moines • Detroit • Indianapolis • Jacksonville • Kansas City • Los Angeles • Memphis • Milwaukee • Minneapolis • New Haven • New Orleans • New York City • Oklahoma City • Omaha • Philadelphia • Pittsburgh • Portland • St. Louis • Salt Lake City • San Francisco • Seattle • Washington

CANADA: Calgary • Montreal • St. John • Toronto • Vancouver • Winnipeg

ARGENTINA: Buenos Aires • Bahia Blanca • Cordoba • Mendoza • Rosario • Santa Fe • **AUSTRALIA:** Sydney • Adelaide Melbourne • Brisbane • Perth • **NEW ZEALAND:** Wellington • **AUSTRIA:** Vienna • **BELGIUM:** Brussels • **BRAZIL:** Rio de Janeiro • Sao Paulo • Bello Horizonte • Recife • Porto Alegre • Ribeirao Preto Salvador • Curitiba • **BRITISH MALAYA:** Singapore • **BURMA:** Rangoon • **CHILE:** Santiago • **CHINA:** (Formosa) Taipeh • **COLOMBIA:** Bogota • Cali • Barranquilla Medellin • **CUBA:** Havana • **DENMARK:** Copenhagen • **EGYPT:** Cairo • **IRAQ:** Baghdad • **LEBANON:** Beyrouth **FINLAND:** Helsinki • **FRANCE:** Paris • Bordeaux • Nantes • Toulouse • Marseille • Strasbourg • Lyon • Lille • **ALGERIA:** Algiers • **TUNISIA:** Tunis • **MOROCCO:** Casablanca • **FRENCH INDO-CHINA:** Saigon • **GERMANY:** Frankfurt • Berlin Munchen • Dusseldorf • Hamburg • **GREAT BRITAIN:** London • Liverpool • Leeds • Manchester • Newcastle on Tyne Birmingham • **IRELAND:** Dublin • Belfast • **SCOTLAND:** Glasgow • **WALES:** Cardiff • **GREECE:** Athens • **HOLLAND:** Amsterdam • **HONG KONG:** Hong Kong • **INDIA:** Bombay • Calcutta • New Delhi • Madras • **INDONESIA:** Djakarta Soerabaya • **ISRAEL:** Tel Aviv • **ITALY:** Rome • Ancona • Milan • Padua • Turin • Florence • Bologna • Naples • Bari Catania • Genoa • Trieste • Cagliari • **JAPAN:** Tokyo • Nogoya • Osaka • Fukuoka • Sapporo • **MEXICO:** Mexico City Merida • Monterrey • **NORWAY:** Oslo • **PAKISTAN:** Lahore • Dacca • **PANAMA:** Panama City • **PERU:** Lima **PHILIPPINE ISLANDS:** Manila • **PORTUGAL:** Lisbon • **PUERTO RICO:** San Juan • **DOMINICAN REPUBLIC:** Ciudad Trujillo • **SOUTH AFRICA:** Johannesburg • **EAST AFRICA:** (Kenya Colony) Nairobi • **SPAIN:** Barcelona • Madrid • Valencia Bilbao • Sevilla • La Coruna • Murcia • Palma Mallorca (Balearic Islands) • Santa Cruz de Tenerife and Las Palmas (Canary Islands) **SWEDEN:** Stockholm • **SWITZERLAND:** Zurich • **THAILAND:** Bangkok • **URUGUAY:** Montevideo • **VENEUELA:** Caracas

PRESENTS "GUYS AND DOLLS"

"LUCK BE A LADY"
(BRANDO AND THE CRAPSHOOTERS!

IMAGINE!

From the outset "GUYS AND DOLLS" was news and continues to be during filming. A few of many press breaks: 4-pages in Colliers; articles in Look and Seventeen Magazines; double-page N. Y. Sunday Times Magazine; front page Amusement Section (*above*) "Brando Sings" in N.Y. Herald Tribune and more. Just the beginning. It will be one of the most publicized pictures of all time!

AND IN M-G-M THEATRES ABROAD!

ARGENTINA: *Buenos Aires*—Cine Metro; *Tucuman*—Cine Metro • AUSTRALIA: *Adelaide*—Metro Theatre; *Brisbane*—Metro Theatre; *Melbourne*—Metro-Collins St. Theatre, Metro-Bourke St. Theatre, Metro-Malverne Theatre; *Perth*—Metro Theatre; *Sydney*—Liberty Theatre, St. James Theatre, Metro-Manly, Metro-Kings Cross, Metro-Bondi, Metro-Crows Nest Theatres • BELGIUM: *Antwerp*—Metro Theatre; *Brussels*—Cameo Theatre, Queen's Hall Theatre • BRAZIL: *Rio de Janeiro*—Metro Passeio Theatre, Metro Tijuca Theatre, Metro Copacabana Theatre; *Sao Paulo*—Metro Theatre • CHILE: *Santiago*—Metro Theatre; *Valparaiso*—Metro Theatre • COLOMBIA: *Barranquilla*—Metro Theatre; *Bogota*—Metro Theatre, Metro Teusaquillo; *Medellin*—Metro Avenida Theatre • EGYPT: *Alexandria*—Metro Theatre; *Cairo*—Metro Theatre • ENGLAND: *London*—Empire Theatre, Ritz Theatre • FRANCE: *Toulouse*—Plaza Theatre • INDIA: *Bombay*—Metro Cinema; *Calcutta*—Metro Cinema • ITALY: *Turin*—Metro Cristallo • PERU: *Lima*—Cine Metro • PUERTO RICO: *San Juan*—Metro Theatre • SOUTH AFRICA: *Cape Town*—Metro Theatre; *Durban*—Metro Theatre; *Johannesburg*—Metro Theatre • URUGUAY: *Montevideo*—Metro Theatre

★

SAMUEL GOLDWYN'S

"GUYS AND DOLLS"

Starring

MARLON BRANDO • JEAN SIMMONS • FRANK SINATRA • VIVIAN BLAINE

Written for the Screen and Directed by **JOSEPH L. MANKIEWICZ**

Music and Lyrics by **FRANK LOESSER** • Choreography by **MICHAEL KIDD**

in **CINEMASCOPE** and **COLOR**

Photographed in **EASTMAN COLOR** • Based Upon the Play, **"GUYS AND DOLLS"** • Book by **JO SWERLING** and **ABE BURROWS** • From A **DAMON RUNYON** Story • Produced on the Stage by **CY FEUER** and **ERNEST H. MARTIN**

Distributed by **M-G-M**

JOHN WAYNE

"The Sea Chase sta th

THE ATTRACTION CHOSEN TO LEAD OFF THE GALA SOUTHEASTERN FILM FESTIVAL WITH 300 MASS-BOOK IN TENNESSEE, ALABAMA, GEORGIA AND FLORIDA!

FROM WARNER BROS. IN CINEMASCOPE AND WARNERCO
WITH A BIG-AS-THE-SEAS PROMOTION BEHIND IT!

ALSO STARRING
DAVID FARRAR · LYLE BETTGER · TAB HUNTER

Another great role for that 'Battle Cry' guy!

LANA TURNER!

e"

rts

is week!

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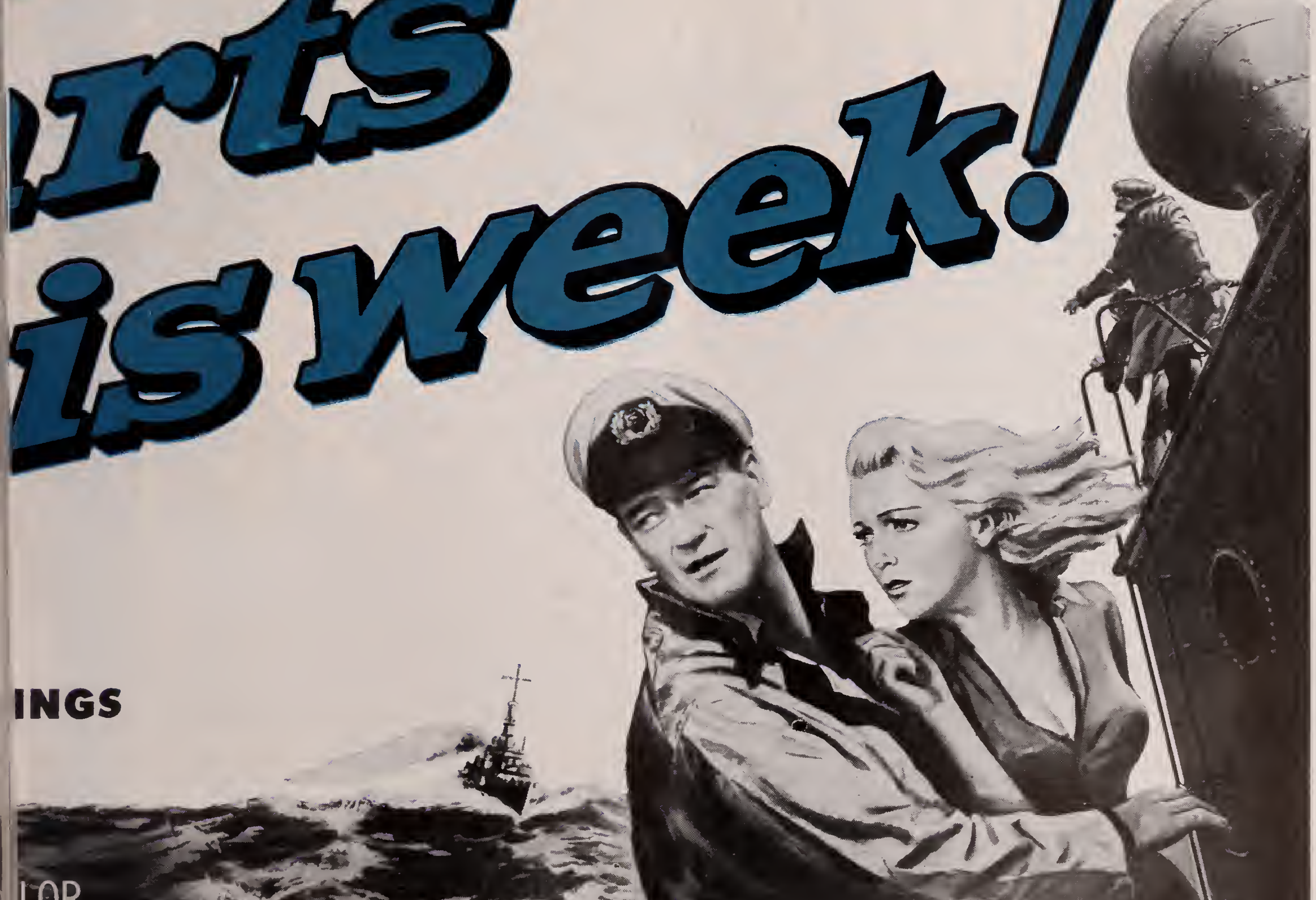
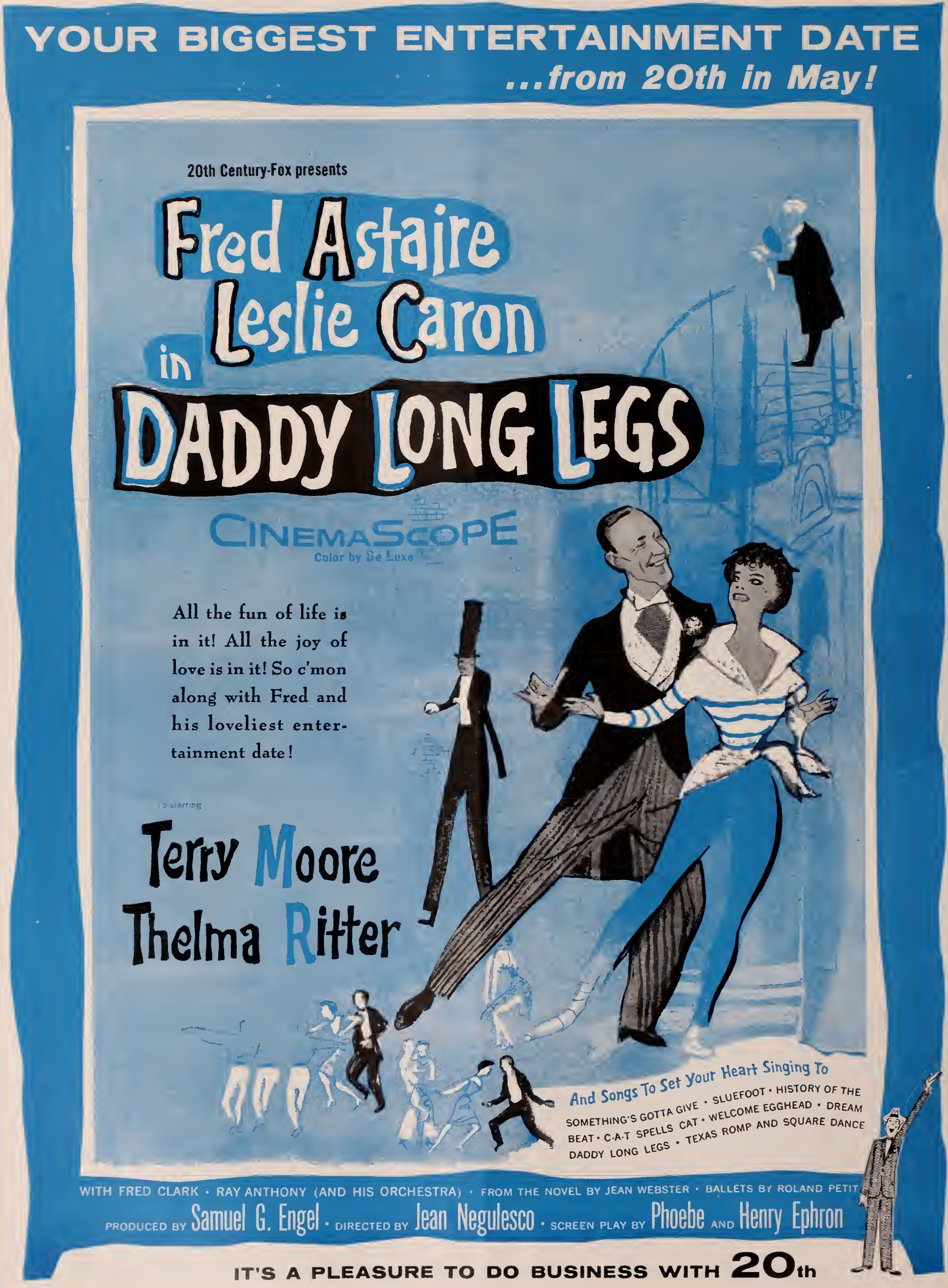


WITH JAMES ARNESS · RICHARD DAVALOS
Screen Play by JAMES WARNER BELLAH and JOHN TWIST

DIRECTED BY JOHN FARROW



YOUR BIGGEST ENTERTAINMENT DATE
...from 20th in May!

20th Century-Fox presents

Fred Astaire
Leslie Caron
in
DADDY LONG LEGS

CINEMASCOPE
Color by De Luxe

All the fun of life is in it! All the joy of love is in it! So c'mon along with Fred and his loveliest entertainment date!

co-starring

Terry Moore
Thelma Ritter

And Songs To Set Your Heart Singing To
SOMETHING'S GOTTA GIVE • SLUEFOOT • HISTORY OF THE BEAT • C-A-T SPELLS CAT • WELCOME EGGHEAD • DREAM DADDY LONG LEGS • TEXAS ROMP AND SQUARE DANCE

WITH FRED CLARK • RAY ANTHONY (AND HIS ORCHESTRA) • FROM THE NOVEL BY JEAN WEBSTER • BALLETS BY ROLAND PETIT
PRODUCED BY **Samuel G. Engel** • DIRECTED BY **Jean Negulesco** • SCREEN PLAY BY **Phoebe** AND **Henry Ephron**

IT'S A PLEASURE TO DO BUSINESS WITH **20th**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 199, No. 7

May 14, 1955

Lichtman's Peace Plan

LAST week Al Lichtman weighed the experiences of his 45-year career in the motion picture industry in an effort to find a new means "to perpetuate and elevate this business to greater heights than ever before". Then he proposed for consideration a plan calculated to lessen controversy between distribution and exhibition. The Lichtman plan suggests arbitration of film rental and other subjects for small accounts—theatres paying $50 per picture or less for film rental.

Initially neither exhibition nor distribution seem to have given Mr. Lichtman's peace plan the serious consideration it merits. Some exhibition spokesmen were quick to criticize the proposal because of the $50 limitation. The silence of other distribution executives has been interpreted as indifference or opposition.

For a long time The HERALD has been pointing out the need for special attention to the problems of the exhibitors in smaller situations and also campaigning for the adoption of some form of arbitration. Mr. Lichtman's plan stands to advance both ends. As he pointed out, "a first class film" can earn from 85 to 90 per cent of its domestic revenue in some 4,500 larger theatres and drive-ins. The remaining ten to fifteen per cent comes from more than double that number of accounts. The obvious conclusion is that granting a measure of relief to smaller accounts can do much to affect their economic well being without altering significantly a distributor's gross. Moreover unless help is given to many small theatres there will be more closings. In the long run the distributors would be hurt by a shrinking market.

It is true that a distributor may not be obliged to arbitrate film rental. That was never required under any decree. If such arbitration became general it would have a disastrous affect on operations of the industry for exhibitor and distributor alike. Neither would ever know what their true financial picture was. However, arbitration of low film rentals, limited perhaps to the $50 figure suggested by Mr. Lichtman, would not be widespread. The very existence of the system would tend to cut down disputes. Also unless an exhibitor had a good case he would not wish to arbitrate a rental. The arbitrator might conclude that he was not paying enough!

IT WAS suggested on this page in the February 26 issue that consideration be given to a fact-finding arbitration set-up—operating by mail—to handle disputes affecting theatres grossing under $500 per week. Such a mail operation would fit in well with Mr. Lichtman's arbitration plan. Those exhibitors located far from exchange centers should have the option of submitting their complaint in writing. There is nothing new or unusual in arbitration by mail. For many years the American Arbitration Association has included in its standard commercial arbitration rules a simple procedure for handling all kinds of disputes by mail.

Mr. Lichtman's statement made it clear why the prewar conditions within the industry never will return. Television will be a competitive force from now on. Furthermore the high tax rates directly affect production by restricting the incentive of the creative workers.

However, as Mr. Lichtman put it, "no form of entertainment can give as much pleasure to the public as a first class picture and as long as it is possible to make first class motion pictures, this business will continue to be preeminent in the field of entertainment." It is a business well worth preserving for the small operators as well as the larger ones.

Mr. Lichtman's all-inclusive arbitration plan for small accounts might well be the deciding factor in keeping alive a number of theatres. Twentieth-Fox might wish to put the plan in operation on its own. If it works out well—as it should—other companies could adopt the same plan or others tailored for similar ends.

■ ■ ■

¶ Merlin Lewis, executive secretary of the Theatre Equipment and Supply Manufacturers' Association, has proposed that three per cent of the gross be set aside for physical rehabilitation of a theatre before any percentage film rental is calculated. This suggestion was made in a letter to E. D. Martin, president of the Theatre Owners of America. It is certain that exhibitors individually and collectively would approve any plan that might cut rentals. It is also certain that distributors would be opposed, also for understandable reasons. However, the welfare of the whole industry demands that exhibitors spend enough of the gross receipts to keep theatres attractive and well equipped. Too few calculations of "overhead" make adequate allowances for maintenance, remodeling and improving equipment. Depreciation is not just an income tax deduction. It represents funds which must be wisely spent or any theatre will become obsolete.

■ ■ ■

¶ Raised Eyebrow Department—Gov. Ellis Arnall, since 1948 president of the Society of Independent Motion Picture Producers (excluding a period of less than a year when he was director of the Office of Price Control) said in an interview last week in New York, "I have never read the Production Code in its entirety." The Code, printed in every edition of "Motion Picture Almanac" and in pamphlets distributed by the Motion Picture Association, can easily be read in less than a single hour. Before offering criticism of the Code and its methods of administration the Governor should really find the time to read it.

—*Martin Quigley, Jr.*

Letters to the Herald

Selling the Screen

To the Editor:

Exhibitor Anna Bell Ward of the Ward Enterprises, Lexington, Kentucky, is a lady who knows her picture business.

Her letter in The HERALD last week was a dilly, and although there are people no doubt who will want to give her an argument on one or another observation therein, her points of view are unassailable.

In particular, I go with her all the way in her position that along with the mass of communications from individual companies on individual pictures, "A wholesale advertising campaign carried on nationally by the production and distribution end, telling the general public over and over the potential value of motion picture entertainment, would be a wise move."

As if to make sure her point is not misconstrued, Mrs. Ward hastens to explain, "I don't mean to advertise any one picture; I mean to 'nationally' advertise Motion Picture Entertainment."

The lady has something. And I doubt whether anyone would honestly wish to dispute her on that score.

How to do it, and who's to do it, are other questions.

But the industry should face up to the need for selling the delights, the pleasures, the joys, the relaxing value of movie-going —apart from the specifics of selling its separate, individual wares.

I for one believe that untold extra box office dollars can be tapped that way with benefit to all.—*MORRIS ALIN Universal Pictures Co., Inc., New York City.*

Seems to Be a Trend

To the Editor:

There seems to be a trend toward unnecessary violence and sex in recent motion pictures, and in my opinion, unless strenuous efforts are made to correct this treatment of the studios trying to "outshock" one another with "offbeat pictures" emphasizing the more sordid and seamier side of life, the following will occur:

1. A new interest in self-regulation will be forced on our industry.
2. In the light of this new experience, it will cause our courts to encourage censorship by legal decisions.
3. It will restrict our foreign market with reduced income to the producers and antipathy towards America.
4. It will reduce our audience attendance even more.

There are times, of course, when a certain amount of brutality is needed to properly develop a story or certain characters. But recently it seems too often that brutality, violence and sex are the basic reasons for making some pictures. I am quite concerned and hope the industry recognizes this problem before disaster overcomes us.—*MITCHELL WOLFSON, Wometco Theatres, Miami, Florida.*

Sees No Trend

To the Editor:

I do not feel that there has been a particular trend to excessive scenes of physical cruelty, violence and sadism in Hollywood product during the past couple of years. However, there have been a few pictures in this category which have sprung from the strong public interest in reading material of this type. There has been no noticeable effect of such pictures on box office attendance over all; however, pictures of this type are not widely accepted and do not seem to be preferred by the American public.—*E. D. MARTIN, Martin Theatres of Georgia, Inc., Columbus, Ga.*

Too Much Cruelty

To the Editor:

I would like to go on record as saying that there have been entirely too many pictures produced in Hollywood with a trend toward excessive scenes of physical cruelty and sadism during the last couple of years.

In my opinion, such scenes in a motion picture do not contribute to increased box office grosses and to a certain degree have had an adverse effect on movie attendance. —*ROBERT L. FELLERS, Mid-Central Theatres, Inc., Manhattan, Kansas.*

Welcome Reading

To the Editor:

I have been a constant reader of the Motion Picture Herald since February, 1946. I have often been challenged by your showmen in action section and find the publication welcome reading.—*ALFRED C. FURMAN, Manager, Rivoli Theatre, Long Beach, Calif*

Fewer Child Patrons

To the Editor:

Early in 1947 I wrote all film distributors that we could no longer, in the small towns, purchase any pictures from them that had excessive cruelty, violence and sadism in the story. The PTA and Women's Organizations in this area had put on a strong, militant campaign against such pictures due to the effect on children. Undoubtedly if I and other exhibitors had not taken this stand we would have had censorship in the state of Iowa.

Today we do not hear from the PTA or Women's Organization in spite of the fact that more violence than ever exists in pictures. A close study of our box office reports shows that in spite of the large increase in the children population we are showing to fewer and fewer children. In other words, the parents are not allowing their children to go to the theatres because of the type of pictures we are running or the children themselves, who get scared and have bad dreams about the violence portrayed in pictures, stay away of their own choosing.

If Hollywood doesn't wake up to how they are killing off the family traffic and the children's patronage they will continue to see a box office attendance decline, particularly in the rural areas.

Anything you can do to call this problem to the attention of the producers will be appreciated by all in the industry.—*MYRON N. BLANK, President, Central States Theatre Corp., Des Moines, Iowa.*

WHEN AND WHERE

May 15-17: Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Association, Biltmore Hotel, Atlanta.

May 16: MGM Ticket Selling Workshop, Biltmore Hotel, Atlanta.

May 23: Annual spring dinner dance of the Motion Picture Association of Greater Kansas City, Tomahawk Country Club, Johnson County, Kansas.

June 6: MGM Ticket Selling Workshop, St. Louis, Mo.

June 9: Fourth annual film industry golf tournament sponsored by New York's Cinema Lodge of B'nai B'rith, Vernon Hills Country Club, Tuckahoe, N. Y.

June 13: MGM Ticket Selling Workshop, Santa Fe, New Mexico.

June 16: MGM Ticket Selling Workshop, Olympic Hotel, Seattle.

June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

June 20: MGM Ticket Selling Workshop, San Francisco.

June 26-28: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

On the Horizon

STILL TRYING

Ohio legislators still are trying to put over censorship. A redrafted bill would be considered by the House judiciary subcommittee Tuesday. Outlawing "obscene" comics and movies, it requires submission of all films to a three man board--except newsreels and scientific pictures. Revenue from censor fees would be $50,000 per year. Former censor fees totalled about $250,000. The bill allows licensing of charitable and religious films without fees, and states the censors must provide producers with "findings of fact", must meet with them; and that producers may appeal to the courts.

PRIZE

The fashionable Riviera sun spot, Cannes, has been captured by a Bronx butcher. It was announced Wednesday that the Hecht - Lancaster production, "Marty," had been awarded the Grand Prize of the current Cannes Film Festival. United Artists is the happy distributor.

JUSTICE DELAYS

The prominent exhibitors who were to make pictures for a market which badly needed pictures, who formed The Exhibitors Film Finance Group, postponed a scheduled meeting in New York this weekend. The Department of Justice appears, in absence of official comment, to be possibly a motivation. The Department, it is learned, hasn't given permission to some of the exhibitors to invest in production. These men are the ones whose circuits are "divorced" from production by court decree. The Theatre Owners of America contrived the new company some months ago as the picture shortage became critical. Spokesmen say the Justice Department just refuses to write down its viewpoint, and even to declare orally yes or no. Directors and officers were to have been elected this weekend.

DISAGREEMENT

Our armed services disagree with a civilian committee which studying their motion picture and photographic programs last year recommended procedures by which they'd save $17,000,000 yearly, Washington reporters hear. One of these procedures would be to use established industry sources of motion picture production. The committee was directed by Eric Johnston, president of the Motion Picture Association of America, and supervised by film executive Neil Agnew. The latter and ten civilians made the study.

EXPANSION

American Broadcasting-Paramount Theatres may buy--or, failing that, create--a record company, a spokesman said in New York this week.

GOLDWYN LEAVES SIMPP

The Society of Independent Motion Picture Producers has lost leading member Samuel Goldwyn, who was forthright enough to assert the organization's activities have "become quite limited," its members have left, and its original purpose has disappeared. Confirmation of Mr. Goldwyn's resignation, submitted February 8, followed reports of a resignation by its president, Ellis G. Arnall, former Georgia Governor, who may be reentering politics.

Mr. Goldwyn was a founder, a spokesman, and a leader of the organization. He added, in his remarks, that "a large part of independent production these days is being financed by major companies."

Other prominent SIMPP founders were Walt Disney, still a member; Charles Chaplin, Alexander Korda, Mary Pickford, David O. Selznick, Walter Wanger and Orson Welles.

MOTION PICTURE HERALD

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by the Herald

COLLECTIONS for Brotherhood Week set records, $155,000 nationally—$27,400 from New York—prize winning managers were told at a National Conference luncheon in New York Monday. Above, exhibitor chairman Spyros Skouras, Jr., hands $150 bonds to leading managers Irving Gold of the RKO 86th Street, and John Boxer of the Skouras Academy. On the dais are Adolph Schimel, Russell Downing, Emanuel Frisch, Samuel Rinzler. Eleven other managers received $100 bonds, and 22 received $50 bonds.

This week in pictures

THANK YOU, MR. PRESIDENT. The Chief Executive, easily recognizable by that smile, receives from directors of United Cerebral Palsy a citation for his support. With Mr. Eisenhower are Jack Hausman, UCP president; William Clay Ford, 1954 campaign chairman; Leonard Goldenson, board chairman and AB-Paramount Theatres president, and Roger S. Firestone, 1955 campaign chairman.

JOHN L. ALDEN succeeds Rear Admiral R. B. Thompson as president of International Projection Corporation. He has been in charge of Western Electric patent licensing the past five years.

AT THE BENEFIT (for the March of Dimes) premiere of 20th-Fox's "Daddy Long Legs" at the Roxy, New York: Charles Einfeld, vice-president in charge of advertising; Mrs. Irwin Dorfman; Mr. Dorfman, a tennis star; Mrs. Joseph Moran (Thelma Ritter, comedienne); and Mr. Moran.

EDWARD H. ROWLEY, president of Rowley United Theatres, Dallas, now is executive vice-president of United Artists Theatre Circuit. He also is president of the Rowley-Brown Broadcasting Company, Wichita Falls, and a director of Zonite Products.

ALBERT LEONARD, 20th-Fox manager in Venezuela, visiting in New York the other day, told The HERALD business in his area continues exceptionally good, and that the growth of CinemaScope even in very small towns has been encouraging.

by the Herald

PAUL TERRY Monday marked 50 years of cartooning, 40 of them producing films. Mr. Terry's films are distributed by 20th-Fox, and his newspaper efforts, a syndicated strip, "Barker Bill," by King Features Syndicate.

by the Herald

JOSEPH ENDE this week was appointed controller of United Artists. He had been assistant. Mr. Ende joined in 1951, previously having been controller of Film Classics, and earlier a Chemical Bank & Trust Company representative in the East.

THE GIFT. Lee Newbury, seated, New Jersey circuit owner and president of Independent Theatre Service, receives a traveling bag at luncheon Tuesday in New York marking that organization's 10th anniversary, and coincidentally Mr. Newbury's leadership and faith. The presenter is Irving Dollinger, also a New Jersey exhibitor spokesman. Others on the dais are Sidney Stern, A. Louis Martin, William Infald, luncheon committee chairman, and Murray and Ed Steinberg.

by the Herald

THE PLANNERS. Hal Lyon, Franklin, Va., general chairman of the Virginia Motion Picture Theatre Owners convention, June 14-16, at Old Point Comfort, that state, and Leonard Gordon, the organization's president. The men were visiting the Chamberlin Hotel where the meeting will be held.

THE BOARD, at the meeting recently of the Independent Theatres of Arkansas, in Little Rock: seated, Fred Brown, M. S. McCord, E. D. Martin, K. K. King, James Carbery, Cecil Cupp; standing, George Gaughan, Carl Burton, Sidney Wharton, Bartus Gray, Roy Cochran, E. W. Savage, Terry Axley, and C. T. Reveley.

THE SHRIKE. Below June Allyson and Jose Ferrer in the Universal-International picture from the famed stage play. Among the features to be discussed at U-I's sales meet this week (see page 22), it is reviewed in this week's Product Digest.

FATE
UA's DRIVE

IN CLEVELAND, United Artists' branch, managed by Dave Rosenthal, extreme left, won one of three prizes in the Bob Benjamin drive. Shown are associates Marilyn Roberts, Britta Vierling, Marilyn Mullen, Eileen Bauer, Aaron Wayne, Jack Share, Tony Reiman, George Bressler, Catherine Chorich, and Marie Weigler.

MGM'S 186 years of service, at luncheon in New Haven in their honor: branch members Gerry Flood, Mary Worstell, Leon Jakubson, Molly Smith, Herman Miller, Alba Giannotti, Phil Gravitz, manager. Years each, 26, 29, 26, 31, 26, 22, 26.

REELECT HOOVER CHIEF VARIETY CLUB BARKER

Select New York for Next Year's Convention; All Other Officers Named

THE HUMANITARIAN AWARD—to Sir Winston Churchill. Colonel James Carreras, left, chief barker of the London Tent, No. 36, accepts in behalf of the noted Briton. R. J. O'Donnell and Spyros Skouras hold the heart shaped plaque.

THE HEART AWARD—to George Eby, left, and I. Elmer Eckter, center, of Pittsburgh Tent No. 1. Mr. O'Donnell gives it to them for the "most worthy charity activity of the year."

A SPECIAL RESOLUTION—presented to Mrs. Charles Skouras, widow of the late National Theatres chief and active Variety Club leader, at a special memorial service in the Saint Sophia Greek Orthodox Cathedral, Los Angeles.

HOLLYWOOD: Among the highlights at last week's 19th annual convention of the Variety Clubs International at the Ambassador Hotel here were the Humanitarian Award given to Sir Winston Churchill, the reelection of George Hoover as international chief barker and the selection of New York as the scene of the 1956 convention.

Churchill Award Accepted By London Tent Barker

Sir Winston was nominated by a worldwide committee of more than 100 newspaper editors and publishers for "the most outstanding service to humanity" in 1954. George Eby, chairman of the award committee, made the presentation, which was accepted by Colonel James Carreras, chief barker of London Tent 36, who said, "This is a proud moment for all Englishmen. . . . When the time and the place for the presentation has been arranged, I hope the international chief barker and his officers will come over and make the presentation."

Among others who have received the Humanitarian Award in the past are Father Flanagan, Dr. George Washington Carver, Cordell Hull, George C. Marshall, Bernard M. Baruch, Helen Keller, Sister Kenny and Herbert Hoover.

Other officers reelected, besides Mr. Hoover, were John H. Rowley, Dallas, first assistant chief barker; Mr. Eby, Pittsburgh, second assistant chief barker; Edward Emanuel, Philadelphia, property master; Jack Dumestre, Atlanta, dough guy, and Judge William McCraw, Dallas, executive director. Robert Adleman, Philadelphia, was appointed international press guy.

$3,500,000 Spent by Tents For Charity During 1954

The Waldorf-Astoria Hotel, New York, has been reserved as headquarters for the next annual convention to be held the week of May 8, 1956. The New York tent will be host to an expected 4,500 visiting members and wives from the U. S. and six foreign countries. Two of the highlights planned are a premiere of a Broadway show and the use of the United Nations auditorium for the Humanitarian Award meeting. It was also decided that the 1957 convention would be held in London.

In a report prepared by Nathan D. Golden, chairman of the heart committee, it was revealed that members of the organization had spent $3,500,000 in aiding underprivileged children during 1954. The report said that more than 400,000 people were benefiting directly from welfare work done by the individual tents, with many other thousands benefiting indirectly.

It added that "since inception of Variety Clubs in 1928, approximately $33,000,000 for charitable endeavors has been spent throughout the world where Variety Clubs are located." The Pittsburgh tent won its first Heart-of-Variety Award at the convention. Its 638 members spent $401,000 for charity in 1954. Honorable mention went to Minneapolis and Las Vegas.

Mr. Hoover said, at one of the meetings, that hereafter individual tents, rather than Variety Clubs, will deal directly with the directors of the Will Rogers Hospital at Saranac Lake. "International officers of Variety are not a fund raising group," the president said. "We are merely an administration unit functioning only to coordinate charitable efforts of various tents throughout the world . . . in years to come, with individual tents assisting in each community's Christmas Salute, the progress of the hospital should be even greater."

At the final session of the convention, the delegates passed a resolution expressing sympathy for the family of the late Charles P. Skouras and acknowledging his lasting contributions "in the cause of human welfare."

IT'S MAYBE YES, MAYBE NO ON THAT MEETING

Majors Decline, Exhibitor Heads Ask That They Reconsider Decision

by VINCENT CANBY

"Have you ever had the feeling that you wanted to go? . . . Wanted to stay? . . . Wanted to go? . . ."

Out of the repertoire of Jimmy Durante comes this lyric statement of the agonies of indecision. This week it seemed particularly pithy and appropriate to the atmosphere surrounding the proposed exhibition-sponsored round table conference with distribution. This meeting could be held May 24 at New York's Sheraton-Astor Hotel, provided anybody decides to go, and provided somebody decides just what subjects would be discussed. At midweek the situation was, in a word, indecisive.

These were the highlights:

An indirect announcement from Theatre Owners of America headquarters that the joint TOA-Allied States invitation has been turned down by Loew's, 20th Century-Fox, RKO Pictures and Universal Pictures, in addition to Paramount;

A new TOA-Allied telegram to the above named companies asking them to reconsider and stating that the exhibitors have "no intention to discuss individual company sales and trade policies" at such a meeting, rather they would, among other things, discuss "the general policies of distribution that do not encourage licensing on the merits and ability to pay";

A personal statement in New York from Alfred Starr, chairman of the TOA executive committee, to the effect that no sales policies at all would be discussed at the meeting. The purpose, he said, would be to explore "in broad outline" methods to reverse the sharp decline in theatre attendance today; and

A statement from Al Lichtman, 20th-Fox director of distribution, which, while not touching directly on the proposed meeting, did indicate a break in the trade practice stalemate by offering to arbitrate film rentals of "small accounts, those paying $50 film rental or less."

In turning down the round table bid, Nicholas Schenck, president of Loew's, echoed the sentiments expressed earlier by Barney Balaban, president of Paramount. Mr. Schenck maintained that MGM's sales policies and trade practices should not be the subject for discussion with its competitors. It is best, he said, for matters of trade problems to be taken up with Charles Reagan, general sales manager, and, if necessary, he, Mr. Schenck, would participate in those discussions.

STILL PUT FAITH IN ARBITRATION

The sound and fury of round table invitations, rejections, threats of going to the Government, etc., notwithstanding, "arbitration still has a chance." Thus spoke Herman Levy, Theatre Owners of America general counsel, this week at a New York press conference. "Our confidence has not waned in the matter," he said, adding that he is "waiting a call from distribution as to the next meeting with distribution attorney Adolph Schimel."

Ruben Shor, Allied president, promised that the May 24 meeting would take place despite distribution's absence. In this case the conferees would comprise members of Allied's Emergency Defense Committee and a like group of top TOA officials, and the principal subject on the agenda would be presumably the Allied bill for Government regulation of the industry. Mr. Starr, at his New York press conference, gave official confirmation of the TOA change in attitude towards the Government bill. Said Mr. Starr: "Desperate men do desperate things."

Starr Declares "Open Mind" On "Calling the Cops"

The TOA leader, who over the months has repeatedly expressed his disaffection for "calling the cops," said that he now has "an open mind" on the subject. The same sentiments have been expressed recently by E. D. Martin, TOA president, who said that following failure of a round table conference, "TOA will seek relief through any other means necessary."

There remained, however, some confusion about the agenda for a round table conference.

In his talk with the trade press, Mr. Starr said: "We (exhibition) want to discuss in broad outline what is going to happen to the industry if the public continues to lose the motion picture theatre-going habit at an accelerated rate." Business, he declared, has been generally bad and the rapid decline in attendance since March 1 necessitates an open discussion between exhibition and distribution.

He continued: "There seems to be some misapprehension of what we want to discuss at this round table conference. . . . Even though there is a mounting feeling of desperation among exhibitors, a crisis, we are not in a position to talk about the agenda for such a high level meeting . . . it's up to distribution to announce an agenda." At mid-week there seemed to be no indication that distribution realized that it was expected to come up with an agenda.

In contrast to the pall of indecision which hung over the round table statements out of New York, Mr. Lichtman's statement from Hollywood was a shaft of sunlight.

"Speaking solely for myself," he told the West Coast trade press, "to express my views pertaining to the recent (sic) controversy between exhibition and distribution. . . . I propose for small accounts, those paying $50 film rental or less, that we agree to arbitrate those film rentals, or any other subject that may be controversial between distributor and exhibitor with such accounts."

Says "Big Exhibitor" Is Grossing More Money Today

In introductory remarks, Mr. Lichtman traced the rise of the various problems of today which have placed the small exhibitor in such a precarious state. "Fortunately," he said, "the big exhibitor is doing all right. It is possible for him to gross more money with top pictures in big situations than ever before and he does not need the same treatment I am advocating for the little fellow."

In reference to the round table meeting, Mr. Lichtman said that the legal departments of the major companies had counselled against it, citing previous experiences. He added: "I do not wish to go into the whys and wherefores of who said this or that concerning the round table meeting that I, in good faith, suggested to be called."

It was reported in New York that Spyros Skouras, 20th-Fox president, had introduced a proposal anent arbitration of $50 rentals, similar to that of Mr. Lichtman, at a luncheon meeting of company presidents April 29. According to an executive who was there, the proposal received a "cold shoulder."

Most Exhibitor Leaders Are Encouraged

Exhibition leaders with the exception of Ben Berger, chairman of Allied Emergency Defense Committee, however, were inclined to be encouraged by the idea. Wilbur Snaper, Allied leader, said that "it's a start." Allied's president Shor noted that Mr. Lichtman had never before mentioned arbitration of rentals of any kind.

Harry Brandt, president of the Independent Theatre Owners Association, called it "a step in the right direction . . . not a far cry from the arbitration of rentals on accounts paying $100 or $150 and I think this could be negotiated. We've got to make a start somewhere, even if it can be arranged with only one company." Similar approval was voiced by R. J. O'Donnell, Interstate circuit head. Mr. Berger, however, called it "ridiculous" and "of no practical value."

We of Universal-International
would like to say

"THANK YOU"

for the wonderful cooperation received from our customers during our recently completed sales drive.

We consider this evidence of the good relationship our company enjoys with its many thousands of exhibitor friends.

We are confident we have the product forthcoming in quality and quantity (because we have seen it). We can again assure you that in U-I's practical manner, we shall continue to say "Thank you" with pictures—pictures that are pre-sold, pictures with built-in showmanship.

Sincerely,

C. J. Feldman

C. J. Feldman
Vice President and General Sales Manager

this

SUMMER...

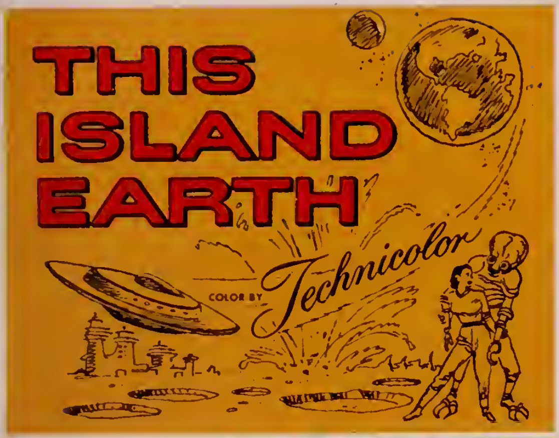
as every season...
every month...
the pictures from

UNIVERSAL

speak for themselves...
where they count the
most.....at your

BOX-OFFICE!

Universal International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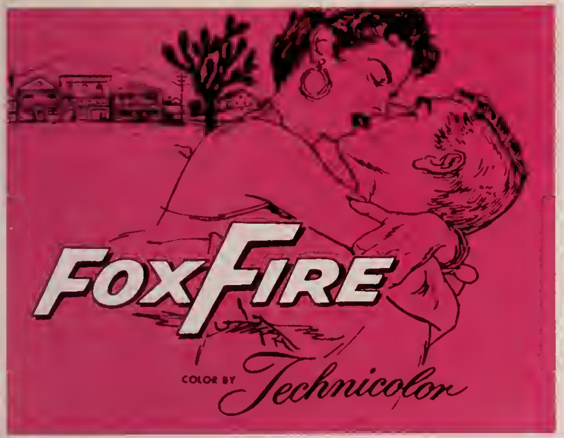
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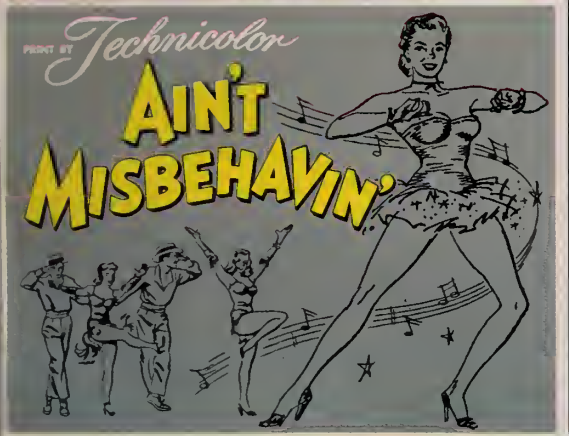
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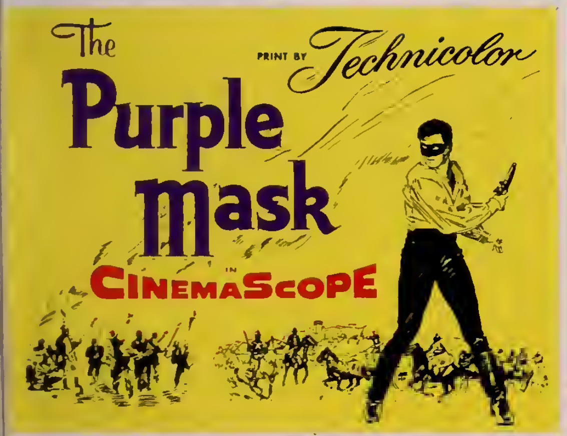
The Purple Mask
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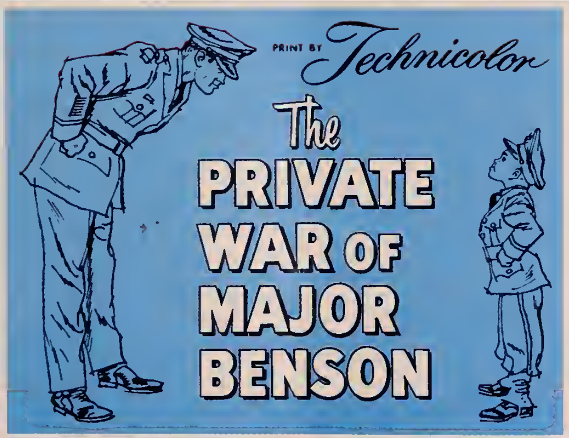
IN CINEMASCOPE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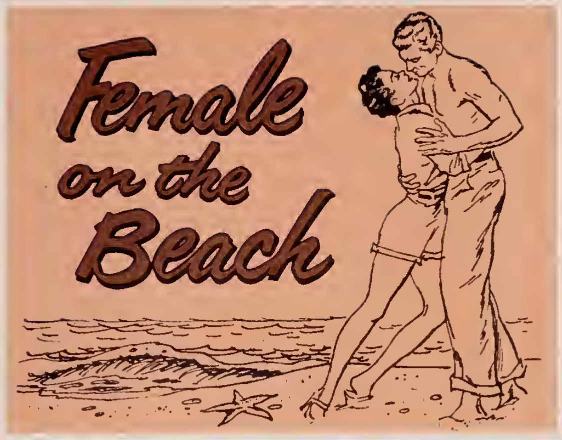
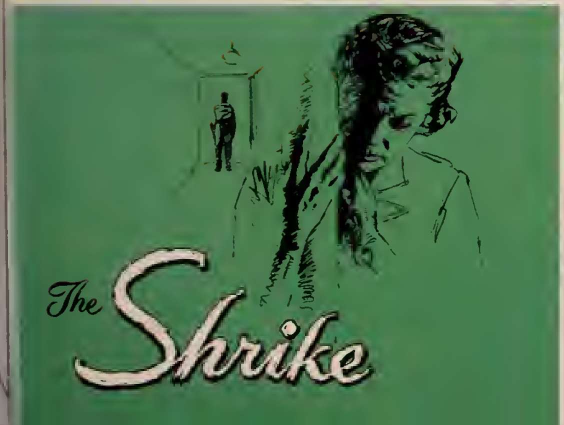
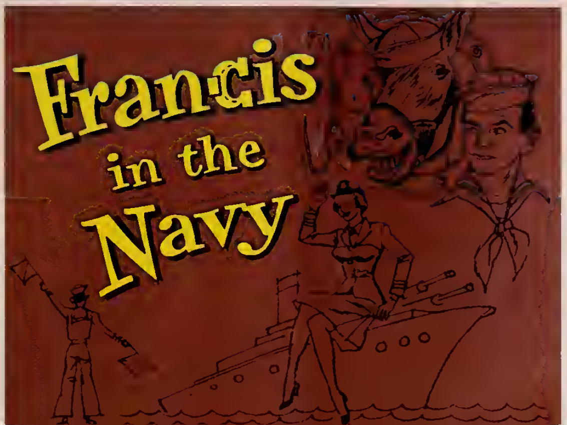
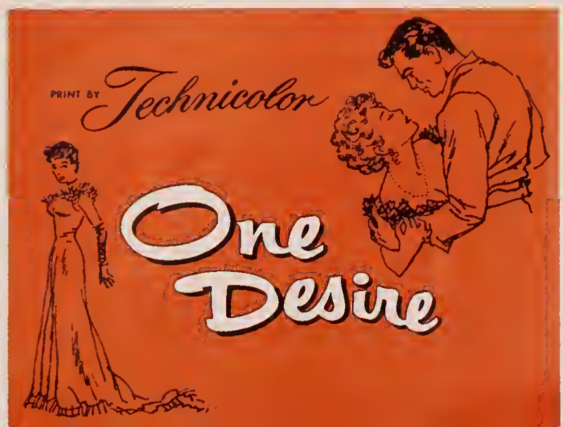
The PRIVATE WAR OF MAJOR BENSON


Female on the Beach




Francis in the Navy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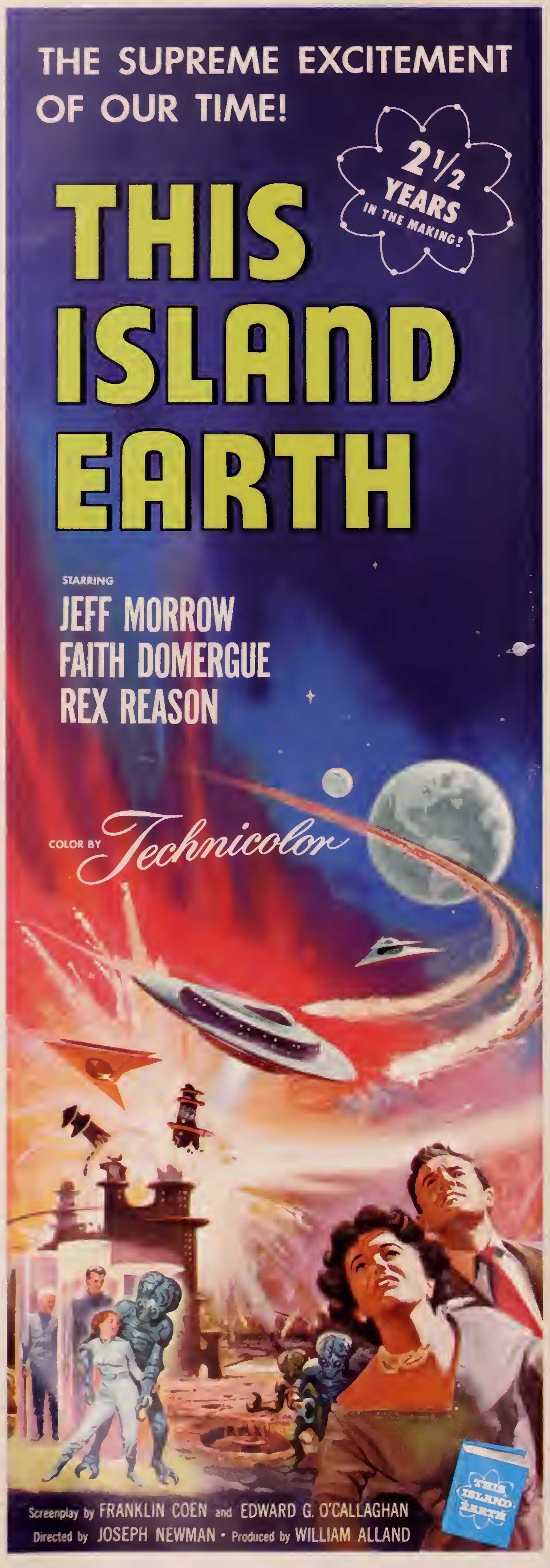

THE SUPREME EXCITEMENT OF OUR TIME!

2½ YEARS IN THE MAKING!

THIS ISLAND EARTH

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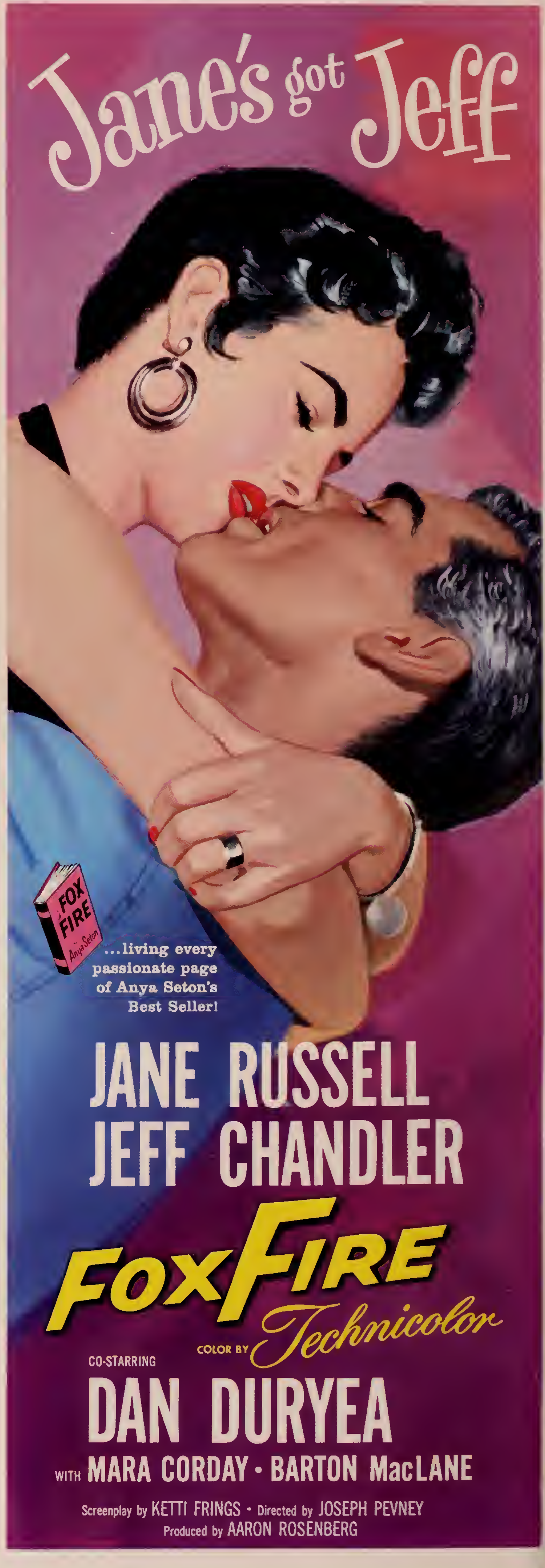
JEFF MORROW
FAITH DOMERGUE
REX REASON

COLOR BY Technicolor

Screenplay by FRANKLIN COEN and EDWARD G. O'CALLAGHAN
Directed by JOSEPH NEWMAN · Produced by WILLIAM ALLAND



Jane's got Jeff

...living every passionate page of Anya Seton's Best Seller!

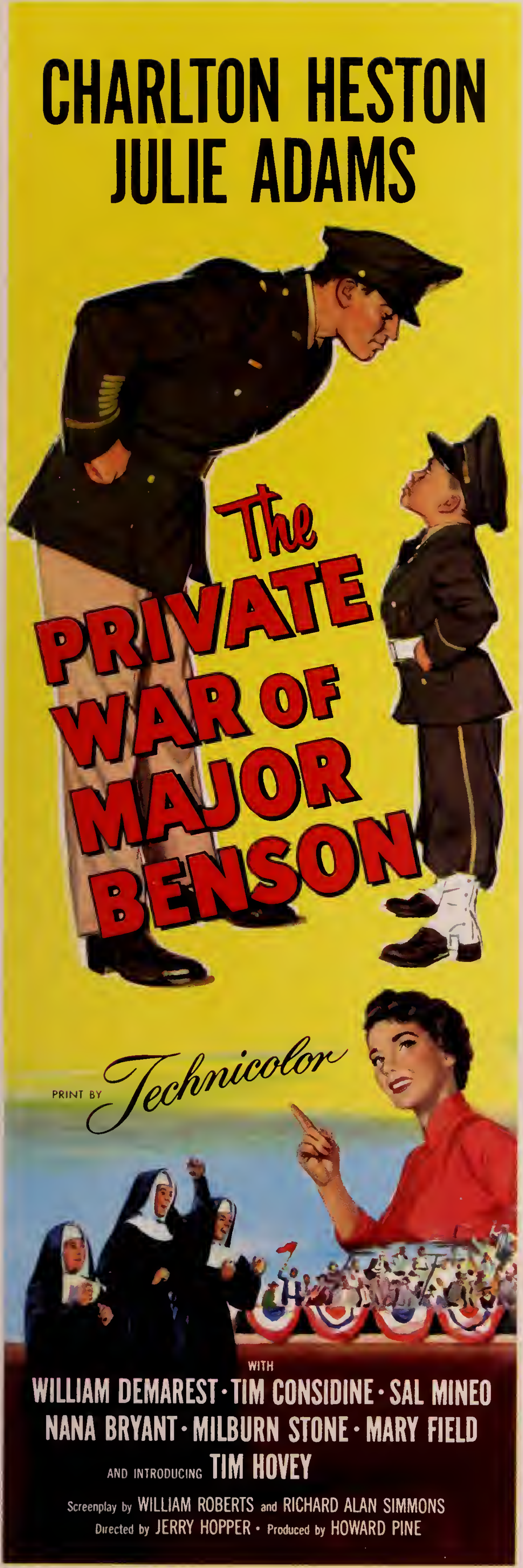
JANE RUSSELL
JEFF CHANDLER

FOXFIRE

COLOR BY Technicolor

CO-STARRING
DAN DURYEA
WITH MARA CORDAY · BARTON MacLANE

Screenplay by KETTI FRINGS · Directed by JOSEPH PEVNEY
Produced by AARON ROSENBERG



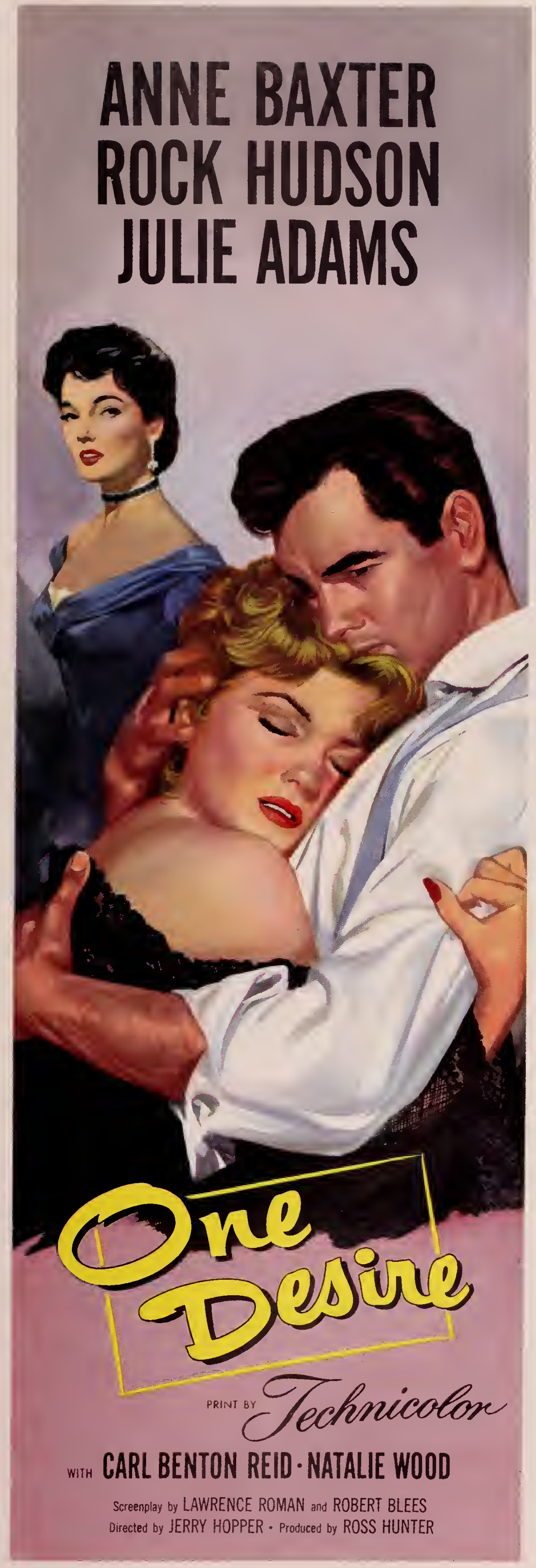
CHARLTON HESTON
JULIE ADAMS

The PRIVATE WAR OF MAJOR BENSON

PRINT BY *Technicolor*

WITH
WILLIAM DEMAREST · TIM CONSIDINE · SAL MINEO
NANA BRYANT · MILBURN STONE · MARY FIELD
AND INTRODUCING TIM HOVEY

Screenplay by WILLIAM ROBERTS and RICHARD ALAN SIMMONS
Directed by JERRY HOPPER · Produced by HOWARD PINE



ANNE BAXTER
ROCK HUDSON
JULIE ADAMS

One Desire

PRINT BY *Technicolor*

WITH CARL BENTON REID · NATALIE WOOD

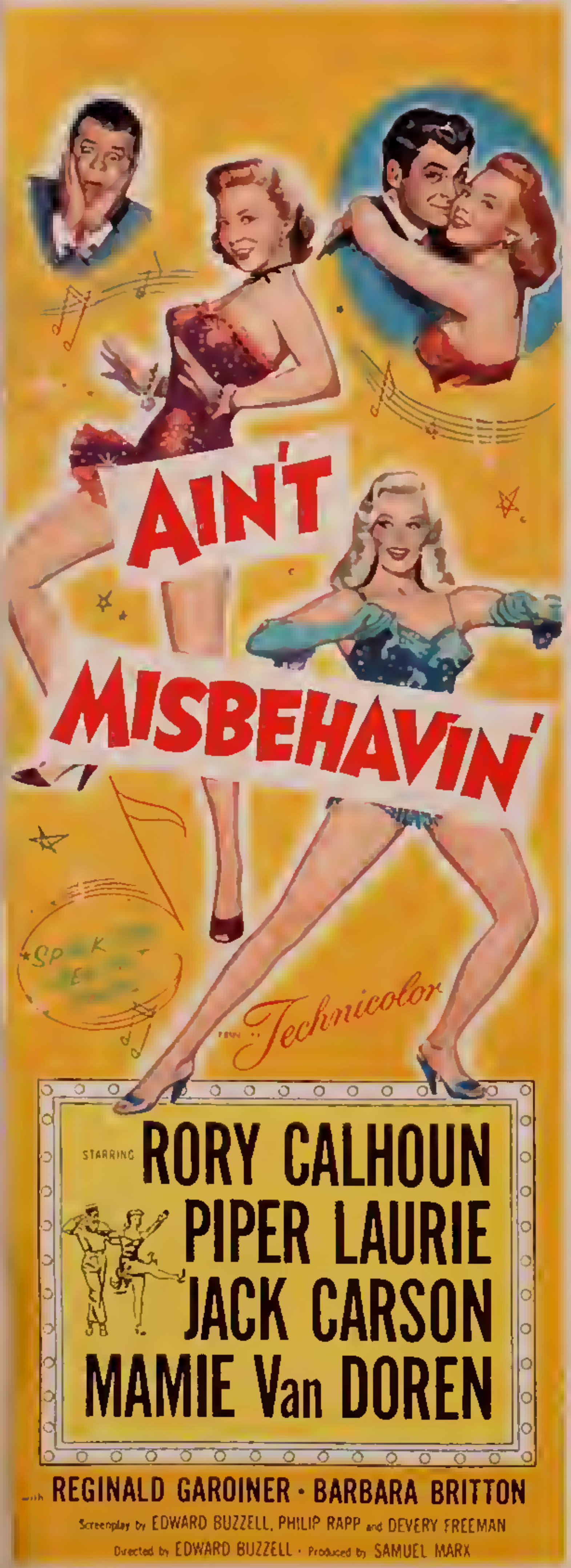
Screenplay by LAWRENCE ROMAN and ROBERT BLEES
Directed by JERRY HOPPER · Produced by ROSS HUNTER

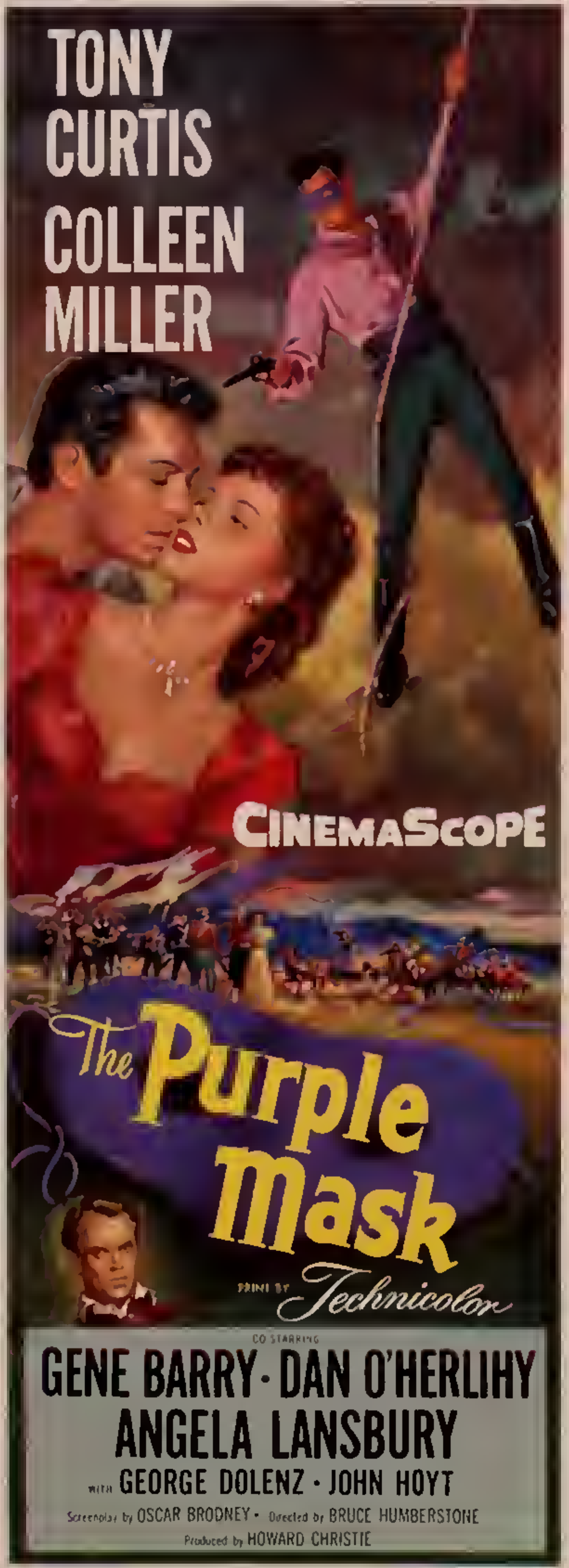
TURN PAGE

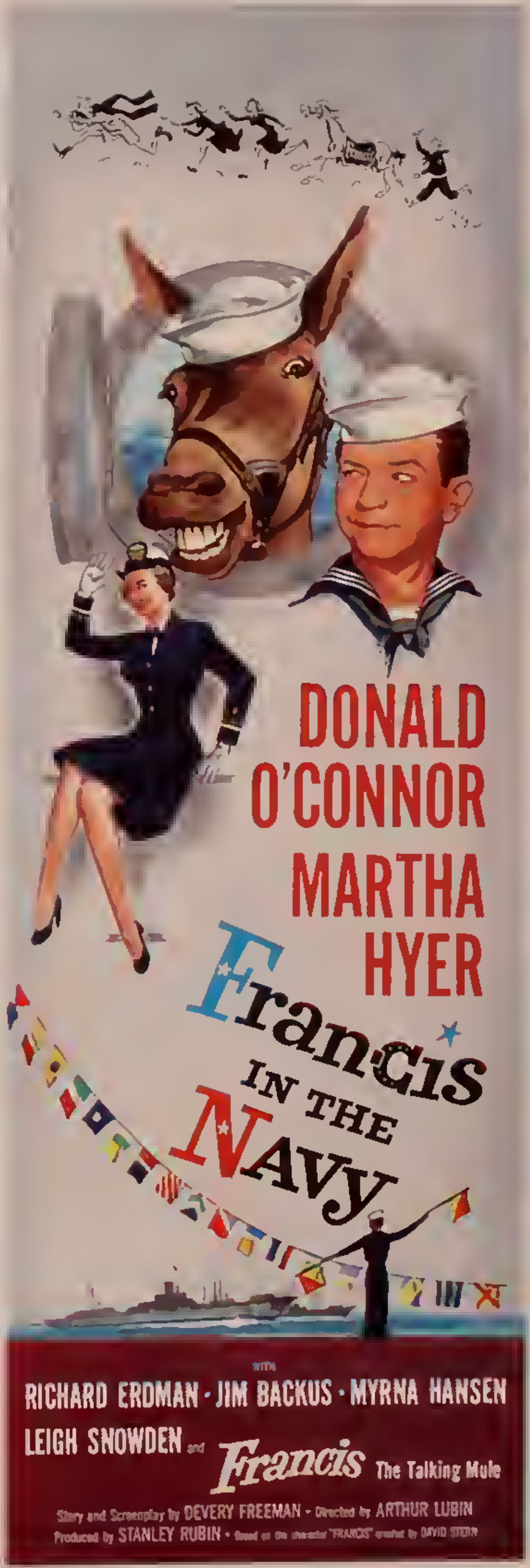
Screenplay by [illegible]

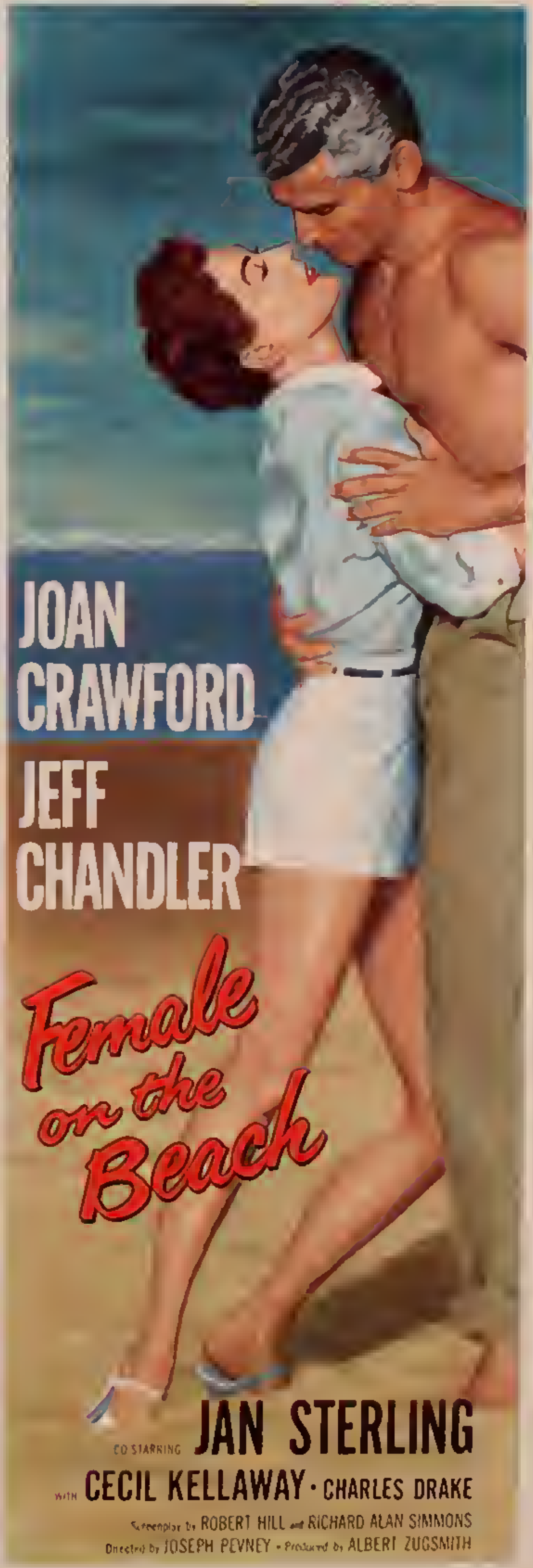
Directed by JOSEPH NEWMAN · Produced by WILLIAM ALLAND

Produced by AARON ROSENBERG


AIN'T MISBEHAVIN'
Technicolor
STARRING
RORY CALHOUN
PIPER LAURIE
JACK CARSON
MAMIE Van DOREN
with REGINALD GAROINER · BARBARA BRITTON
Screenplay by EDWARD BUZZELL, PHILIP RAPP and DEVERY FREEMAN
Directed by EDWARD BUZZELL · Produced by SAMUEL MARX


TONY CURTIS
COLLEEN MILLER
CINEMASCOPE
The Purple Mask
PRINT BY Technicolor
CO STARRING
GENE BARRY · DAN O'HERLIHY
ANGELA LANSBURY
with GEORGE DOLENZ · JOHN HOYT
Screenplay by OSCAR BRODNEY · Directed by BRUCE HUMBERSTONE
Produced by HOWARD CHRISTIE

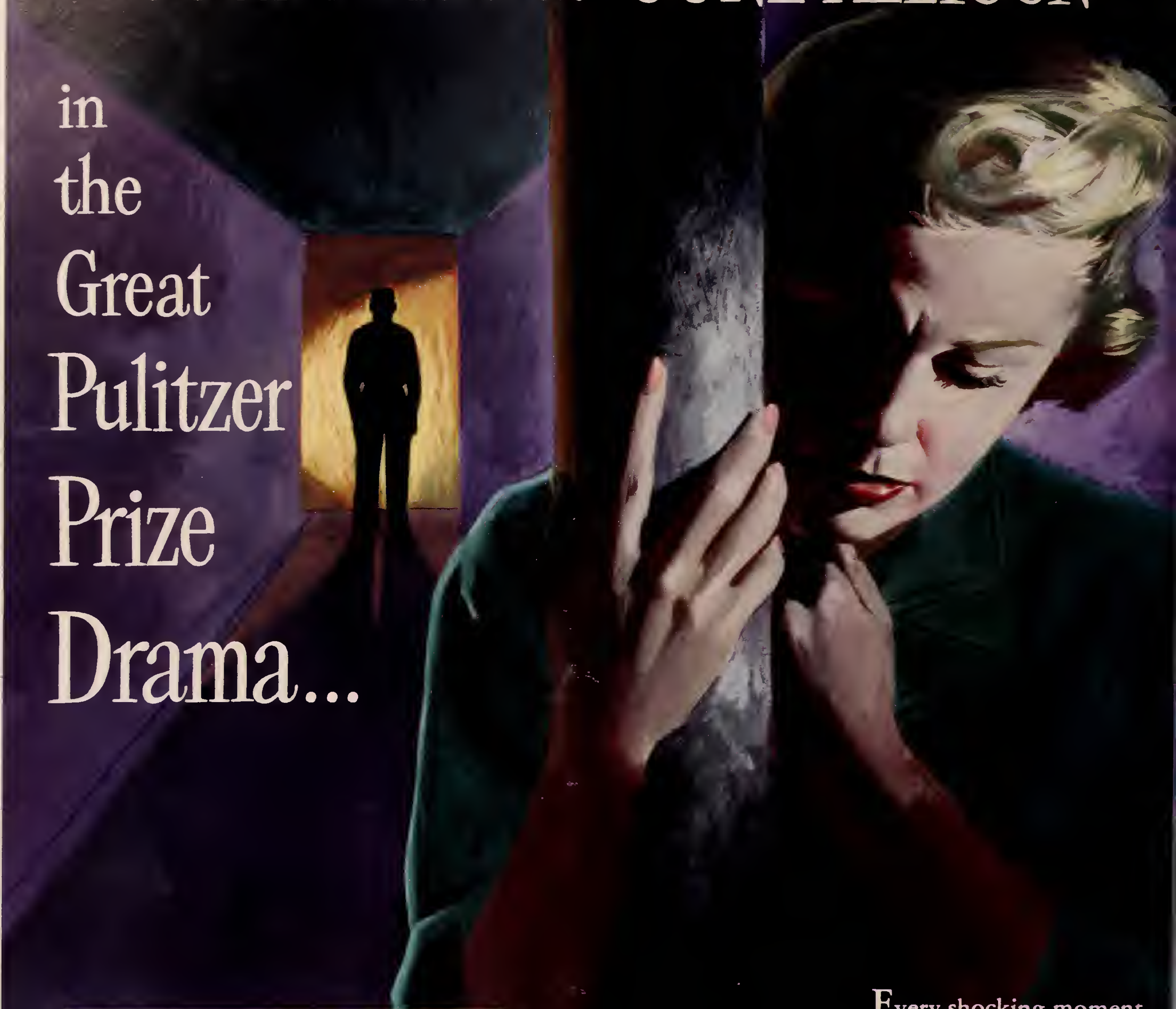

DONALD O'CONNOR
MARTHA HYER
Francis IN THE NAVY
with
RICHARD ERDMAN · JIM BACKUS · MYRNA HANSEN
LEIGH SNOWDEN and Francis The Talking Mule
Story and Screenplay by DEVERY FREEMAN · Directed by ARTHUR LUBIN
Produced by STANLEY RUBIN · Based on the character "FRANCIS" created by DAVID STERN


JOAN CRAWFORD
JEFF CHANDLER
Female on the Beach
CO STARRING JAN STERLING
with CECIL KELLAWAY · CHARLES DRAKE
Screenplay by ROBERT HILL and RICHARD ALAN SIMMONS
Directed by JOSEPH PEVNEY · Produced by ALBERT ZUGSMITH

Universal-International presents

JOSÉ FERRER · JUNE ALLYSON

in
the
Great
Pulitzer
Prize
Drama...



Every shocking moment,
every intimate scene
brought to the screen!

The Shrike

with **JOY PAGE** · **KENDALL CLARK** · **ISABEL BONNER**

Directed by JOSÉ FERRER · Screenplay by KETTI FRINGS · Based on the play by JOSEPH KRAMM · Produced by AARON ROSENBERG

LITHO IN U. S.

TOLL TV KETTLE RAPIDLY REACHING BOILING POINT

McDonald Hollers 'Cops'; Starr Asks Questions About Toll Gadget Cost

This week the controversy over toll TV showed evidences both of bitterness and whimsy. At the same time, there were statements from the International Telemeter Corporation, a comparatively silent proponent; news of a forthcoming film telling the evils of the medium, and one especially pointed communique from Alfred Starr questioning where the financing would come from to get toll television under way.

There was bitterness on both sides of the fight. Commander Eugene McDonald, president of Zenith Radio Corporation, the sponsor of Phonevision, announced from Chicago that "the current attack by motion picture exhibitors against subscription television is nothing less than organized bamboozling."

McDonald Talks Trust In Anti-Toll TV Drive

The Commander said that exhibitors were raising a $100,000 fund to fight toll TV and declared, "We suggest that the 'fund' needs a close look by the United States Department of Justice to see if the group is violating the anti-trust laws by opposing subscription television in this concerted manner."

At its Washington headquarters, the Federal Communications Commission was deluged with mail showing evidence of tremendous organization, particularly by the pro-toll TV forces. For example, it was reported the FCC had received from Pittsburgh more than 300 pro-toll TV letters, all sent within two days in April. Two or three dozen were written on the stationery of the Ferry Electric Service Company. A similar number were written on ruled paper, the kind used in elementary school classrooms, and were in the handwriting of children saying, "The type of programs we have been getting are not up to standard," or a simple variation on that theme.

Some Folks Don't Even Know What It Is

From Raleigh, N. C., some 70 typed postcards favoring toll TV were mailed within two or three days last month. All seemed to have been typed on the same typewriter, and, although the message on each was different, the headings were identical. In addition, a similar number of postcards were hand-written and sent in from towns near Raleigh at about the same time. The leaders of the anti-toll TV forces were expressing keen interest in this kind of opposition.

It's possible that some of the people writing the FCC urging toll TV approval don't really know what they're asking for. At least one proponent wrote to approve "description TV." Another fellow, from California, wrote the FCC attacking theatre owners for their position and then, apparently unwilling to forego an opportunity for advertising his own product, enclosed a letter urging the FCC to buy in hundred lots his "Electric Roserouter," guaranteed rat and mouse trap at a cost of $3 each. "Help distribute them over farms and villages," he urged. "Let's all do it."

DEBATE BRINGS ON WAR OF ROSES

Two principals, one on each side of the toll TV fence, are kidding each other in personal correspondence, but it's kidding on the square. Following his appearance on a recent CBS-TV debate on the subject, Trueman Rembusch, one of the loyal opposition, received a wire from Zenith's Commander Eugene McDonald, thanking Mr. Rembusch for "doing much in the cause of subscription television yesterday." Under separate cover the Commander sent on a dozen red roses. In reply, Mr. Rembusch wired: "Retel you're out of phase, your meters are jumping. Thanks for offer token of appreciation. Assure you not necessary as our Committee final resonated putting out full power. Regards." To emphasize what he expressed in electronic jargon, he sent the Commander a dozen lilies.

Meanwhile in New York late last week Paul MacNamara, Telemeter vice-president, announced that Telemeter's brief would be filed with the FCC June 9 and that eight to 12 exhibitors, "some of whom are pretty important," have expressed an interest in Telemeter franchises.

Committee Discusses Film To Tell Industry Side

Among those who volunteered an interest is a representative of "one of the largest circuits in the country," said Mr. MacNamara. He declined to name the exhibitors or the circuits interested, explaining that they would not care to be identified in the face of organized exhibition opposition.

A brochure spelling out exhibition's possible role with Telemeter will be ready for distribution early in the summer, the Telemeter official said. At the same time he belittled the efforts of the Committee Against Pay-As-You-See TV, contending that the committee has helped bring the issue before the public and impressed the public with the virtues of toll TV.

Committee plans for a film expressing the anti-toll TV arguments were discussed in Washington last week by Marcus Cohn, the committee's counsel, in a talk before a joint meeting of Washington and Maryland exhibitors.

Mr. Cohn noted that Zenith had made a film giving its side of the campaign, and told the exhibitors that "our industry also is in the process of making a film that will present our side of the situation." He said the people in charge of making the film in New York were anxious to know the exhibitors' views as to whether Faye Emerson was the right person to be in the film. Those present hailed the idea of the film and went so far as to express unqualified approval of Miss Emerson because, among other reasons, she "had attained popularity through the television medium."

In a release put out for the Organizations for Free TV, Mr. Starr, organization co-chairman, estimated that it would cost some $1,800,000,000 to make the toll TV attachments for the 36,000,000 TV sets in the country, and, he asked, who is going to pay for them? "Picking a low figure," he continued, "let's say it will cost $30 just to install this contraption on 36,000,000 sets. That's another $1,080,000,000.

"That gives us a grand total of $2,880,000,000 which must be invested before Zenith's 'televisionary' gate (for a heavyweight championship boxing bout) of $36,000,000 can ever become a reality, charging a low $1 per set."

"Where," asked Mr. Starr, "is the money going to come from?"

"Laramie" to Have Big Texas Opening in July

"The Man from Laramie," the James Stewart CinemaScope-Technicolor film which is the William Goetz organization's first film for Columbia release, will have a four-city, four-day world premiere festival in Texas in mid-July. Columbia and the Interstate Circuit will combine to launch the picture at the Majestic theatre in San Antonio July 13, and will follow with openings the next three days at the Majestic theatre in Houston and Dallas and the Worth in Fort Worth, in that order.

Herbert Miller, Editor of "Exhibitor," Dies at 48

PHILADELPHIA: Herbert M. Miller, 48, editor of the *Motion Picture Exhibitor* and other Jay Emanuel publications for the past 25 years, died Wednesday, May 11, in Einstein Medical Center here after a lingering illness. Born in Norwalk, Conn., July 24, 1906, Mr. Miller graduated from Syracuse University in 1926. He was a member of the Variety Club, Tent 13 and the Motion Picture Pioneers. He is survived by his wife, one son and a brother, Leo.

U-I EXECUTIVES VIEW PRODUCT

Studio Sales Conference Held to See Films, Plan Promotional Effort

HOLLYWOOD: Universal's mid-year sales executives' conference was held this week at the studios here and the company's home office sales cabinet, its division and district managers and top executives attended. The conference was called by Charles J. Feldman, vice-president and general sales manager, as a "sales executives preview" of the company's important new pictures which are going to be released nationally this coming summer and fall, according to the announcement made by Universal-International.

Pictures Are Listed

Among the pictures, both completed and incomplete, seen by the executives were: "To Hell and Back," CinemaScope and Technicolor, with Audie Murphy; "The Private War of Major Benson," Technicolor, Charlton Heston and Julie Adams; "All That Heaven Allows," Technicolor, Jane Wyman and Rock Hudson; "The Second Greatest Sex," CinemaScope and Technicolor, Jeanne Crain and George Nader; "Female on the Beach," Technicolor, Joan Crawford and Jeff Chandler; "One Desire," Technicolor, Anne Baxter, Rock Hudson and Julie Adams; "There's Always Tomorrow," Barbara Stanwyck, Fred MacMurray and Joan Bennett; "The Spoilers," Technicolor, Anne Baxter, Jeff Chandler and Rory Calhoun, and "A Time Remembered," Technicolor, Rock Hudson and Cornell Borchers. "The Shrike" and "Foxfire" had already been seen.

Top executives from New York and California who attended were Milton R. Rackmil, president; N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production, and David A. Lipton, vice-president. Mr. Lipton, with Clark Ramsay, his executive assistant, and Charles Simonelli, eastern advertising and publicity department manager, presented the advertising, publicity and promotional plans on the new pictures.

To Expand Drama School

Mr. Muhl announced this week that Universal's School of Motion Picture Drama would be expanded to include construction of a new building to house the various departments of the school and enlargement of the present staff of instructors and coaches, who will be under the direct supervision of Jess Kimmel, New York producer and director recently appointed as the school's director.

Mr. Kimmel said the present facilities have become inadequate and that "approximately 35 of our stock players and young beginners now are receiving the benefit of our courses. We plan to increase this figure considerably when the new building is completed." Besides Mr. Kimmel the faculty includes Jack Kosslyn, drama coach; Charlotte Hunter, dance instructor; John Scott, vocal instructor; Joan MacTavish, administrative assistant, and others. It was announced that ground-breaking for the building is expected to begin next month.

Universal-International has decided to reissue as a package its two films dealing with juvenile delinquency, "City Across the River," based on Irving Shulman's book "The Amboy Dukes" in which Tony Curtis made his debut, and "Girls in the Night" which featured Joyce Holden, Harvey Lembeck and Glenda Farrell, it was announced here by Mr. Feldman. "City Across the River" was first released in 1949 and "Girls in the Night" in 1953. New prints are being made and a new advertising, publicity and promotion campaign is being developed for the two films.

Tim Hovey, cadet at the Sheridan Military Academy, is called on the carpet by Charles Heston, new drillmaster, in this scene from "The Private War of Major Benson," one of Universal-International's forthcoming productions in color by Technicolor in which Heston co-stars with Julie Adams.

Sees Loew's Business Up Overseas

Expressing optimism about the foreign business of Loew's International this year, George Muchnic, vice-president, predicted that approximately 2,500 theatres outside the domestic market will be equipped with Perspecta Sound equipment by January 1. He said at present there are 1,500 Perspecta integrators installed and operating in foreign theatres and that Loew's International business has "been generally good and holding up." The company's earnings during the first quarter of 1955 are ahead of the same period last year, he added.

Mr. Muchnic said that the single optical sound track has received an excellent welcome in Italian theatres and that the licensees there and other countries such as Great Britain, France, Spain, Holland and Belgium are selling Perspecta units "as fast as they are manufactured." He said Perspecta sound has been uniformly successful throughout the Far East, but its sales in Germany have "made little headway."

He also reaffirmed the company policy on MGM CinemaScope films being available without magnetic sound prints, only optical, in the foreign market, while domestic and Canadian exhibitors may have MGM prints either with magnetic or Perspecta tracks.

Decca First Quarter Net Profit $816,339

The consolidated net earnings of Decca, Inc., for the three months ended March 31, 1955, including the company's share of undistributed earnings of its subsidiary, Universal Pictures, amounted to $816,339, equal to 50 cents per share on 1,602,501 outstanding capital stock shares. On March 31, Decca owned 718,585 shares of Universal common, representing 71 per cent of Universal's outstanding stock.

The 1955 first quarter earnings were 28 per cent higher than the net of the corresponding 1954 period.

Brando Has Baseball Story

Marlon Brando has taken an option on "Man on Spikes", a baseball novel by Eliot Asinof, which he may develop into his first independent film next fall. Brando would star.

ColumbiaNet For 39 Weeks $3,655,000

The net profit after estimated income taxes of Columbia Pictures for the 39-week period ended March 26, 1955, was $3,655,000, the company has announced. For the similar period last year, the net profit was $2,664,000. Net profit before taxes as of March 26, 1955, was $5,990,000 as compared to $6,296,000 last year.

Estimated Federal tax this year was $1,465,000, which includes an adjustment of prior years' tax provision, as compared to $2,600,000 in 1954. Estimated state and foreign tax this year was $870,000 as compared to $1,032,000.

The earnings per share of common stock after preferred stock dividends this year were $4.37 while last year it was $3.12. The earnings for both years are based on the 793,365 shares which were outstanding on March 26, 1955.

Court Weighs Starr Plea On Theatre Condemnation

NASHVILLE, TENN.: Judge Elmer Davies of U. S. District Court here, has taken under advisement a motion by the Nashville Housing Authority to dismiss a suit brought by Alfred Starr, former president of TOA, and his brothers, Michael and Milton Starr, resisting condemnation of the site on which the Bijou theatre stands, the site being a part of the proposed Capitol Redevelopment Project. In their suit the Starrs claim the act under which the project is being developed is unconstitutional and, if constitutional, their property is being disposed of arbitrarily. The Bijou is a Negro house and its relocation anywhere in the area would be a problem. Judge Davies will be remembered as hearing the Crescent antitrust suit.

Japs Repeat Film Quota Total, Change Breakdown

WASHINGTON: The Japanese Government has set the quota for imports of feature films for the current year at the same total as authorized for the past year, but has changed the breakdown of import permits slightly, the Commerce Department reports. Nathan D. Golden, film chief, said that for fiscal 1955—the year ending March 31, 1956—the regular quota has been fixed at 164 films. This includes 122 from the dollar area—103 from the major U. S. companies and 19 from the independents—plus 16 from the sterling area and 26 from other countries. In addition, there are 16 bonus permits to be awarded as rewards for outstanding films or for exporting Japanese films. In fiscal 1954, the 180-feature total was broken down into 121 for the dollar area, 15 for the sterling area, 24 for the open account area, and 20 as bonus permits.

Rocky Mountain Allied Meet Urges Toll TV Protest

DENVER: At the Allied Rocky Mountain Independent Theatres annual convention here this week, Neil Beezley, president, urged members to work for a letter-writing campaign protesting toll television. He said the preponderance of letters to date favor the system. The convention went on record against toll television and urged a meeting of distributor presidents with committees from Allied States Association and Theatre Owners of America.

Also speaking at the meeting were Ruben Shor, National Allied president, and Benjamin Berger, Central Allied president, both of whom urged members not only to take an active part in Allied affairs but also to urge other independent exhibitors to join Allied and thus help movements that will benefit themselves. Both pointed out that little could be accomplished in rectifying industry troubles unless the officers had backing.

Directors who were elected at the meeting included Mr. Beezley, Fred Hall, Gus Ibold, Joseph Ashby, Fred Anderson, Lloyd Greve, C. L. McLaughlin, Don Monson, James Peterson, J. K. Powell, W. A. Simon and Tom Smiley, Colorado; Marie Goodhand, Robert Kerr, Dr. F. E. Rider and Dorrance Schmidt, Nebraska, and Burl Lingle, John Wood, Richard Bennett and Lloyd Kerby, Wyoming.

Segal New President of Boston B'nai B'rith Unit

BOSTON: Harry Segal, local U. A. branch manager, has been elected president of Sentry Lodge, theatrical lodge of B'nai B'rith, at the annual meeting of the organization. Installation of officers and a dinner dance are scheduled for Sunday, May 15, on the Bradford Roof. Mr. Segal succeeds George Roberts, who, with him, will be a delegate to the District 1 Grand Lodge convention. Other officers are: Henri Schwartzberg, Max Tobin, Arnold H. Dunne, vice-presidents; Samuel Zitter, treasurer; Jack Bratt, financial treasurer; Joseph H. Gross, corresponding secretary; Harold Rubin, recording secretary; George Roberts, chaplain; Julius Meyer, asssistant chaplain; Seymour Berman, warden; Benn Rosenwald, guardian. Trustees are: Samuel Pinanski, Arthur Lockwood, Louis Richmond, Elias M. Loew, Michael Redstone, Theodore Fleisher, Herman Rifkin, Harry I. Wasserman and Harry X. Cohen. Henri Schwartzberg, Max H. Tobin, Arnold H. Dunne and Max S. Ginsburg will represent the lodge in Greater Boston Council.

Kings Plan Film in Japan

HOLLYWOOD: King Brothers have purchased for shooting abroad "Seven Lanterns in Japan," an original romance by Merrill G. White and Robert Rich, about an American girl singer in an oriental country. It is planned to make the picture in Japan with cooperation of the Japanese Government in the fall, in CinemaScope and color by Technicolor.

Arkansas Unit Backs TOA Drive

LITTLE ROCK, ARK.: Discussion of exhibitor participation in the Theatre Owners of America-sponsored Exhibitors Film Financial Group and in the campaign against pay-as-you-see TV highlighted the 36th annual convention of the Independent Theatre Owners of Arkansas here last week.

At the conclusion of the meeting, the delegates unanimously passed resolutions endorsing the action of TOA officers "in opposing the excessive and prohibitive film rentals and unfair terms that have been imposed upon exhibitors," asking that efforts be continued toward the setting up of an all-industry round table conference and urging its own membership to subscribe to the common stock of the Film Financial Group.

The toll TV discussion was led by Ralph McClanahan, president of the Kentucky Association of Theatre Owners and a member of the National Committee of Organizations for Free TV. Mr. McClanahan traced the history of the pro-toll TV propaganda campaign and the comparatively recent birth of organized opposition to the medium. He told his listeners that they faced "a big job, in some ways even bigger than our tax fight," and reminded them that committee members "are traveling nationwide, without pay or personal motive, trying to gather facts and influence the public that our cause is just and right."

In conclusion he urged everyone to write his Congressman, "tell him your feelings . . . this is our fight."

Goldwyn Re-Releasing "Wuthering Heights"

The general re-release of "Wuthering Heights" in 32 exchange cities through state rights distributors was announced by James A. Mulvey, president of Samuel Goldwyn Productions. It recently completed a three-week test engagement at the Dupont theatre, Washington. The film, first released in 1939 by United Artists and in 1945 by Film Classics, stars Sir Laurence Olivier, Merle Oberon and David Niven, and was directed by William Wyler. An entirely new advertising and publicity campaign has been prepared, the company said.

Swedish Film Dated

Arne Sucksdorff's "The Great Adventure," prize-winning film at the Cannes Festival last year, will open at the Paris theatre, New York, following the run of the current attraction, it was announced by Louis de Rochemont, handling it in the U. S. The first feature film by the Swedish director-photographer, the picture depicts life in a forest in Sweden as seen through the eyes of the wild animals and of the inhabitants of a farm.

FINANCING UNIT AIDED 56 FILMS

British Film Finance Firm Annual Report Shows Problem Remains

by WILLIAM PAY

LONDON: The financial report of the National Film Finance Corporation, the Government agency for independent film financing, showed loans of £1,730,901 advanced, of which £878,305 had been repaid during the fiscal year ended March 31 last.

The loans aided in financing 56 films, which included 13 short subjects. With £184,579 borrowed from the Board of Trade, in addition to £377,461 borrowed from the bankers, NFFC reached the maximum indebtedness of £6,000,000 which it is legally permitted to borrow from the Board of Trade, and £2,000,000 which it is authorized to borrow from private sources.

Books Show Deficit

NFFC's profit and loss account shows income of £255,221, exceeding its expenditures by £204,574. Provisions of £415,994 for losses leaves a deficit of £211,020. The provision for losses includes £238,000 to Group Three, Ltd., experimental film producers. The total deficit carried forward was £3,780,515, representing the cumulative loss to date, the report pointed out.

Following appointment for a receiver for the old British Lion company, £2,969,000 was written off the original £3,000,000 loan to British Lion, which now is a wholly owned NFFC subsidiary. It is anticipated that under present conditions, NFFC's funds are sufficient to enable it to continue to the end of its present statutory life in 1957.

The report emphasizes that financial problems still confront producers, making it essential they receive a materially larger share of any future entertainment tax reduction benefit. The report also welcomes the impetus given the box office by the development of the new screen techniques and notes that the NFFC is willing to consider applications for financing of films in any of the new techniques. It already has participated in financing four CinemaScope films.

Eady Fund Value Cited

David Kingsley, NFFC managing director, told newsmen that British producers would be in a very poor position without the Eady Fund. He admitted that the more successful producers no longer needed aid from NFFC and point out that this was a good trend. He expressed concern over American distribution of British films, although British Lion films are still distributed there, but this arrangement is currently under reconsideration.

Mr. Kingsley maintained that while Group Three's losses are high, the results it has achieved as a training school for new creative talent are encouraging. Nevertheless, Group Three's continuous production program now has been curtailed to four pictures yearly.

PUSH TAX FIGHT

Exhibitors, undaunted by the omission of any entertainment tax remission in the recent Budget, plan a new fight for a concession, particularly for the smaller theatres.

The Cinematograph Exhibitors' Association last week took the unprecedented step of approaching the Association of Independent Cinemas to work out a joint tax case. AIE was formed two years ago by a body of small theatre owners who alleged at the time that CEA was dominated by the major circuits. It now boasts a membership of 475, including Sol Sheckman's Essoldo Circuit, embracing 178 theatres.

Accepting the CEA invitation, a spokesman for A.I.E. said:

"We are prepared to consider any scheme better than our own that would give immediate help to exhibitors in difficulty. If it is thought that a concerted scheme for the small man has more chance than our own we would join in with the CEA in the interests of our members."

Expect Interim Budget

Reasons behind this renewal of the tax battle are two-fold. Firstly, there is a growing belief withinn the trade that whatever the result of the General Election May 26 there will be an Interim Budget in the autumn. With this in mind the CEA has issued a new directive urging its members to inform election candidates up and down the country of the industry's difficulties as a result of heavy taxation.

Secondly, closings of small theatres continue to be reported. Two weeks ago five more closed as a result of financial difficulties. The last issued statistics prepared by the Board of Trade revealed that 23 theatres closed down in 1954 and 32 in 1953. It is a situation which has led to rumblings throughout CEA's branches, with members complaining that the Association was not fully supporting the small man's case for relief; one branch even threatening to resign *en bloc.*

Advocates New Approach

Neither the Conservative nor Labour political parties, however, have made any reference to cinema entertainment tax in their pre-election manifestos. And it is by no means certain that there will be a second Budget after the election. Political observers point out that such a measure in the past has only been adopted when the Government sought more money.

That, indeed, is the view of Sir David Griffiths, president of the Kinematograph Renters' Society, who has advocated a completely new approach to the Government for tax relief. Sir David proposes a scheme based on the American tax system. He points out that in the British market the industry retains only 65 per cent of the receipts, whereas in America the industry pays only 10 per cent.

Proposes 10 Per Cent Cut

Elaborating his scheme, Sir David said: "If the Government would reduce entertainment tax to the 10 per cent level it would mean a reduction from £35,000,000 to £11,000,000. It would be a great incentive to the industry and the effect would be to put £16,000,000 in the hands of exhibitors to enable them to modernise and re-equip their cinemas and to meet the demands for increased staff wages.

"It would also mean £8,000,000 for British producers. It is not the correct approach to go to the Treasury requesting a cut in certain seat prices, but to go forward with a request based on facts of what the industry needs to keep it healthy and to keep it on a level with the American industry."

These are revolutionary proposals, but many industry tax campaigners feel that as a long term scheme Sir David has given the industry an important lead.

HIT FILM PUBLICITY

Following the British Board of Film Censors letter to the Motion Picture Association deploring the excess of violence and brutality in Hollywood pictures, comes a report from the Public Morality Council attacking film publicity in Britain.

The Council's Cinema sub-committee's annual report for 1954 states:

"Of 39 films seen in this country 25 were commended and no objection taken to the others but this should not lead to a conclusion that no fault can be found with the cinema in this country.

"In point of fact there is much in the whole field of screen entertainment which is far from satisfactory and which causes the committee much anxiety.

"By no means the least of such causes of anxiety is the spate of irresponsible film publicity which floods the country."

Consolidated Building New Plant in New York

Consolidated Film Industries this Fall will open in New York what it terms one of the modern processing plants in the East. It will be at 521 West 53rd Street, and was designed by Albert A. Duryea, in charge of East Coast operations. Using the most modern of equipment, it will have a weekly capacity of 1,000,000 feet of 16mm. or 35mm. and 500,000 feet of sound track negative or printing. It also will have 15 customer cutting rooms, and a customer's projection room for 16mm. and 35mm. and CinemaScope. It will absorb the personnel of Major Film Laboratories and will be run by Arthur Howard, with Consolidated since 1917, and a head of Major since 1949.

UA Revenue Overseas Is Up Sharply

LONDON: Arnold M. Picker, United Artists vice-president in charge of foreign distribution, told the company's international sales convention that U.A. now has an overseas promotional budget which tops any previous foreign allocation by 20 per cent, and that since 1951, when the new management assumed control of the company, U.A.'s foreign revenue has increased from $6,000,000 to more than $16,000,000 in 1954. In the same period, foreign department personnel increased from 755 to 1,092 and the number of overseas offices from 55 to 67.

The seven-day convention here which brought together 150 U.A. executives and representatives from Europe, the Middle East and Africa launched the first world wide series of sales meetings in the 36-year history of the company and will be followed by similar meetings this summer in Tokyo and Rio de Janeiro.

Max Youngstein, vice-president, announced to the convention that the company has increased its independent film production commitments for the next three years from 90 to 98 pictures and that "a major portion of United Artists film rentals during the coming year will be allocated to finance new production."

In addition to Mr. Picker and Mr. Youngstein the convention heard addresses by Arthur B. Krim, president; Louis Lober, general manager of the foreign department, and others.

The convention at the Savoy Hotel ended Monday with Mr. Picker announcing the appointments of Mo Rothman as continental sales manager and Dave Bickler as sales manager in Great Britain.

Mr. Rothman, who makes his headquarters in Paris, joined U.A. in 1952 as assistant to Charles Smadja, vice-president in charge of European production. Mr. Bickler, whose headquarters will be in London, started with U.A. 14 years ago as a salesman in the Liverpool branch.

New Paper Ready for CinemaScope Shorts

The preparation and early availability for exhibitor use of two new 1-sheets on CinemaScope short subject releases was announced this week by 20th Century-Fox. They are being prepared for theatre use in time for Memorial Day engagements. Calling attention to 20th Century-Fox's three classifications of subjects—"Sports and Adventure," "World Today Through CinemaScope" and "Musical Cameos"—is the first one-sheet; while the second highlights CinemaScope short subjects festivals which many exhibitors program in some cases in place of second features. Both accessories are in two colors and will be available through National Screen Service.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 7 were:

Albany: Doctor in the House (Rep.) 2nd week.

Atlanta: Big Combo (A.A.); East of Eden (W.B.); End of the Affair (Col.).

Baltimore: Annapolis Story (A.A.); Blackboard Jungle (MGM); Run for Cover (Par.).

Boston: Aida (I.F.E.) 4th week; The Glass Slipper (MGM) 3rd week; To Paris With Love (Continental) 2nd week; The Purple Plain (U.A.); Violent Saturday (20th-Fox).

Cleveland: Davy Crockett (B.V.).

Columbus: The Caine Mutiny (Col.); On the Waterfront (Col.).

Denver: Blackboard Jungle (MGM); East of Eden (W.B.); Smoke Signal (U-I); Strange Lady in Town (W.B.).

Des Moines: The Prodigal (MGM).

Detroit: Blackboard Jungle (MGM) 3rd week; Violent Saturday (20th-Fox) 2nd week.

Hartford: Annapolis Story (A.A.); Doctor in the House (Rep.) 2nd week; Man Without a Star (U-I) 2nd week; Strange Lady in Town (W.B.); Tight Spot (Col.); Violent Saturday (20th-Fox).

Indianapolis: The Prodigal (MGM); Strange Lady in Town (W.B.) .

Jacksonville: Hit the Deck (MGM); The Prodigal (MGM); Strange Lady in Town (W.B.); Tonight's the Night (A.A.).

Kansas City: A Man Called Peter (20th-Fox); Strange Lady in Town (W.B.).

Memphis: Blackboard Jungle (MGM); Untamed (20th-Fox).

Miami: Blackboard Jungle (MGM) 2nd week.

Milwaukee: The Purple Plain (U.A.).

Minneapolis: Blackboard Jungle (MGM); East of Eden (W.B.).

New Orleans: Blackboard Jungle (MGM); East of Eden (W.B.) 3rd week; Kentucky Rifle (Howco); Violent Saturday (20th-Fox).

Oklahoma City: The Blackboard Jungle (MGM) 5th week; A Man Called Peter (20th-Fox) 5th week; Strange Lady in Town (W.B.) 2nd week; Three Hours to Kill (Col.); Tight Spot (Col.).

Philadelphia: The Big Combo (A.A.); The Blackboard Jungle (MGM); East of Eden (W.B.) 4th week; The Glass Slipper (MGM) 3rd week; Violent Saturday (20th-Fox).

Pittsburgh: The Green Scarf (Ind.) 2nd week; The Prodigal (MGM).

Portland: The Blackboard Jungle (MGM); The Glass Slipper (MGM) 4th week; A Man Called Peter (20th-Fox) 4th week.

Providence: The Blackboard Jungle (MGM) 3rd week; Cell 2455 Death Row (Col.); Strange Lady in Town (W.B.).

Toronto: Aida (I.F.E.) 5th week; Battle Cry (W.B.) 2nd week; The Blackboard Jungle (MGM); East of Eden (W.B.) 4th week.

Vancouver: A Man Called Peter (20th-Fox) 3rd week.

Washington: The Blackboard Jungle (MGM) 2nd week; The Country Girl (Par.) 13th week; The Glass Slipper (MGM) 5th week; The Long Gray Line (Col.) 12th week; The Purple Plain (U.A.); Three for the Show (Col.); Wuthering Heights (Reissue) (Goldwyn) 3rd week.

Paramount to Use Japanese Lens

New, high speed lenses from Japan will be used with Eastman's new high speed Tri-X film in Paramount's "The Kiss-Off" to achieve mobility and consequent realism. Producer-director Michael Curtiz expects to shoot at night such scenes as building exteriors, Los Angeles clubs and the Los Angeles police crime laboratory.

Maryland Showmen Ask Tax Injunction

A court fight to prevent Maryland from applying the state two per cent sales tax to film rentals, is forecast. Action was decided at a meeting last week of the Metropolitan Theatre Owners, Washington, and the Motion Picture Theatre Owners, Maryland. The injunction will be asked for the balance of the year, until the legislature meets again, presumably to rectify. The legislature late in this year's session broadened application of the tax. Exhibitors say the intent was to tax business machine and other heavy rentals. A. Julian Brylawski, of the Washington theatre owners' unit, says he and others have been assured by the author of the bill and by other lawmakers they didn't have the industry in mind at the time they pushed the measure.

"Hiroshima" Opens May 17

"Hiroshima," Japanese film, will have its American premiere at the Baronet theatre, New York, May 17. An East-West Films production, it has complete dialogue titles and narration in English. Continental Distributing, Inc., is releasing the film.

Arnall Seeks A Separate Italian Pact

Negotiations for a separate Italian film pact for members of the Society of Independent Motion Picture Producers have been inaugurated by Ellis G. Arnall, SIMPP president. He said he had conferred with Dr. Renato Gualino, representing ANICO, Italian production-distribution organization, and that some "areas of agreement" had been reached which would be incorporated into a tentative memorandum which both will submit to their respective organizations.

Mr. Arnall said there are three major points sought by the independents: (1) free importation into Italy of independently-produced American films; (2) the same guaranteed rate of remittances as allotted to the Motion Picture Export Association, and (3) the availability of the "use" provisions of the MPEA pact, under which MPEA member companies are allowed to make compensation deals in order to get out blocked funds.

He explained that all earnings in Italy of SIMPP member companies have been blocked since September 1, 1954, the effective date of the two-year MPEA pact, to which SIMPP was not a party. This marks the first time SIMPP has attempted such an agreement with Italy as a separate entity, although it has had similar ones with France.

Mr. Arnall said the next move would have to come from ANICO, after which the SIMPP board would pass on the tentative agreement. He also discussed toll television and said his organization still remains in favor of it, just as it did when the board of directors passed such a resolution several years ago.

Theatre Trade Shows Set For "Roberts" May 23

A series of simultaneous "in-the-theatre" trade showings has been set by Warners on its forthcoming release, "Mister Roberts," in selected theatres in each of its 32 exchange centers May 23. In addition to exhibitors, press, television and radio representatives will also be invited to the screenings. Based on the Broadway success and novel, "Mister Roberts" was directed by John Ford and Mervyn LeRoy in CinemaScope and WarnerColor and stars Henry Fonda, James Cagney, William Powell and Jack Lemmon.

Gable Film Opens May 25

"Soldier of Fortune" in CinemaScope, Clark Gable's initial starring film for 20th Century-Fox, will open in 78 first domestic playdates during the last week of May, it was announced this week. The adventure drama produced by Buddy Adler, filmed largely on location in Hong Kong, will open May 25 in the east and middle west and the next day on the west coast.

People in The News

Mort Blumenstock, Warner vice-president in charge of advertising and publicity, returned to the studio last weekend following a series of conferences with home office executives on merchandising plans for forthcoming releases.

Ray Crossett, Universal studio story and scenario editor, left this week for London to survey the European literary and theatrical market after spending two weeks in New York conferring with publishers and literary agents.

Leon J. Roth, west coast publicity coordinator for United Artists, arrived in New York this week for meetings with Francis M. Winikus, national director of advertising, publicity and exploitation, and other home office executives on the company's forthcoming releases.

Seymour Peiser has been appointed west coast advertising, publicity and exploitation representative for Magna Theatre Corporation, distributors of Rodgers and Hammerstein's "Oklahoma." He is vice-president of Western Advertising Agency and was advertising and publicity director of Fox West Coast Theatres for 11 years.

Saul Bass has been awarded the New York Art Directors Club medal for creating the best 24-sheet poster of the year for "Carmen Jones."

Al Levy, former branch manager for 20th Century-Fox in Pittsburgh, will be given a testimonial dinner by that office May 16 in the Hotel Roosevelt. He was transferred recently to the Boston exchange.

Justin Gilbert has been appointed American unit publicity representative for Titanus Film's "The Swindler" and arrived in Rome this week to join the production company. The film is being made in English and stars Broderick Crawford.

Levine Chairman of Cinema Lodge Tourney

Martin Levine, Brandt Theatres executive, has been named chairman of the fourth annual film industry golf tournament sponsored by New York's Cinema Lodge of B'nai B'rith to be held at the Vernon Hills Country Club at Tuckahoe, N. Y., June 9, it has been announced by Max E. Youngstein, president of Cinema Lodge. Reservations are now being accepted at the Cinema Lodge office at 229 West 42nd Street, New York, with the fee the same as last year, $20 for the day including green fees, luncheon and banquet dinner at which prizes will be awarded to participants.

National Theatres Quarter Net Profit is $734,133

HOLLYWOOD: National Theatres' consolidated net income for the quarter ended March 26 was $734,133 or 27 cents per share, as compared to the $651,468, or 24 cents per share in the corresponding period in 1954, president Elmer C. Rhoden reported to stockholders last week.

The consolidated net for the 26 weeks was $1,280,549 or 46 cents per share as compared with last year's $1,307,050 or 47 cents per share, Mr. Rhoden said. The gross income for the half year was up four per cent, but attendance was down eight per cent, the circuit head stated.

"The release of stronger attractions and the diminishing television audience in the summer" are grounds enough for an optimistic outlook, Mr. Rhoden said, adding that the company hopes to move into the drive-in field, which it has been unable to do under the consent decree.

Iowa Unit Hears Rental Complaints

"It seems to me the distributor is determined to put the theatreman out of business," Leo Wolcott, reelected chairman of the board, told the Allied Independent Theatre Owners of Iowa-Nebraska at the three day convention last week at the Hotel Savery, Des Moines, a meeting described by Allied leaders as part of a "fight for survival." Other Allied personalities present included Rube Shor, national president, who indicated Congress now can help the exhibitor as it did with the tax; and Abram F. Myers, general counsel, who described the toll TV fight.

Mr. Wolcott asserted there are too few prints and quality pictures, and complained of too many percentage pictures, and warned showmen they may lose their theatres. Reporting on business the past year, he said distributors took all the money which tax elimination might have brought the theatre owner.

Twentieth Century-Fox assistant executive general sales manager, William C. Uchrins, wrote he was unable to attend because he dislikes Federal regulation and feels it better to stay away from meetings of those who do.

Also reelected was Al Myrick, as president. Other officers are Harold Struve, Jim Watts, Esco Lund, A. B. Jefferis, Bob Krueger, vice-presidents; Elmer Huhnke, treasurer; and Charles Jones, secretary.

U.S. Pictures Increase in Argentina

WASHINGTON: More U. S. films were released in Argentina last year than in any of the last seven years, according to a report from the Commerce Department film chief, Nathan D. Golden.

He said that U. S. films increased their share of the market from about 52 per cent to almost 64 per cent of the total, making their gains at the expense of both European and Argentine films. "Problems with regard to import permits all but disappeared," he added, "and while the issuance of exhibition permits were slower than desired, there was no particular problem in this regard."

Generally, 1954 was a good film year in Argentina, Mr. Golden reported. He said more pictures were released and many of these set boxoffice records, more pictures were produced in Argentina, and boxoffice receipts and attendance were both up.

A total of 368 features were released in Argentina last year, the largest number since 1948 and compared with only 240 in 1953. Of the 1954 total, 234 were U. S. films, compared to a total of 127 released the previous year.

Mr. Golden said many more Argentine films were produced last year, but that many were of poor quality and they did not do well at the boxoffice. The prospects for 1955, he added, were for "fewer but better pictures."

Warners Sign Sullivan To Produce Picture

Jack L. Warner, executive producer of Warner Bros., announced over the weekend that Ed Sullivan, Broadway columnist and majordomo of the coast-to-coast TV variety show "Toast of the Town," had signed an agreement to produce an independent motion picture for Warner Bros. distribution. The film will star Mr. Sullivan, and will be filmed at the Warner studios in Burbank, California. Arnold Grant, attorney, handled the negotiations between Mr. Sullivan and the studio for the projected motion picture. Casting will get underway immediately for important roles, and production is expected to start about October 1.

United Artists Continues Pine-Thomas Association

Pictures which William Thomas and the late William Pine planned for United Artists release will be made under the label, PTS Corporation, named for Mr. Pine, Mr. Thomas, and Maxwell Shane, vice-president. United Artists will receive from PTS possibly three pictures, the first two "Lincoln McKeever" and "Mountains Have No Shadows." Mr. Thomas and Mr. Shane now are partners in PTS, and Mr. Pine's heirs retain his interests.

Hollywood Scene

Hollywood Bureau

Start of seven pictures and completion of five others increased the over-all shooting total to 33 at the weekend.

Allied Artists started shooting "Gun Point" in CinemaScope and color by Technicolor, with Fred MacMurray, Dorothy Malone, Walter Brennan, Skippy Homeier, Tommy Rettig, John Qualen and Anabel Shaw in principal roles. Vincent M. Fennelly is producing the picture, with Alfred Werker directing.

Allied Artists also started "Night Freight," with Forrest Tucker, Thomas Gomez, Barbara Britton, Keith Larsen and G. Pat Collins in the cast, directed by Jean Yarbrough. Ace Herman is producing.

Sam Katzman started "The Houston Story" for Columbia, with William Castle directing Lee J. Cobb, Edward Arnold, Barbara Hale, Jeanne Cooper, Paul Richards and Chris Alcaide.

"Joe Macbeth" is a Film Locations, Ltd., production shooting in London for Columbia release. Ken Hughes is directing a cast composed of Paul Douglas, Ruth Roman and Bonar Colleano. Mike Frankovich is the executive producer and George Maynard will produce.

"Bombay Flight 417," a wide screen film in Eastman Color, is co-produced by Alexander Paal and Victor Katona. Alex D'Arcy, John Loder, Ashok Kumar head the cast directed by Akos von Ratonyi. This is a Paal-Filmistan, Ltd., independent production shooting in Bombay.

Pacific Coast Pictures, independent, started "Wetbacks," a wide screen film in Eastman Color, Henry R. McCune is producing and directing.

"Diane," a Metro-Goldwyn-Mayer project in CinemaScope and Eastman Color, got under way with Edwin H. Knopf producing and David Miller directing. It stars Lana Turner and Pedro Armendariz with Marisa Pavan, Roger Moore, Taina Elg, Ronald Green, Henry Daniell, John Lupton and others.

THIS WEEK IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS
Night Freight
Gun Point (CinemaScope; Technicolor)

COLUMBIA
The Houston Story
Joe Macbeth (Film Locations, Ltd.)

INDEPENDENT
Bombay Flight 417 (Paal-Filmistan, Ltd.; Eastman Color)
Wetbacks (Pacific Coast Pics.; Eastman Color)

MGM
Diane (CinemaScope; Eastman Color)

COMPLETED (5)

ALLIED ARTISTS
Thunderstorm
Jail Busters (formerly "Doing Time")

COLUMBIA
Queen Bee

INDEPENDENT
The Menfish (W. Lee Wilder; Eastman Color)

WARNER BROS.
The Animal World (Technicolor)

SHOOTING (26)

COLUMBIA
Marshall of Medicine Bend
The Cockelshell Heroes (Warwick; CinemaScope; Technicolor)
Last Frontier (CinemaScope; Technicolor)

MGM
Forbidden Planet (CinemaScope; Color)
Trial (CinemaScope)
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)

PARAMOUNT
Anything Goes (VistaVision; Technicolor)
Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
The Twinkle in God's Eye

RKO RADIO
Bengazi (Panamint Pics.; Superscope; Technicolor)
Treasure of Pancho Villa (Superscope; Technicolor)

20TH-FOX
Seven Cities of Gold (CinemaScope; Color)
The Tall Men (Hawks & Bacher; CinemaScope; Color)

UNITED ARTISTS
Fort Yuma (Bel-Air Prods.; Technicolor)
The Big Knife (Associates-Aldrich)
Storm Fear (Theodora Prods.)
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I
Away All Boats (VistaVision; Technicolor)
The Kettles in the Ozarks
A Time Remembered (Technicolor)

WARNER BROS.
The Darkest Hour (Jaguar Prods.; CinemaScope; WarnerColor)
Rebel Without a Cause (CinemaScope; WarnerColor)
Pete Kelly's Blues (CinemaScope; WarnerColor)

Charles Brackett Refuses Seventh Academy Term

HOLLYWOOD: Producer-writer Charles Brackett last week resigned the presidency of the Academy of Motion Picture Arts and Sciences which he has held for the past six years. In a letter to Academy executive secretary Mrs. Margaret Herrick, Mr. Brackett said he was "touched and pleased" to learn that his name had again been placed in nomination but "I don't want to run."

He went on, "to be president of the Academy is a flattering and invigorating experience. I've had it for the last six years and enjoyed every minute of it. Now the time has come for it to go to someone else." He concluded, "The fact that I am currently producing four pictures may have something to do with this renunciatory gesture." The officers of the Academy are elected for one-year terms.

Southeast's Festival from May 15 to 17

The Southeastern Movie Festival will begin its campaign at the Biltmore Hotel, Atlanta, May 15-17 when the annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatres Association will be held. In addition, the Florida Theatre Owners Association will cooperate in the promotional aspects of the campaign, although it will not hold any business meetings.

Several stars will be present for the kick-off of the Festival and the MGM Workshop will be held in conjunction with it. The Festival will be promoted from May 16 to June 16 and will be an industry-wide movement utilizing exhibition, production and distribution.

The three exhibitor organizations are making promotional material such as trailers, window cards, posters, mats and recordings and will use other devices such as radio, television and newspaper publicity and proclamations signed by city and state officials designating the period as Movie Festival Month.

Production and distribution will try to have as many big pictures as possible in saturation bookings during the period, but not less than three, and to have stars appear at each premiere. Saturation will be on a three-state basis or, in order to make a greater number of pictures available this way, distributors may saturate on a state-by-state basis.

It is also expected that production and distribution will buy at least one page in the Sunday magazine sections of the Atlanta, Birmingham and Jacksonville papers on each picture, in addition to TV and radio time, and will furnish enough prints on the saturation films.

Estimate 250,000 Will See Marciano-Cockell

Eighty-three theatres will carry the Theatre Network telecast of the Rocky Marciano-Don Cockell fight from San Francisco Monday night, to an estimated 250,000 fans. This is the largest hookup. TNT attributes the expansion of clientele to its mobile equipment, acquired for business field telecasts. The fight will be TNT's twelfth. Screens range in size from 15 by 20 feet to 50 by 65 feet.

U.A. Will Distribute Heavyweight Fight Film

United Artists has acquired world distribution rights to the film of the forthcoming 15-round world heavyweight title bout between undefeated champion Rocky Marciano and British Empire titleholder Don Cockell at the Kezar Stadium in San Francisco May 16, it has been announced by B. G. Kranze, general sales manager of United Artists.

Sales Managers Aid Audience Poll Plans

Major company sales managers are supporting the Audience Awards campaign which the Council of Motion Picture Organizations will sponsor and in which patrons will vote November 17-27. They assured COMPO of such support in meeting at New York last week.

Meanwhile, COMPO special counsel Robert W. Coyne stated for the record all producers and distributors of foreign and/or independent product may submit pictures and personalities for the voting. However, all pictures must bear the Production Code seal, and the performers must be those appearing in such pictures.

Voting by the public will be on pictures released between October 1, 1954, and September 30, 1955. Reissues are not considered material. From the pictures and players submitted, exhibitors first are to nominate candidates for the actual Audience Awards voting.

Paramount Sets Meet

Eight completed major productions and portions of five others will be screened in Hollywood next week for assembled distribution and production executives at a special sales - merchandising conference. George Weltner, head of Paramount worldwide sales, will preside at the meeting, which will open May 16 at the studio for a week.

Attending from the home office, in addition to Mr. Weltner, will be Jerry Pickman, vice-president in charge of advertising-publicity; E. K. (Ted) O'Shea, vice-president in charge of eastern U. S. distribution; Hugh Owen, vice-president in charge of western U. S. distribution, and Robert J. Rubin, administrative executive; and the following division managers: Gordon Bradley (southern), H. Neal East (western), A. M. Kane (south central), Howard G. Minsky (mid-east), John G. Moore (eastern) Bryan D. Stoner (central) and Gordon Lightstone (Canada).

Paramount Stockholders Meeting Will Be June 7

The annual meeting of the stockholders of Paramount Pictures will be held June 7 at the company's home office, New York, to elect a board of directors and transact other business, Barney Balaban, president, announced in a notice to the stockholders. They will be asked by management to increase the number of directors to 16 and to recommend a vote against a proposal by stockholder John Campbell Henry that the auditors of the company be elected by the stockholders' meeting instead of by the directors. Nominees for the board are Mr. Balaban, Y. Frank Freeman, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Earl I. McClintock, Maurice Newton, Paul Raibourn, Edwin L. Weisl, George Weltner and Adolph Zukor.

Paramount Shorts Will Total 57

The short subjects release schedule for Paramount Pictures for the 1955-56 season will consist of 52 one-reel subjects, five VistaVision two-reelers and 104 issues of Paramount News, it was announced last week by Oscar A. Morgan, short subject sales manager. Forty of the one-reelers will be cartoons, 36 of which will be in color by Technicolor.

The shorts series, and the number to be released in each are as follows: eight Popeyes, six Noveltoons, four Herman & Katnips, six Caspers, 12 Cartoon Champions, four Speaking of Animal Champions, six Grantland Rice Sportlights and six Toppers. The VistaVision shorts include visits to Norway, Mexico, the Sun Trails, Hawaii and Japan, all Technicolor.

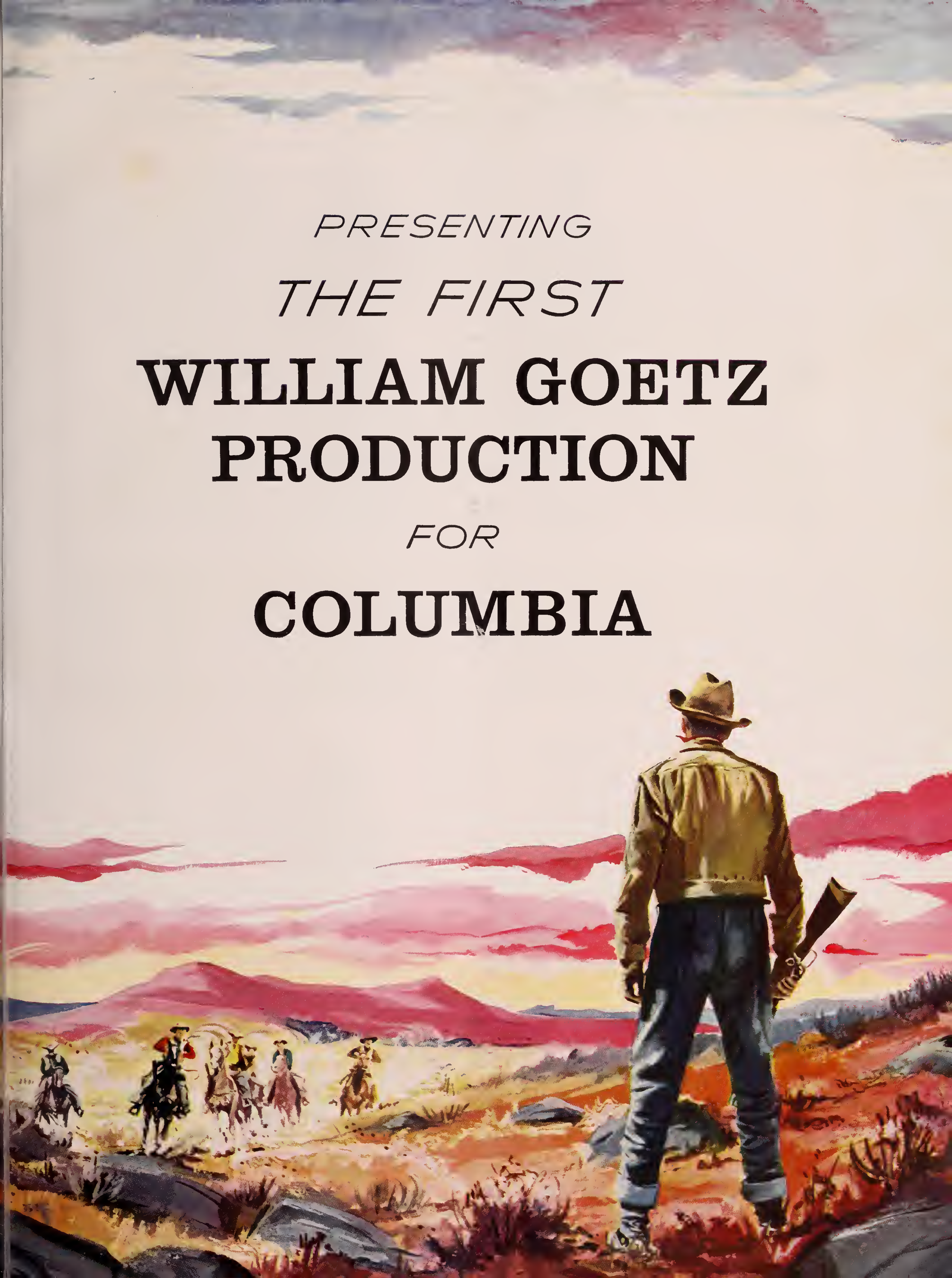
Mr. Morgan said it was apparent that exhibitors' requirements in the shorts field were: (1) a greater number of quality cartoons; (2) a limited number of special subjects such as the VistaVision shorts, and (3) a reasonable number of sport subjects and miscellaneous one-reelers. "We believe," he said, "our 1955-56 program meets the exhibitors' needs in every respect."

Legion of Decency Condemns "Sinbad"

The Legion of Decency announced last week that it had placed the Howard Hughes-RKO production, "Son of Sinbad," in Class C, condemned. It said, "This film, in its character and treatment, is a serious affront to Christian and traditional standards of morality and decency because of its blatant and continuing violation of the virtue of purity. Throughout, it contains grossly salacious dances and indecent costuming. This picture is a challenge to decent standards of theatrical entertainment and as an incitement to juvenile delinquency, it is especially dangerous to the moral welfare of youth."

J. Don Alexander, Ad Film Head, Dies

J. Don Alexander, 70, president of the Alexander Film Co., makers of commercial and television films, died May 7 in a Colorado Springs hospital of a heart ailment. Mr. Alexander and his brother, Don M., began their careers in screen advertising while still teenagers, with a kerosene-burning projector. Operating first out of Spokane, Wash., they later moved to Englewood, Colo., and then to Colorado Springs, where the company now employs 600 people. Mr. Alexander was a member of the executive council of the International Screen Advertising Services. He is survived by his wife and two sons, Don Alexander Jr., and John Alexander, both Alexander Film Co. officials.



PRESENTING

THE FIRST

WILLIAM GOETZ PRODUCTION

FOR

COLUMBIA

The most powerful adventure story ever

This is
WILL
LOCKHART
He came
a thousand
miles to kill
a man he'd
never
seen!

THE MAN FROM LARAMIE

JAMES STEWART as WILL LOCKHART

This is
VIC
HANSBRO
He wouldn't
stop at
anything...
as long
as he
stopped

THE MAN FROM LARAMIE

ARTHUR KENNEDY as VIC HANSBRO

JAMES STEWART *in*

This is
DAVE
WAGGOMAN
No one ever
crossed
him...
till he
crossed the
path of

THE MAN FROM LARAMIE

ALEX NICOL as DAVE WAGGOMAN

This is
KATE
CANADAY
In all
the valley,
only she
stood up
for

THE MAN FROM LARAMIE

ALINE MacMAHON as KATE CANADAY

CINEMASCOPE A WILLIAM GOETZ PRODUCTION · Color by TECHNICOLOR

published in the Saturday Evening Post!

This is

BARBARA WAGGOMAN

She knew
a man
when she
saw one.
And one day
she saw

THE MAN FROM LARAMIE

CATHY O'DONNELL as BARBARA WAGGOMAN

This is

ALEC WAGGOMAN

He owned
everything
in the
valley
except

THE MAN FROM LARAMIE

DONALD CRISP as ALEC WAGGOMAN

THE MAN FROM LARAMIE

This is

CHARLEY O'LEARY

He had nothing
to lose but
his life...
so he
joined

THE MAN FROM LARAMIE

WALLACE FORD as CHARLEY O'LEARY

co-starring

Arthur **KENNEDY** · Donald **CRISP**

Cathy **O'DONNELL** · Alex **NICOL**

Aline **MacMAHON**

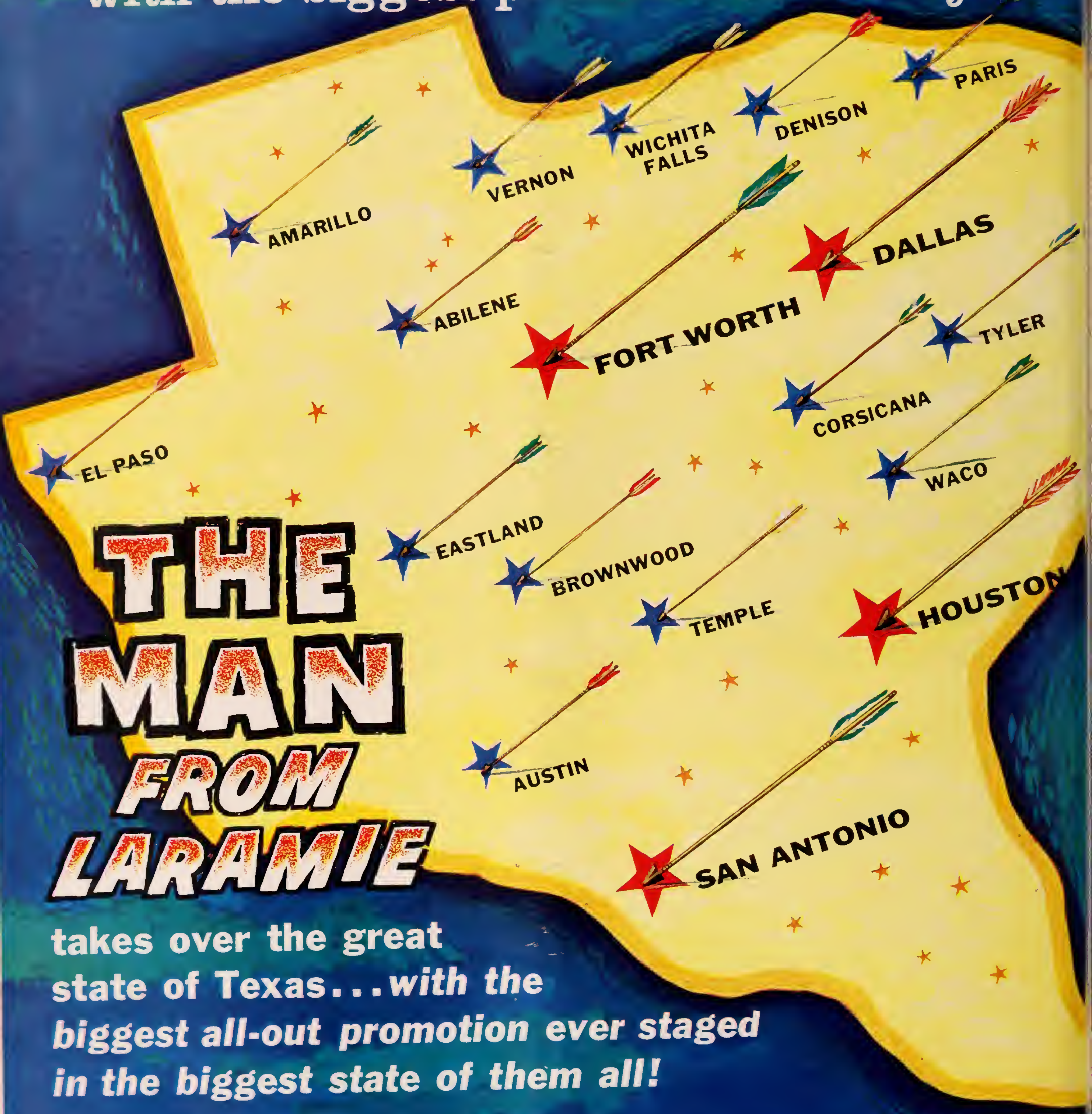
with

WALLACE FORD

Screen Play by
PHILIP YORDAN and FRANK BURT
Based upon the SATURDAY EVENING POST
story by Thomas T. Flynn
Directed by
ANTHONY MANN

. . . . .COMING IN AUGUST FROM *Columbia!*

. . . and the nationwide fireworks will start with the biggest premiere in history!


PARIS
DENISON
WICHITA FALLS
VERNON
AMARILLO
DALLAS
ABILENE
FORT WORTH
TYLER
CORSICANA
EL PASO
WACO
EASTLAND
BROWNWOOD
TEMPLE
HOUSTON
AUSTIN
SAN ANTONIO

THE MAN FROM LARAMIE

takes over the great state of Texas . . . *with the biggest all-out promotion ever staged in the biggest state of them all!*

CELEBRITIES! ★ PERSONALITIES! ★ COLUMNISTS!
NEWSREELS! ★ WIRE SERVICES! ★ STARS!
BARBECUES! ★ RADIO BROADCASTS! ★ TV COVERAGE!
REPORTERS! ★ PHOTOGRAPHERS!

The National Spotlight

ALBANY

Promotions during the Fabian Spring Jubilee of Hits include: nine Amateur Night contests at the Plaza, Schenectady, arranged by manager Philip Rapp in a tieup with Central Markets; four weekly contests at Proctor's in Schenectady, set by manager Guy A. Graves, with local Chamber of Commerce, a "Mr. Empire State Physique" pick at Proctor's in Troy, arranged by manager Richard Murphy; an automobile giveaway in June at the Mohawk and Saratoga drive-ins, under the direction of Irwin Ullman. Manager George Seed is conducting weekly "Talent Searches" at Fabian's Cohoes in Cohoes. . . . Installation by Paul V. Wallen of CinemaScope in Grand leaves only one Albany theatre in operation without such equipment, Stanley Warner Delaware, art spot. . . . Peter Papayanakos set June 1 as target date for opening a 500-car, $70,000 drive-in near Potsdam—where he owns the Rialto. . . . Donald Gilson is refurbishing Sunset drive-in at Massena. . . . Leon Dechene, who conducted the Tupper Lake drive-in, Tupper Lake, for several years, has been confined to a local hospital with a heart condition, which probably will rule out activity this season.

ATLANTA

In Atlanta on a visit were Mr. and Mrs. Johnnie Lawrence, of the Lawrence Amusement Co., Nashville, Tenn. . . . Mr. and Mrs. Curley Burns (he is booker for Columbia Pictures) are parents of a new little baby boy. . . . Walter Griswald, office manager and head booker for Howco Films, has resigned. He has announced no plans yet. . . . Paul S. Wood is the new owner of the Coosa theatre, Gadsden, Ala. . . . Mrs. Elizabeth Miller, head biller at Allied Southern Exchanges, is back at her desk after a trip to Florida. . . . Sam George, for many years manager of the Paramount theatre, has resigned. . . . Curtiz May, former assistant manager of the Roxy, has been appointed manager to replace Mr. George. Both theatres are units of Wilby Theatres.

BALTIMORE

Harry Goldstein, Allied Artists publicity representative, was in town with Kevin McCarthy for premiere of "Annapolis Story" at Keith's theatre. . . . Aaron Seidler, New Albert manager, is back from a New York trip. . . . The Allied Motion Picture Theatre Owners of Maryland is getting ready to join the national celebration of the first nickelodeon. . . . Bob Moore is the new projectionist at the Stanley. . . . Ed Kimple, Rome circuit, is back from a New York trip. . . . Dom DeLauney, Westminster, was in town for the Allied meeting. . . . The State and Stanley theatres here will show the Marciano-Cockell fight. . . . Variety Club is sponsoring a benefit ball game between the Orioles and Boston at the Stadium May 24. Rodney Collier, Stanley manager, is chairman of the committee. . . . George Browning, Stanley publicist, back from a show-seeing visit to New York.

BOSTON

Possibility that a drive-in may be the first to install horizontal VistaVision in Massachusetts arose as the Clinton drive-in, now under construction by Simon Queen and Frank Calvi, started building a booth large enough for two regular projectors and two of the new VistaVision models as well. The 800-car ozoner is scheduled for opening before the end of the month. . . . The Cod drive-in, Falmouth, Mass. has started its second season, under the Rifkin circuit, Harold Glecken, manager. Plays first runs in the area. . . . Arthur F. Pierce, with Columbia-International in Santiago, Chile, has gladdened his aunts, Eleanor Ahern, office manager at Columbia in Boston, and her sister Catherine, secretary to H. C. Taylor, branch manager at RKO, with news of birth of a son, Michael Sean Pierce. . . . Funeral services for Mrs. Leah Josephs, wife of Bay State Film Company salesman Louis Josephs, were held at the Solomon Funeral Home. Death occurred in Haines Memorial Hospital after a lingering illness. . . . Gerald M. Palmier, former general manager for Eastern Drive-In Theatres of New Jersey, has been appointed New Jersey and New York district manager for Smith Management Associates.

BUFFALO

Constantine J. Basil, president of Basil Enterprises, announces the signing of a long-term contract with George H. Mackenna as general manager and managing director of Basil's Lafayette. The contract will run until 1960. Mackenna has been associated with the Lafayette theatre interests since June, 1943. . . . The deadline for filing applications for this year's motion picture operator's examination has passed and now there will be two examinations, the first on May 24, a written test in City Hall and the second, June 7, a practical exam, will be held in a theatre. Stanley Kozanowski, manager of the Rivoli, is chairman of the city's newly appointed motion picture operators' examining board. . . . Charlie McKernan at the Seneca and Bill Colson at the Niagara, both put on midnight Horror Shows on Friday, the 13th. . . . The Federal Communications Commission has denied a petition by Buffalo's UHF television station WBUF, for a reshuffling of channels to permit assigning one additional VHF outlet to Buffalo. . . . Phil Todara has resigned as advertising manager at the Century and now has his own disc jockey program on WXRA, Kenmore. . . . Gary Kent has resigned as assistant manager at the Century theatre.

CHICAGO

Charles Teitel spent a week in Fort Wayne, Indiana to open an art-type theatre for Quimby Theatres. . . . James Jovan on May 15 starts a tour of London, Paris, Rome, Athens, Istanbul, Israel, Cairo and Madrid, where he will check on motion picture production and distribution. Jovan, president of the Globe Film Company, a national distributing organization, and also president of the Monroe Theatre Company, plans to take his son, Constantine, with him. . . . Joseph Mack and Lou Kravitz of Filmack Trailer Company attended the Iowa-Nebraska theatre owners meetings held in Des Moines. . . . James Currant has been made manager at the Crystal. Ed Conrad has taken over manager's duties at the Will Rogers, and M. Metzner presides over the Howard. All are B&K properties. . . . George Yonan has been named assistant to Lou Kravitz in connection with Filmack Trailer Company's television sales. . . . Wright Catlow, Barrington, exhibitor; Russell Lamb of the Oregon theatre, Oregon, Illinois, and Gus Constan of the Avon theatre, Decatur, and Lou Ingram of the Avon were Film Row visitors this week.

CLEVELAND

Fine weekend weather and two night baseball games (Cleveland Indians vs. New York Yankees) forced indoor theatre grosses to new lows, exhibitors report. Outdoor weekend business was very good. . . . Loew's has discontinued the move-over policy in the downtown area. . . . Irwin Pollard, former United Artists salesman in Detroit and previous to that Cleveland Republic branch manager, has purchased Imperial Pictures Exchange from Mrs. Bernie Rubin, in association with Jack Zide of Allied Film Exchange of Detroit. Pollard is in charge of operations. To welcome him back, exhibitors have designated June as "Polly Testimonial Month.". . . Frank Murphy, Loew theatre division manager, and wife sailed Wednesday on the S.S. America for a three-week vacation trip to Ireland. . . . Frank Slavik, Middlefield, O. theatre owner, has been appointed sales representative for Taylor Freezers, dispenser of frozen custard and soft ice cream, covering eastern Ohio and western Pa. . . . William N. Skirball of Skirball Brothers circuit, left for California, planning to return in a month. . . . Joe Lissauer, of the Skirball circuit, is vacationing in California. . . . Frank Penny is the new operator of the Windsor theatre, Canton.

COLUMBUS

Harry Schreiber has returned to Columbus to assume his new duties as promotion manager of the new Franklin County Veterans' Memorial. . . . Recommendations in the city's master plan for the central business district, just announced by City Planning Commissioner Ernest Stork, call for a 1,000-car parking garage on the site of Central Market, near the downtown theatre area, and eight other garages to be built at strategic locations around the business district. . . . Edward McGlone, manager of RKO Palace, announced the booking of Walt Disney's "Davy Crockett, King of the Wild Frontier" for the week of June 16. . . . Adolphe Menjou was a two-day visitor here for radio, TV and other appearances. . . . The Scioto County Grand Jury declined to

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return an indictment against operators of the Chez Paree, Wheelersburg night club in which bingo was operated. . . . Joseph K. Weaver announced the opening June 21 of the Playhouse-on-the-Green, 600-capacity tent theatre adjacent to radio station WRFD, four miles north of Worthington.

DENVER

Theatres of Wyoming are building a 750-car drive-in at Casper, Wyo., east of the city, to open in August. Dietz Lusk, Colorado Springs, Colo., is the architect. . . . The United Artists exchange expects to stand high in the finals of the U.A. Week, aiming at at least one booking in every theatre in the territory during July 1-7. . . . Lester Zucker, Universal district manager, in for conferences with Mayer Monsky, branch manager. . . . Monica Farrell, Universal booker secretary, doing jury duty. . . . Ivy Pullos is the inspectress at the newly established Realart-Dimension Pictures inspection room. . . . $327 was stolen from the box office at the Monaco drive-in by after-hour thieves. . . . A 15-member team from Metro has arrived at Montrose, Colo., to do preliminary work on "Jeremy Rodock," to be filmed in the San Juan mountains. Production starts June 1 with Spencer Tracy as the star. . . . Frank J. Murphy, 67, former Paramount salesman in Montana, died in Denver following a heart attack.

DES MOINES

The Memorial theatre at Thompson has been closed because of poor business which the retiring operator blames on television. He is Merle Sorum, who purchased the theatre equipment about a year ago. The building is owned by the Legion post which is negotiating for another operator. . . . Mr. and Mrs. Gene Bradley have leased the Dows theatre at Dows and once again the theatre is open for business. The Bradleys have made a number of improvements in the house. . . . The Lamont at Lamont has been reopened by Burdette Ross, manager. . . . Maurice Sorensen of Pocahontas has purchased the house at Newell from Oliver Stoeber. Sorensen formerly owned and operated a restaurant and service station at Pocahontas. . . . High winds that accompanied heavy rains did extensive damage to power lines and darkened the Ottumwa and Capitol theatres at Ottumwa last week. . . . The Strand at Milford suffered slight damage when a fire broke out in the rear of the building. The theatre was closed for the remainder of the day to allow time for inspection of the wiring system and structural supports. Regular shows resumed the following day. . . . Variety Club's new project has been announced. It is the sending of children with certain heart defects to the Variety hospital in Minneapolis for the very special operation which is done there. The women's committee will work on the project, as well. . . . Mable Magnusson, Lou Levy's secretary at Universal, was away from the office for a few days with the flu.

DETROIT

Mrs. Marjorie Bernstein of Bay City has sold the Tuscola drive-in to the Starlite Theatre Co. which owns the Starlite drive-in, also of Bay City. . . . Mrs. Frances Van Deusen was re-elected president of the Greater Detroit Motion Picture Council. . . . Exhibitors Service owner, Charles Simpson, is back after a siege in Osteopathic Hospital. . . . Leon Waltz is in with a broken leg. . . . Glen May is projectionist at the DeLux in Utica where they make Packards. . . . Film Truck Service driver James Sutton died in Bay City. . . . Fred Schaeder, former Fox press agent, now handling Pittsburgh Summer Opera, was treated to a surprise reunion here when 14 members of the Publicity Club of Detroit met at the Old Colony. Some of the friends had been out of contact since 1942.

HARTFORD

Decision on granting authorization for construction of a Berlin, Conn., drive-in theatre to George LeWitt, New Britain, Conn., theatre owner, has been reserved by State Police Commissioner John C. Kelly, following a public hearing at State Police Headquarters here. Berlin's Town Planning Commission and several residents have been objecting LeWitt's plans for some time. . . . The Hartford Theatres Circuit has installed automatic phone answering service, providing feature, cast and time information during non-performance hours, at the Art, Central, Colonial, Lenox and Lyric theatres. . . . The first-run Stanley Warner State, Manchester, has dropped weekday matinees, with performances starting at 5 p.m., Mondays through Fridays, and at 2 p.m., on Saturdays and Sundays. . . . Gov. Ribicoff has announced appointment of Benedict Kupchunos of the Kupchunos theatre interests as judge of the South Windsor (Conn.) Town Court. Kupchunos is a Democrat. . . . Brookie LeWitt of the LeWitt Theatres, New Britain, and Mrs. LeWitt are parents of a baby girl, named Ellen Susan.

INDIANAPOLIS

Trueman Rembusch, state and National Allied leader, became a grandfather the first time May 2. A daughter, Katharine Anne Johnson, was born to his daughter, Mary Rembusch Johnson. . . . Dale McFarland and Rex Carr have been named to serve as a publicity committee for Tent No. 10 of Variety. . . . T. O. McCleaster, 20th-Fox division manager, was here for sales meetings Tuesday. . . . Mr. and Mrs. L. E. Grewell and Mrs. Mabel Rogers have bought Fred Belcher's interest in the Family drive-in at Charleston, Ind. . . . Mrs. Christina Burnett has announced that she will improve and reopen the Idaho at Terre Haute, operated under lease by Y & W for the past five years. . . . With preliminaries for the 500-mile race Memorial Day started and other outdoor activities in full swing, first run theatres are feeling the seasonal May slump.

JACKSONVILLE

Calling on Harvey Garland, Florida State Theatres head booker, were Harold Laird, Republic branch manager from Tampa, and his brother, Ken Laird, Buena Vista branch manager from Atlanta. . . . Central Florida's newest deluxe outdoor theatre, the Colonial Plaza drive-in, has been opened at Orlando under the management of Al Horton, announced Horace Denning of this city, president of the operating company. . . . Visiting here were two managers of Bob Cannon Theatres: James White, Lake Theatre, Lake City; and Leonard Vaughan, Alimer theatre, Live Oak. . . . Other exhibitors here included Lynn Goodyear, Empire theatre, Daytona Beach; H. A. "Red" Tedder, Howell theatre, Palatka; R. L. Bailey, Eagle theatre, Blountstown; R. C. Mullis, High Springs drive-in, High Springs; and S. O. Jenkins, Starlite drive-in, Brunswick, Ga. . . . Irving Shiffrin, Allied Artists publicist from New York, was here to promote Florida bookings of "The Annapolis Story" and "Shotgun" during the Southeastern Movie Festival, May 16-June 16.

KANSAS CITY

While the Kansas City Athletics are playing on their home grounds, as this week, drawing larger crowds than they did last year when they were Philadelphia's, theatre attendance is relatively low. . . . The Avenue, Kansas City, Kans., has been added to the large first run theatre list. And the Roxy, a Durwood theatre, which has been first run for a year or so, has dropped admission prices to 50c any time. Other first run admissions are from 60c-80c to a dollar. . . . The annual spring dinner-dance of the Motion Picture Association of Greater Kansas City will be held Monday, May 23, at the Tomahawk Country Club, in Johnson county. Harry Gaffney and Ralph Amacher are co-chairman of the entertainment committee arranging the event. . . . Russell Bovim, formerly manager of the Midland, now district manager for Loew's theatres, is handling the theatre while Maurice Druker, manager, is on vacation. . . . "The Game of Love" is in its third week at the Glen.

LOS ANGELES

Back from a six-month tour of the European continent was Ray Olmstead, who operates a chain of theatres in Arizona. . . . Emo Orowitz is the new manager of Berman's Belmont theatre, replacing Selig Pitt. . . . Henry Slater, who operated the Vista, Chula Vista, is now residing in Culver City, where he formerly lived while a salesman for Warner Bros. . . . Al O'Keefe, of the O'Keefe & Gamble circuit, departed with his wife for a European vacation. . . . Paul Dietrich, of the Dietrich & Feldstein Theatres, and president of the Crippled Children's Society, presented an award to Principal Adams, who is retiring after many years of service at the Budlong School for handicapped children. Also in attendance were Bill Whatmough, president of the Film Row Club, and Max Factor, sales-manager of Paramount. . . . Judy Poynter, who operates an independent booking service here, returned from a business trip to Arizona.

LOUISVILLE

John Nolan, who recently sold his interest in the Parkway drive-in theatre here, after winding up his local affairs, plans to move to California to take up residence. John, in addition to his theatre interests, has been connected in other businesses in Louisville. . . . Charlie Wells, of the Falls City Theatre Equipment Company's staff and quite a renowned bowler, recently competed in the American Bowling Congress tournament being held at Fort Wayne, Indiana. . . . Quite a number of exhibitors for Kentucky and other states were in town for the running of the World Famous Kentucky Derby.

(*Continued on page* 36)

Worth Holding!

HOLD-OVER HIT!

HELD OVER! WASH., D. C.!
HELD OVER! BALTIMORE!
HELD OVER! INDIANAPOLIS!
HELD OVER! BOSTON! *(2 Theatres)*
HELD OVER! CLEVELAND!
HELD OVER! KANSAS CITY!
HELD OVER! SAN FRANCISCO!
HELD OVER! BUFFALO!

The Hold-Overs Are Pouring In! More Every Minute For M-G-M's Giant Romantic Spectacle!

"THE PRODIGAL"

In COLOR and CINEMASCOPE!

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. . . With the drive-in business now in full swing in the Louisville area, good weekend grosses have been reported, however mid-week has been somewhat spotty. . . . The Crescent theatre which has been dark as a movie theatre for a great many months is scheduled to be re-opened as an art theatre in approximately thirty days. . . . With the number of cards already returned from Kentucky exhibitors indicating their interest in forming an Allied unit in Kentucky, and indicating their plans to attend the organization meeting to be held on Tuesday, May 17th, it appears the committee on organization will have no trouble in forming the new exhibitor's association to be affiliated with National Allied.

MEMPHIS

"Untamed," 20th-Fox, did the best business of any downtown show in Memphis, drawing half again better than average. . . . Memphis censor board chairman, Lloyd T. Binford, who has panned a lot of pictures, this week recommended that "Everyone, particularly young people" should see "Day of Triumph," Central Film Production playing at the Strand. . . . E. W. Jones, of Little Rock, has sold the "7" drive-in at El Dorado, Ark., to L. B. Clark who has taken over operation. . . . Chill Wills and Starlet Naydine Nesbitt were in town to publicize the opening of "Kentucky Rifle" at the Strand. . . . K. K. King of Commonwealth Circuit in Kansas City was visiting in Memphis as was M. F. McCord, president of United Theatre Corporation, Little Rock; also Jesse Moore of the Ritz at Crenshaw, Miss., and M. E. Rice Jr. of the Rice at Brownsville, Tenn.

MIAMI

The Fountainebleau Hotel was the location for the annual banquet May 11 of the Wometco "Old Guard" organization with one of the highlights the awarding of Patek-Philippe watches to Walter Klements, manager of the Mayfair Art and Claude Norton of advertising, for completing more than 20 years service. . . . MGM's Charles Moskowitz was a guest at the Saxony, Miami Beach. . . . Participants in the national Variety Clubs convention in Los Angeles included the following delegates from Miami Tent 33: chief barker Maury Ashmann, Sam Silver, Joseph Lieber and Hal Kopplin. . . . Up from Nassau on a brief business trip, was C. W. F. Bethell, co-owner of the Wometco theatres in Nassau. . . . Tom Ryan resigned as manager of the Delray in Delray Beach and has been replaced by George Fielder who was assistant at the Palm Beach in West Palm Beach. . . . The Arcade in Hollywood has closed for the season. . . . Crandon Park should be a lively place on May 15th when about 250 employees of Wometco-WTVJ-Reela Films, Inc. bring their families, for a day of fun and food, on the annual picnic.

MILWAUKEE

The United Artists exchange here took third place in their zone during their recent U. A. Drive. Last Friday night they screened "Not As A Stranger" for their employees in the Warner screening room. . . . Mrs. W. Bucholtz, Trenary, Michigan, has taken over the operations of the B & D drive-in at Rapid River, Michigan. . . . At the recent April meeting, the Milwaukee Better Films Council named Erv Clumb, manager of the Riverside theatre, as "Personality of the Month.". . . As of May 1 Ken Shock took over the operations of the theatre in Campbellsport. . . . The Highway drive-in at Hustisford is operated by A. Wickham. . . . Fred Meyer sold his theatres at Rice Lake and Ladysmith.

MINNEAPOLIS

About 400 exhibitors from all over the upper midwest and the Canadian provinces of Ontario and Manitoba attended MGM's ticket selling workshop May 4 at the Nicollet Hotel. . . . Hilltop drive-in theatre has a new wide screen made of fluted aluminum reputed to be free of imperfections with all the seams completely sealed, adding clarity and depth to the picture. . . . Claire Barto, MGM district manager's secretary, was married to Lloyd W. Schneider. They will honeymoon in Colorado Springs and the Black Hills. . . . Chick Evens, 20th-Fox midwest exploiteer, was in for "Daddy Long Legs" at the State. . . . M. A. Levy, 20th-Fox Midwest district manager, was in Milwaukee on routine business. . . . Mrs. Jane Hoover, operator of the Palace at Gettysburg, S. D. will open a new drive-in at Gettysburg in June. . . . World, loop art house, closed May 15 so remodeling could be completed. House is not expected to re-open until at least July 1.

NEW ORLEANS

Local unit of the Women of the Motion Picture Industry are topsy turvy in plans for the second annual convention which is slated to be held here in early fall, according to convention chairman Loraine Cass. . . . Mitchell Cole advised Transway that he has closed the Loma, Campti, La. . . . Joy's Theatres, Inc. changed the name of the theatre in Rayne, La. from Acadia to Joy. . . . Teddy Solomon of N. Solomon Theatres, McComb, Miss. assumed ownership of the Hi Way 90 drive-in theatre, Pensacola, Fla. from Paramount Gulf Theatres. . . . E. H. McCarter reopened the Lobe, Long Beach, Miss. . . . Roy Thibodeaux closed the Dixie, Lewisburg, La. . . . Drive-Ins reopening after closing for the winter months were Mrs. W. A. Porter's Vicksburg, Vicksburg, Miss., and F. K. Phillips, Broadway, Hattiesburg, Miss. . . . The Fox, Shuqulak, Miss. is not shuttered as previously reported. It is merely closed for an indefinite period.

OKLAHOMA CITY

Roy Eden, manager of the Del Cith theatre, is in the hospital where he underwent an operation. Mrs. Bob Tate is replacing Mr. Eden as manager of the theatre, until he recovers and goes back to work. . . . The Plaza theatre held "Pepsi-Cola" children's show, April 30. Price of admission was six Pepsi Cola caps. . . . Gordon Leonard, manager of the Criterion theatre, was showing an "Oscar" of his own to his colleagues last week. The Oscar is a gold statuette holding a bowling ball, representing top individual honors at the first district Sertoma bowling tournament at Tulsa. Gordon's 210 for 10 frames outshown 39 other bowlers in the eight teams competing. . . . Oklahoma City's anti-cigarette league boasted another convert, former chain smoker Lewis Barton, theatre owner.

PHILADELPHIA

Trans-Lux, midtown first-run house, installed a new wide screen and sound equipment. The house closed during the day to allow the work to be conducted. . . . Circle, key neighborhood house closed last year, has been converted into a 20,000 square feet store. . . . Louis J. Goffman, chief barker of the local Variety Club, Tent No. 13, was re-elected president of the Young Men's-Young Women's Hebrew Association. . . . The Strand and Park, Reading, Pa., are presenting special Saturday matinee offerings. . . . The Keystone drive-in, Lebanon, Pa., has reopened for the season. . . . I. M. Zimmerman closed his Roxy, Nesquehoning, Pa., until the fall to allow for the installation of new seats, air conditioning, large new screen and CinemaScope equipment, with the house to be redecorated from lobby to stage. . . . John Harwan, who operates the Mount Ephraim, Mount Ephraim, N. J., has taken over the operation of the Blackwood, Blackwood, N. J. . . . Lewis G. Yost, projectionist at the Astor, Reading, Pa., has been named a trustee of the recently established Wilbur H. Doran Foundation, a public service and welfare organization in that city. . . . John Golder, Jam Handy representative here, is recuperating from his recent eye operation. . . . West Reading, Pa., School District decided to continue its 10 per cent amusement ticket tax, with an anticipated revenue of $600—in spite of the fact that it was the tax and other local conditions which caused the borough's only theatre to go out of business a year ago.

PITTSBURGH

"Doctor in the House" is set to follow "Aida" in the Squirrel Hill, with the town's other art house, the Guild, booking "The Intruder.". . . MGM and Paramount both reported interested in testing Hank Stohl, KDKA-TV commentator, during his vacation in New York. . . . William G. Ball, post-graduate student in Carnegie Tech Drama School, eliminated 352 other contestants in the *Sun-Telegraph,* Pittsburgh Playhouse, Warner Brothers talent contest, run in connection with "East of Eden." Ball wins trip to New York and an audition with Warner talent scout, Harry Mayer. . . . Stanley mulling its first double bill in many months with "Jump into Hell" and "Mambo" practically set to follow "Strange Lady in Town." "Son of Sinbad" is also set for this house. . . . Doorman Jimmy Finnegan, 74, a fixture at the J. P. Harris since 1942, died. . . . Marv Samuelson, of the Stanley Warner Corp., lost his mother in Olean, N. Y. . . . Sid Newman, who left the Stanley Warner office here several months ago to join a New Jersey firm, back here to replace Sammy Speranza, who resigned.

PORTLAND

M. M. Mesher, president of Portland Paramount theatre, and Mrs. Mesher were off to Los Angeles for a business-vacation trip. Mesher will meet with Neal East, Paramount divisional sales manager, and will see the operation and method of projection of VistaVision at the Stanley Warner theatre. . . . Charlie Powers, 20th-Fox branch manager, is seriously ill in the hospital. . . . Gloria Jean is appearing every

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day at Meier & Frank Department Store beauty bazaar. Paramount Theatre manager Dick Newton got her to appear on stage one night while "Air Strike" was showing at his theatre. . . . Walter Brennan was in town for a couple of days. He has a ranch at Umatilla, Ore. . . . Warren Withers, salesman at Columbia branch office, passed away this week. Charles Birchard takes over his desk. . . . Walter Tebbets and his wife have returned from a three-month trip to Florida and the east coast. He is a leading neighborhood exhibitor.

PROVIDENCE

A solid week of cold, rainy weather all but closed surrounding drive-ins. The worst Spring in many years, weather-wise, which has hampered businessmen as well as theatre operators, has kept faithful moviegoers home, in large numbers. . . . Apparently due to lack of sufficient support, the Metropolitan has temporarily discontinued the "New York Vaudeville" shows on weekends, reverting back to second and third-run films. . . . Amusement resorts and dancing pavilions, as well as the several midget auto racing tracks, have been washed out by the continuous rainy spell. . . . The management of Loew's State has announced that the local theatre will be part of the closed-circuit telecast of the Marciano-Cockell world heavyweight championship fight May 16.

SAN FRANCISCO

Wedding bells will ring, May 14, for Charley Holtz, Sequoia and Colonial theatres, Sacramento, and Wilhelmina Santos; and for William Blair, Jr., Mecca and Pic theatres, Crescent City, and the Blair, Cloverdale, and Marlene Bowen in Berkeley. . . . According to L. S. Hamm, president ITOA, a general meeting of exhibitors will be held May 18, at the Clift Hotel, to hear Alfred Starr, TOA executive, and George Gaughan, field representative, discuss toll-TV. . . . G. K. Loomis reports CinemaScope installation at his Weaverville theatre, Weaverville, the same for manager Dick Kelley's Coalinga drive-in, Coalinga, California. . . . George Mitchell, chief barker Tent 32 and branch manager of Republic Pictures, headed a large delegation at the Variety Club Convention in Los Angeles: Rotus Harvey, Westland Theatres, was to take part in the activities in his capacity as international officer. . . . M. W. Bouldin expects an early June opening for his 300-car Lake drive-in, Clear Lake Highlands, California. . . . Also reported that Katherine Roff has scheduled a July opening for her new drive-in at Burney, California.

ST. LOUIS

Production of a color sound motion picture on U. S. Highway 24, which extends across the nation, is about to begin, according to David M. King of Colby, Kan., executive secretary of the U. S. Highway 24 Association. Filming will take most of the summer and the cost will be $50,000. It is designed to attract more tourists to travel along the highway. . . . The Fort Wood theatre at Waynesville, Mo., is planning a series of twelve matinees beginning June 4. They will be called "Vacation Movies" and will be especially designed for students, manager Ralph Pullen, has announced. . . . Children in automobiles and under the age of twelve years are being admitted free at the Quincy theatre in Quincy, Ill. . . . Members of the Thayer Girl Scout Troops at Thayer, Mo., and their leaders and assistant leaders, were special guests at a matinee performance at the Beck theatre in Thayer the other day as a courtesy of the management.

TORONTO

Congratulations are being extended to Dan Krendel on the occasion of his daughter Janet's having a baby. Dan is Ontario District B Supervisor. . . . It's official now, the Tivoli, Toronto, a Famous Players unit, is to undergo renovations beginning May 28. . . . Stew McQuay is new branch manager for J. Arthur Rank Film Distributors (Canada) Ltd., replacing Phil Geller. McQuay joined JARO nine years ago in Calgary. . . . I. Shapero was appointed Toronto branch manager of Allied Artists Pictures of Canada. Orville Fruitman, previously a salesman for Empire-Universal Films, takes Shapero's place on the road. . . . The 618-seat North in North Bay was opened by P. Adduono and O. Hill, while the 250-seat Community in Kelliher, Sask., was opened by G. Grayba and F. Paluschuk, while eight drive-ins are now in the planning stage.

VANCOUVER

Local first run box office still is slumping and newcomers in the current frame are failing to provide an upturn. . . . Les Toffey, of the Toffey-Bird circuit, and his wife are back from a three-month, South American vacation. . . . Shirl Wilson, Perkins Electric western division manager, is on a demonstration tour of the B. C. interior cities with the new British Gaumont-Kalee anamorphic lenses. . . . Dave Smith, local projectionist, has joined Perkins-Electric as a sound engineer. . . . The Odeon circuit switched five theatre managers in the B.C. division: Jim Fitz-Henry from the Odeon-Haney to the Odeon, New Westminster, replacing Albert Mitchell who takes over the Fraser, Vancouver, from Jimmy Adams. The latter moves to the Oak, Burnaby, with Lyle Kinnee, of the Oak, moving to the Metro, New Westminster. He takes over from Steve Allen, who takes over the Odeon, Haney, in the Fraser Valley. The changes were effective May 9. . . . Vancouver interests are building a 700-seat theatre at the new boom town of Kitimat, northern British Columbia which now has a population of 4,500.

WASHINGTON

The Trans-Lux theatre will remain open during a remodeling job, at which time a new large screen will be installed. . . . Mrs. Frank M. Boucher, wife of the *TV Guide* general manager and property master of the Variety Club, was injured in a fall in her home, and is at Georgetown University Hospital. . . . The closed circuit telecast of the Marciano vs. Cockell fight is scheduled for May 16 at Loew's Capitol theatre. . . . Mrs. Clark Davis, wife of the District Theatres film buyer, is recuperating after minor surgery. . . . The Variety Club had a May Day dance on May 7, with Harry Friend, George Nathan, Bernard Schwartzman and David Young serving as hosts. . . . The Ontario theatre had an invitational showing of "Assignment Children" for the United Nations. . . . Lloyd J. Wineland, president of Wineland Theatres, has purchased the ABC drive-in theatre in the Oxon Hill area of Maryland.

Will Vote on Allied Artists Stock Plan

The board of directors of Allied Artists will seek approval from the company's stockholders to give company executives and key employees the right of stock purchase at current market terms, George D. Burrows, executive vice-president and treasurer, said last week. Approval will be asked at the annual meeting in November or at a special stockholders meeting which may be called shortly.

Mr. Burrows also said the company's releasing program of 35 pictures for 1955 may be supplemented by product from independent and foreign producers. Harold J. Mirisch, vice-president, recently left for Europe to look into the possibility of such deals.

At a meeting of the board last week, a quarterly dividend was voted of 13¾ cents per share on the company's 5½ per cent cumulative convertible preferred stock, payable June 15 to stockholders of record June 3, 1955.

Republic Net Up A Third

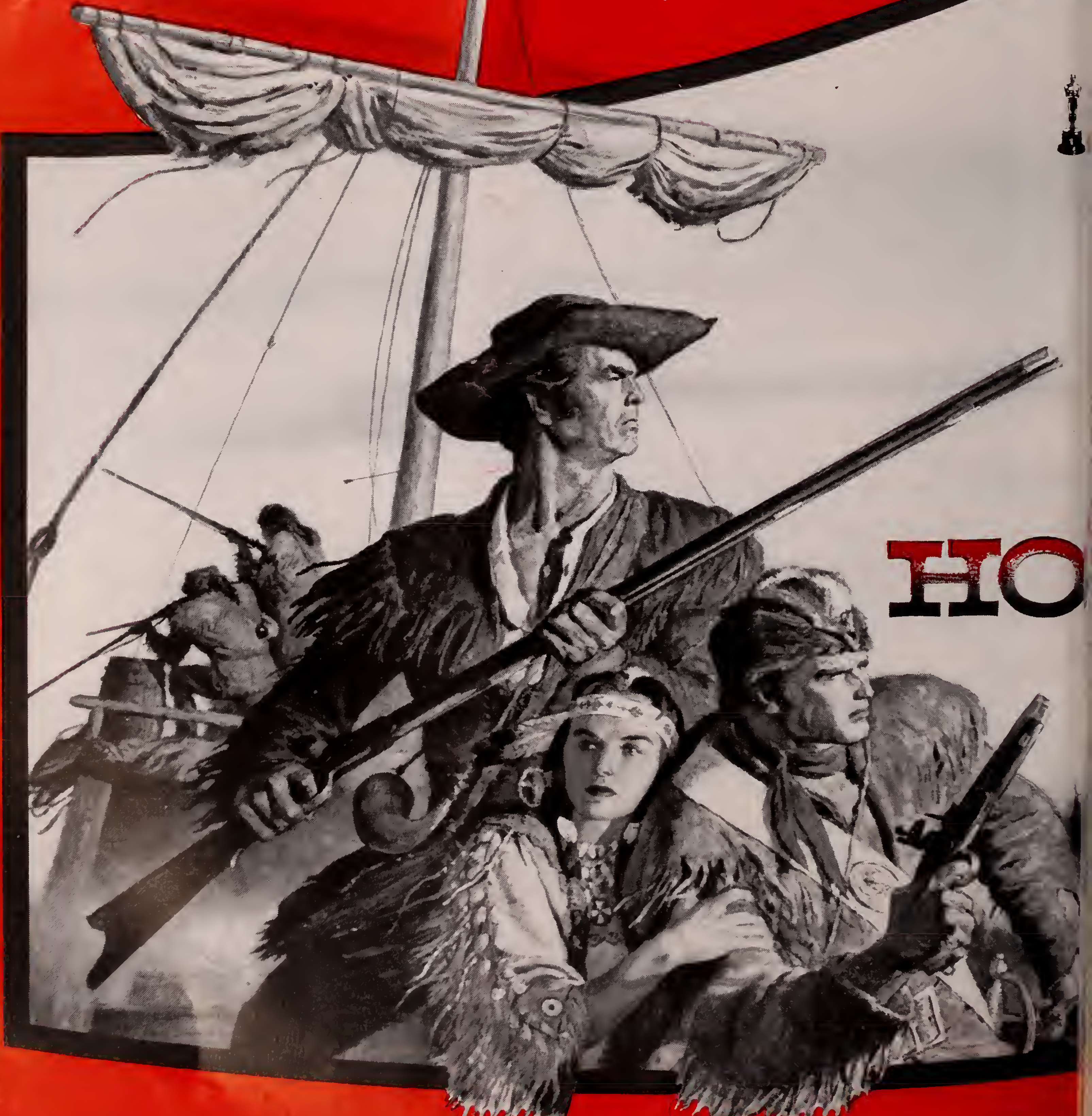
For the thirteen weeks ended January 29, 1955, Republic Pictures Corporation and its subsidiaries reported a net profit of $833,207 before Federal tax provision, estimated Federal and normal surtax of $450,000 or a net after taxes of $383,207. For the thirteen weeks ended January 30 1954, the company reported a net profit of $560,937 before Federal tax provision, estimated Federal and normal surtax of $300,000 or a net after taxes of $260,937.

Disney Files Suit on "Davy Crockett" Name

Walt Disney Productions has commenced action in the U.S. District Court for the District of Maryland against Morey and Hannah Schwartz and Davy Crockett enterprises, Inc., of Baltimore, it was announced by Franklin Waldheim, eastern counsel for Disney. The complaint demands a judicial declaration that the defendants have no exclusive right to the name "Davy Crockett," that their registered trade mark, "Davy Crockett, Frontiersman," is invalid and that Disney has the exclusive right to use, and to license others to use, the name "Walt Disney's Davy Crockett." The plaintiff also asks for an injunction restraining the defendants from representing that they have the right to license the name "Davy Crockett," and from interfering with the use of that name by Disney and its licensees or by their customers.

FRED
MacMURRAY
CHARLTON
HESTON
DONNA
REED
BARBARA
HALE

IN **JUNE,** PA
BIG SCREENS WITH



It's The Boxoffice Successor To That Boxoffice Bloc

RAMOUNT FILLS
THE EPIC EXCITEMENT OF . . .

IN

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

Special Academy Award
Winning Process

THE FAR
RIZONS

COLOR BY
TECHNICOLOR

AMERICA'S BOLDEST ADVENTURE—THE HEROIC STORY OF THE LEWIS AND CLARK EXPEDITION . . .

Surging out of history's
most thrilling pages,
come the trail-blazers who
drove America's frontiers
from the wide Missouri
to the broad Pacific!

Revealing The Unforgettable Love Story Of Sacajawea, The Indian Girl Who Made It Possible . . .

. . . the story of the beautiful
Shoshone who lived like a
man, loved like a demon and
led the way for the Expedition
across the far mountains!

with
WILLIAM DEMAREST · ALAN REED
EDUARDO NORIEGA
Produced by
WILLIAM H. PINE and WILLIAM C. THOMAS
Directed by RUDOLPH MATÉ
Written for the Screen by
WINSTON MILLER · EDMUND H. NORTH
From the novel "Sacajawea of the Shoshones"
by Della Gould Emmons

uster, "STRATEGIC AIR COMMAND"!
in VistaVision and color by Technicolor

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CAINE MUTINY, THE: Humphrey Bogart, Jose Ferrer, Van Johnson—For a wonderful picture like this one, our business was about the worst. Weather nice and sunny all day. This also played all around us previously so, between that and the nice weather, we didn't have many customers. Played Sunday, Monday, April 17, 18.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

HUMAN DESIRE: Glenn Ford, Gloria Grahame—This told a very frank story dealing with human emotions. Should be sold as "not for children." Our business was a little below average on this one, even with a $175 giveaway. Played Wednesday, Thursday, Apr. 20, 21.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Paramount

THREE RING CIRCUS: Dean Martin, Jerry Lewis—Martin & Lewis really pack them in here. Every picture starring this team brings line-ups at the box office. While this is not the best picture that they have made, the added clearness of VistaVision and the circus theme sure brought out a lot of patrons that we have not noticed arounds in quite a while. Played second week in March.—Art Cauley, Paramount Theatre, Peterborough, Ont., Canada.

RKO Radio

AMERICANO, THE: Glenn Ford, Frank Lovejoy—A good little picture, but in some situations this might do better as the top half of a double bill. Glenn Ford is the only marquee name that you can use as a draw. Those who came to see it enjoyed the picture, but business wasn't at its best. Local opposition in the form of new TV station could have made the difference. Abbe Lane and her dance sure drew comments from the boys. Played Monday, Tuesday, Wednesday, Thursday, April 4, 5, 6, 7.—Art Cauley, Paramount Theatre, Peterborough, Ont., Canada.

THREE HOURS TO KILL: Dana Andrews, Donna Reed—Very good suspense-action picture. Dana Andrews is tops in this one. Business a little above-average. Played Wednesday, Thursday, April 13, 14.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Republic

ATOMIC KID, THE: Mickey Rooney, Robert Strauss—A lot of laughs in this one. Mickey Rooney and Robert Strauss a good comedy team. Mickey gets blown up in an A-bomb explosion and lives to tell about it. Business poor. Played Friday, Saturday, April 15, 16.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

OUTCAST, THE: John Derek, Joan Evans—Worth top playing time in any small town. Very good Tru-Color. Good acting, nice story and business above normal. Played Tuesday, April 19.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SHANGHAI STORY, THE: Ruth Roman, Edmond O'Brien—Edmond O'Brien is very good in this one. Picture good and very timely, as it shows some of the things going on inside Red China. Although business was poor, I am glad we played it. Played Friday, Saturday, April 22, 23.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Twentieth Century-Fox

GORILLA AT LARGE: Cameron Mitchell, Anne Bancroft—A very good thriller with a difference. Good color by Technicolor. Enjoyed by good audiences who expected another far-fetched story. We did well with it and satisfied most. Easily recommended to most houses. This fellow, Lee J. Cobb, should be given better breaks. Anne Bancroft really wowed them in this show—hold on to her, she's good. Played Sunday, Monday March 20, 21.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

KING OF THE KHYBER RIFLES: Tyrone Power, Terry Moore—Pretty good picture, beautiful photography, average business. The young lady not very impressive. Played Thursday, Friday, Saturday, March 24, 25, 26.—Elaine S. George, Star Theatre, Heppner, Ore.

POWDER RIVER: Rory Calhoun, Corrine Calvet—If you want something to take the place of the bows and arrows and haven't used this oldie—you'll find it packed with the kind of action your western fans crave. Cast, color and story are all pleasing to the eye and ear. Doubled with "Go, Man, Go" (UA) for best Friday-Saturday in some time. Played April 1, 2.—Bob Walker, Uintah Theatre, Fruita, Colo.

RACERS, THE: Kirk Douglas, Bella Darvi—The Kirk Douglas name in itself has a lot of drawing power at our box office, especially following "20,000 Leagues" by four weeks. Fox is putting out the nicest photography and color on the market today and we received many nice comments from our patrons on the sharpness and color of the picture. Business was good—the customers and myself happy. Also bucking our new local TV station, with over 4,000 sets now in operation in the city and dealers selling out every day. Played Wednesday, Thursday, Friday, Saturday, April 13, 14, 15, 16.—Art Cauley, Paramount Theatre, Peterborough, Ont., Canada.

RACING BLOOD: Bill Williams, Jean Porter—This one is O.K. Good for your mid-week billing. I thought it a very good horse picture—only thing wrong, color is awfully dark in places. The songs were cute and catchy and everyone enjoyed it. Played Tuesday, Wednesday, March 1, 2.—James Hardy, Shoals Theatre, Shoals, Ind.

RAID, THE: Van Heflin, Anne Bancroft—One from which we expected very little, and it is quite good. Depicts a highly interesting episode of American history, with good suspense and action. Played Tuesday, Wednesday, March 29, 30.—Elaine S. George, Star Theatre, Heppner, Ore.

THERE'S NO BUSINESS LIKE SHOW BUSINESS: Marilyn Monroe, Ethel Merman, Dan Dailey, Donald O'Connor—Wonderful show, wonderful cast, fair business. I'll have to admit that the weather was against us. They were issuing storm warnings and people stayed at home. Of those who did come, many were repeats on Monday and Tuesday. Everybody talked about Ethel Merman and Dan Dailey and what a fine team they make. Played Sunday, Monday, Tuesday, March 20, 21, 22.—Glenn E. Jensen, Gateway Theatre, Westhope, N. Dak.

WOMAN'S WORLD: Clifton Webb, June Allyson, Van Heflin, Lauren Bacall—Business really very good from a picture which really hadn't received a lot of advance publicity. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, March 28, 29, 30, 31, April 1, 2.—W. R. Shepherd, Regent Cinema, South Shields, England.

United Artists

GO, MAN, GO: The Globetrotters, Dane Clark—That "Sweet Georgia Brown" backdrop is all they'll need in a trailer next time to get folks in the mood for another dose of the Globetrotters. This, like the first one, had a heart-warming story interwoven with some good basketball and the clowning of the original kings of basketball high jinks. Pleased a goodly number of my favorite Fruitaites on a double with "Powder River" (Fox). Played Friday, Saturday, April 1, 2.—Bob Walker, Uintah Theatre, Fruita, Colo.

SUNDOWN: Gene Tierney, Bruce Cabot—Too dark. What's wrong with a director who hides his work so you can't see it and expects to sell such product? Car after car left. Played Friday, Saturday, April 8, 9.—Zubre Chopping, West Drive-In Theatre, Riverton, Wyo.

TWIST OF FATE: Ginger Rogers, Herbert Lom—Pretty good story. Most of those who attended enjoyed it. Only known actress to us is Ginger Rogers. Souped it up with a $200 give-away and it did O.K. for us. Played Wednesday, Thursday, March 30, 31.—Michael Chiaventone, Valley, Spring Valley, Ill.

Universal

SIX BRIDGES TO CROSS: Tony Curtis, Julie Adams—One of Tony Curtis' best since "Houdini" (Para.). This is a good grosser in small towns. Don't be afraid of it—something like the original "Dead End Kids" pictures. Best Sunday business this month in spite of an all day rain. Above average Monday, even with start of daylight time. Played Sunday, Monday, April 24, 25.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SHORTS

Metro-Goldwyn-Mayer

MOUSE IN THE HOUSE: Tom & Jerry Cartoon—These gay fellows are very popular here and it is a very great pleasure to show so good a cartoon as this.—Jussi Kohonen, Kino-Halli, Kotka, Finland.

SALT WATER TABBY: Gold Medal Reprint Cartoon—This Tom & Jerry reissue is very funny. Should give any audience a lot of laughs, even if they remember seeing it before.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

LIFE WITH TOM: Technicolor Cartoon—A wonderful cartoon that kept the audiences in stitches. One of the best seen in many months. We always advertise Tom & Jerry in our foyer, but when the title comes on the screen, the grown-ups "Ah" more than the kids do!—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

BUTTERSCOTCH & SODA: Cartoon Champion—Good Little Audrey cartoon with a few laughs.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

FINAL TWIST, THE: "Calling Scotland Yard" Featurette—Not too well received. Poor photography and poorer sound do not help this one at all. The story is a good one, but with the English accent plus the sound as it was, this one left something to be desired.—Art Cauley, Paramount Theatre, Peterborough, Ont., Canada.

RKO Radio

IRON FENCE, THE: Pathe Special—This two reeler dealing with daring escapes from behind the Iron Curtain held our audience in suspense. Very good.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SMUGGLER'S BEWARE: Screenliner—A most interesting and enjoyable short that our patrons liked immensely. As a matter of fact, together with "Unusual Sports" (Fox), we were told our supporting program was the best seen for a long time—and we agree.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Edward G. George

ROBINSON · RAFT

THE SCREEN'S TOP
TOUGH GUYS
FROM "LITTLE CAESAR"
AND "SCARFACE"
MEET FACE TO FACE!

and it's . . .

"SUSPENSE
THROUGHOUT!"
—FILM DAILY

"EXCITING
THRILLER!"
—M. P. HERALD

"EXPERTLY
ACTED!"
—SHOWMEN'S T. R.

"SUSPENSE
AND ACTION!"
—M. P. DAILY

"HIGH
EXCITEMENT!"
—HARRISON'S REPORTS

"A Bullet For Joey"

ALSO STARRING Audrey TOTTER · George Dolenz
Peter Van Eyck

Original Story by JAMES BENSON NABLO
Screenplay by GEOFFREY HOMES and A. I. BEZZERIDES
Directed by LEWIS ALLEN · Produced by SAMUEL BISCHOFF and DAVID DIAMOND

thru
UA

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Our Old Dimensions Are Obsolete As 10-inch TV

SOMEBODY said, recently, that film industry is due to have another "revolution" in five or six years. But, we have just passed through one, and are emerging—thanks to our new dimensions. And we are recovering much, if not most, of all that we've lost to television. Perhaps, the inventors will come up with something else that will throw us into another tailspin, but let's be thankful that we won the last round. We've done it before, and we can do it again. The wise guys have had us written off, a quarter of a century ago, and five years ago, and last year, but showmen in our midst saved the day for the industry. Remember when it cost $25,000 to install Western Electric Sound? It was worth it at the time—and has been amply justified, since.

There has been a proposal, originating and seconded from several points of the compass, to siphon 3% "off the top" of our grosses, before there is any split between exhibition and distribution, to pay for modernization in theatres that must literally "modernize or die"—for that's an ultimatum. Such a diversion of 3% would be paid on the same terms as any percentage to follow —thus, if there was a 30% picture involved, the distributor would automatically contribute his share to the narrow sum diverted for new equipment and new dimensions. It would only apply to those exhibition contracts that were on a percentage basis, for quite naturally, the 3% off the top would not apply to "flat rentals" unless and until the exhibitor himself wanted to divert funds, which are his exclusively without any sharing basis being involved, for his own modernization—something that is vital to his future, as well as to the industry at large.

Actually, our old dimensions are as obsolete as the 10-inch television screen. Few folks, today, out of those 36,000,000 who have TV in their homes, are still using the 10-inch set—if their neighbors have 21-inch sets. Theatres can be no more backward in embracing new dimensions. The public expects us to be up and ahead; not lagging behind. They have small use for any who are not in step with the times. That's why Americans drive new cars, own new TV receivers, and patronize new dimensions where they find these modern devices in theatres. It pays off.

THE WINNERS!

The 21st annual judging of the Quigley Grand Awards for 1954 has been completed and covered in the news pages of the HERALD, with a modest carry-over in this department. So, all we need to do is to extend personal appreciation to the judges and felicitation to the winners. We have a lot to be glad about—in this decision of the judges.

We are glad that Bill Hastings won the Grand Award plaque to add to the numerous quarterly awards and citations which cover the walls of his office at the RKO Orpheum theatre, Denver. He is a true showman, in every practical and community sense, with a wonderful knowledge of public relations. We are glad that William Wyatt also won his plaque, for small situations. As manager of the Stanley-Warner Virginian theatre, Charleston, W. Va., he won the Pittsburgh Zone prize last year and was pointed out to us as "a comer." He has since won the quarterly award and citations.

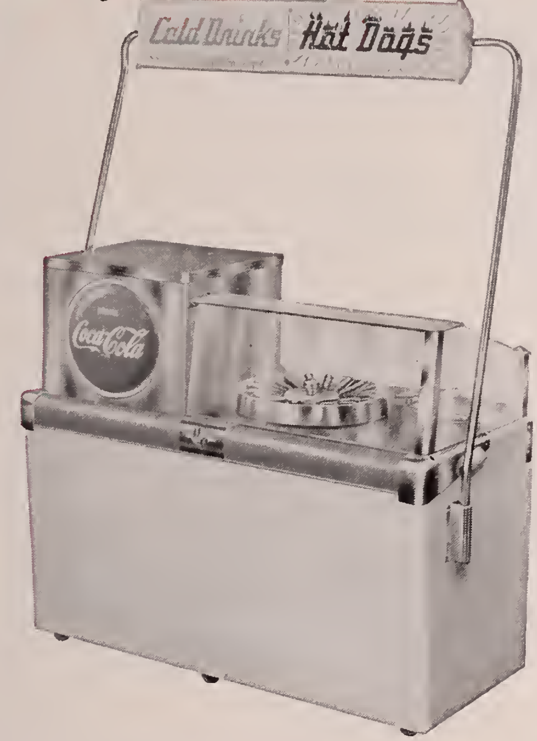
Overseas, there could have been no better choice, in the face of terrific competition, than the workmanship-like entry submitted by David B. Williams, then manager of the Gaumont theatre, Preston, England. A cable tells us he has been placed in charge of the Gaumont school for trainees —of which, more later, when we have further information from England. We had our usual travail—of sorting and piling, and sorting again, to reduce the number of entries to the finalists. It's always a bad time—coming down to a mere forty or fifty campaigns, out of more than 800 submitted throughout the year.

¶ MOST POPULAR feature on the schedules of the British Broadcasting Company has been the "going-off-the-air" hour between six and seven o'clock in the evening, when the children are put to bed, and their elders can enjoy table conversation with the family and guests for dinner. Rare sense of humor, these British—and remarkable commonsense, too. Now, the English are facing an invasion of "commercial TV" in the American style, with sponsored advertising, and they are worried about their quiet hour, in the "vulgarization and trivialization" of British broadcasting.

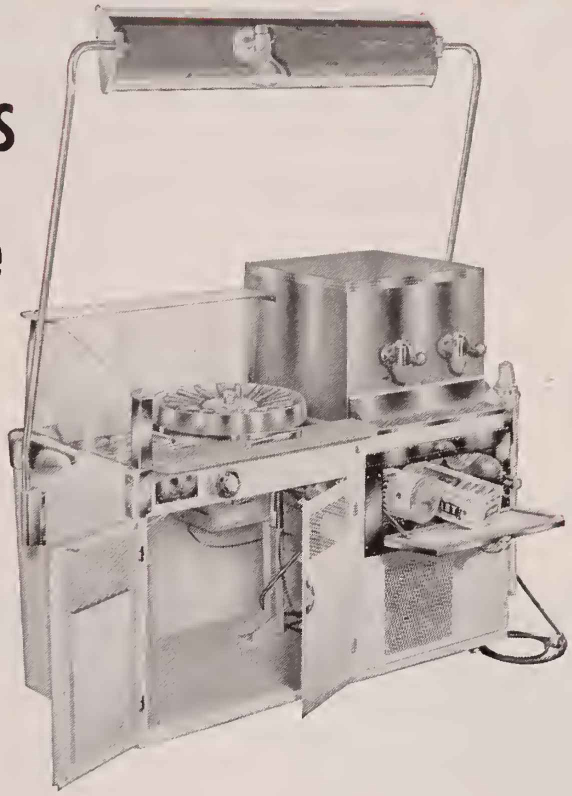
All of which gives us an original idea to benefit motion picture industry in this country. Just buy the time on the air between seven and nine, and provide no program whatever—only a placard that reads "Gone to the Movies" for those who tune in. We won't charge COMPO or anyone else a penny for this excellent suggestion, and it would only take a few thousand paid admissions at the box office to pay for two hours of station time in a majority of local areas outside of the big cities. It might be worth trying in a one-station area just to hear the comments from the press and the public.

* * *

¶ ONE EXECUTIVE believes that if every one of the independent producers who have promised to make pictures would deliver one new film each—as evidence of good faith and their ability to produce, the product shortage would be over by the Fourth of July. Certainly, there have been as many new films promised from independent sources as from all the major studios put together. But a promise is somewhat easier than performance. The latest, we note, is a new studio in the heart of Florida. Shamrock Pictures, with Gordon Knox mentioned as technical advisor, will produce "Swamp Angel" from studios located at Orlando. Other films will follow, made exclusively in Florida locales, using Florida technicians and personnel. —*Walter Brooks*



All eyes are on the new, Manley SNACK BAR



Take a Look at these Money Making Merchandising Features. Whether your customers are hungry or not, they won't be able to pass up the taste-tempting sight of hot dogs being grilled on this new rotary hot dog grill. Just one look and they'll be ready to buy.

And, of course, who ever heard of anyone eating a hot dog without wanting an ice cold drink to go with it? That's why Manley has combined the most modern method of grilling hot dogs with the famous Ice-O-Bar to form the all new SNACK BAR.

Customers Like What They See . . . Buy What They See. Manley knows the value of merchandising. That is why they have built the SNACK BAR around one of the best known, most effective merchandising features there is—the eye appeal of good food cooking. Customers can see delicious, juicy hot dogs, grilling on the rotary grill. Customers will stop, look and *buy* . . . when you have the new Manley SNACK BAR in your concession.

New Way to Grill Hot Dogs. In addition to the sure-fire merchandising features of the SNACK BAR, is the all new rotary grill. Here is a grill that is based on the rotary method of cooking, so popular today. It cooks 18 hot dogs every six minutes. Has three heat settings, high, medium and low. On low, hot dogs are kept piping hot without scorching.

All This *plus* The Famous Manley Ice-O-Bar! All the merchandising and sales features of the new rotary grill *plus* the big profit advantages of the Ice-O-Bar—all in one compact piece of equipment. Your operators can serve ice cold drinks just as fast as they can draw them. Two stainless steel faucets for two flavors . . . plain or carbonated. Also has a 2 cubic foot refrigerator compartment that holds 6 gallons of syrup; or syrup and hot dogs. What a selling companion for the rotary hot dog grill!

Don't Wait . . . Get this Coupon in the Mail TODAY! Get All the Details on How You Can Get More Sales and Profits with The Manley SNACK BAR.

MANLEY, INC.
1920 Wyandotte, Kansas City 8, Mo.
Dept. MPH-555

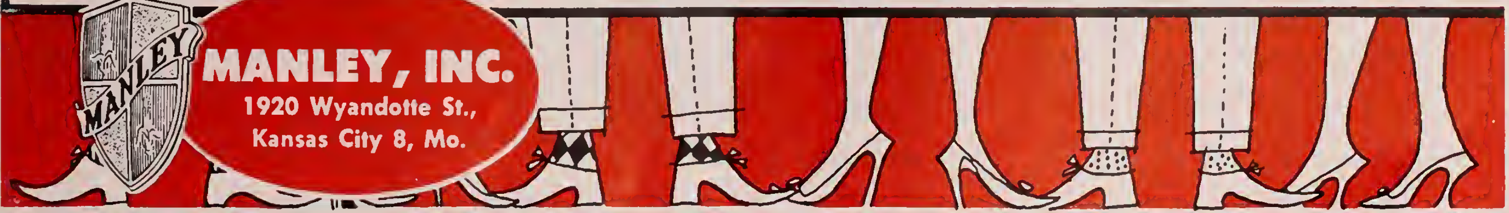
☐ Quick! Rush me full information on the new Manley SNACK BAR!

☐ Have a Manley representative call on me. I understand that there is no obligation.

Name______________________________

Address____________________________

City________________ Zone____ State________



MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

M-G-M 1955 MOTION PICTURE THEATRE
Celebration

ORLANDO, Florida, had a surprising meeting, with 230 attending at the Coliseum, a big turn-out for Florida on any sort of an occasion. Here are the students at their tables, with Mike Simons heading a faculty of experts.

Workshops Near End of Schedule

5,000 Have Attended 16 Sessions

Mike Simons, customer relations director, and Emery Austin, exploitation manager, from the MGM home office, with the local aid of MGM's promotion men in the field, have brought the Ticket-Selling Workshops to 16 cities, as this is written—and there will be eight more to report in these pages before the series is completed—with No. 24 in San Francisco, on June 20th. More than 5,000 active showmen have spent a day at these key-city "Workshops" taking a refresher course in ticket selling.

Nothing that has happened in the industry has ever brought so many working managers together in a sustained effort to create better business at the box office. The word "showmanship" has been spoken out loud at many conventions where it was formerly whispered—or omitted altogether—in favor of trade practices. We attended the first meeting in Pittsburgh on October 28th, when more than 300 were present. Then followed Indianapolis, with 325 at the tables; Boston, 347; Denver, 258; Jackson, 203; Memphis, 185; Richmond, 183; Detroit, 343; Columbus, 373; Kansas City, 441; Dallas, 537 (where we again witnessed the school session); Milwaukee, 236; Oklahoma City, 257; Charlotte, 418; Buffalo, 350, and Orlando, Florida, 230.

We await reports and pictures from Minneapolis and Des Moines; followed by Billings, Montana, this week for the twentieth of the series. Then comes St. Louis, June 6th; Sante Fe, June 13th; Seattle, June 16th and finally San Francisco, June 20th. A panel of experts tour with the show. Mike has a system of bringing panelists from far away—probably on the theory that a prophet is not without honor, save in his own country. The experts are now crossing the continent, to bring ticket-selling practices to the Pacific Coast.

M-G-M TICKET-SELLING WORKSHOP!
M-G-M 33 EXHIBITOR AIDS!
THERE'S MORE FUN AT THE MOVIES
HIT THE DECK

CHARLOTTE, N. C., an exchange city in the heart of good exhibition area, had 418 present for their session with MGM's panel of showmanship experts. This is only a partial view of the schoolroom scene at the Hotel Charlotte.

BUFFALO featured panelists and publicists, including visitors from Canada. Above, Jerry Collins, Loew's Theatres, Toronto; Sam Gilman, Loew's State, Syracuse; Jack Clark, Loew's, London, Ont.; Lester Pollock, Loew's, Rochester, N. Y.; Frank Murphy, division manager, Loew's theatres, Cleveland; Carl Rindcen and Edward Meade from Shea's Buffalo.

OKLAHOMA CITY had this representative group: Earl Snyder, president of Allied of Oklahoma; C. O. Fulgham, vice-president of Video Theatres; Rube Shor, national president of Allied, and Emery Austin, of MGM. Second row: Paul Cromwell, Video Theatres, and Charles Bourdelais, theatre and entertainment head for the Coca-Cola Co.

MILWAUKEE attracted 256, a record attendance for the area. We haven't caption information to identify everybody above, but in the first row is Emery Austin, MGM; our friend, J. P. Harrison, of the Campus theatre, Denton, Texas—worried about his speech; Ted Irwin, of the Electric theatre, Larned, Kansas, another panelist, and Ivan Anderson.

Showmen in Action

Canadian showmen have staged a "Movie Month" celebration in Sudbury, Ontario, as a result of the MGM Workshop in Detroit, and we have a broadside, inspired by Garfield Cass and Chet Friedman to show strong promotion possibilities carried through in cooperative advertising and editorial features in the *Sudbury Daily Star.*

▼

We're sorry to learn that Chet Friedman suffered a heart attack recently, while on a trip involved in his capacity as MGM's field representative for all of Canada, and he is now in a Montreal hospital, for six weeks of convalescence.

▼

Harry A. Rose reports that Navy Recruiting Service supplied and distributed 25 one-sheets for the engagement of Republic's "The Eternal Sea" at Loew's Poli-Majestic theatre, Bridgeport. All the theatre had to do was to snipe the posters.

▼

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., says that promotion is going "Underwater" in Canada, too, with special window tie-ups, and other displays, apparently submerged, to attract attention.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, had action for "Mambo" through a tie-up which he made with a local dance studio, with dancers and free dance lessons to intrigue the press and public.

▼

Promotion for "The Prodigal" starts with a national advertising tie-up with *American Weekly,* in 29 Sunday newspapers, and *Parade,* in 47 Sunday newspapers across the nation. The Sunday supplements are closer to playdates and much better examples for local cooperation. Both issues have their own promotion plans to tie-in with the motion picture and local theatres.

▼

George Cameron, manager of Schine's Vernon theatre, Mt. Vernon, Ohio, advertising for a "GOC" Queen—for the Ground Observer Corps, as a promotion for Memorial Day. Winner will also appear on a TV show in Columbus.

▼

Universal has a very fine broadside on their new short film, "World of Beauty"—which opens up to one-sheet size for the promotion of a beauty pageant in your theatre, on the screen and with local talent, always available.

▼

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, sends a tear-sheet of a full-page in the *Daily News,* for "No Business Like Show Business" promoted with local merchants, at no cost to the theatre. The picture gets four-columns, top and center, ten inches deep, on the co-op page.

William Wyatt, manager of Stanley-Warner's Virginian theatre, Charleston, W. Va., who was a Quigley Grand Award winner last week, sent us tear-sheets of the four-page newspaper section arranged by all the theatres in Charleston with the *Gazette* to inaugurate the Spring Season—under the banner line, "New Methods, Better Plots, Prove Movies Are Better Than Ever."

▼

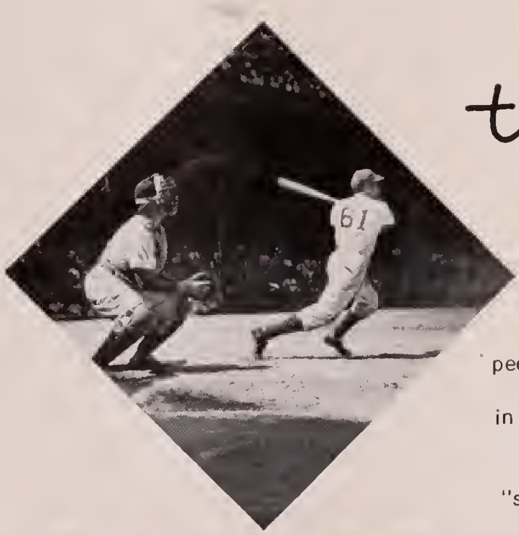
Bill Butler, manager of the State and Carolina theatres, Shelby, N. C., who will go down in history as "the man who found the two-headed dollar bill"—a collector's item, sends us tear-sheets of the co-op pages sponsored by local merchants to celebrate "Go To The Movies Month" with the Mayor and civic officials speaking up in behalf of the local theatres and drive-ins.

▼

Ben Tureman, manager of Schine's Russel theatre, Maysville, Ky., landed a colossal piece of publicity on the front page of the *Daily Independent* when he got a studio picture of Bing Crosby, reading the newspaper's own comment on "Country Girl"—with their own masthead prominently displayed.

Norm Levinson, well known in these meetings when he was at Loew's Poli theatre in Hartford, is now MGM field press representative in Minneapolis. Here he presents a $25 bond to Bob Rosen, right, manager of the Bismarck theatre, Bismarck, North Dakota, for the best campaign on "Julius Caesar" in his area.

Fred R. Greenway, manager of Loew's Poli Palace theatre, Hartford, Conn., passed out glass slippers to the first 100 patrons in line at opening performance of "The Glass Slipper." He also sent pairs of the slippers with appropriate messages to drama critics and women's page editors, all of which proved helpful to the film.



that extra "something"

A certain indefinable quality sets people, pursuits, products apart.

In the automotive world, Cadillac is in this exclusive "quality" category.

In the field of stage, screen and sports, a select few have that certain "something" that sets them aside from their fellow performers.

Thus it is with ALTEC service. Over and above its superb technical skill, its special instruments, tools and devices, its extensive research and development laboratories, ALTEC service offers that extra "something" which adds a "plus" value to every ALTEC service contract.

ALTEC®
SERVICE CORPORATION

SPECIALISTS IN MOTION PICTURE SOUND

161 Sixth Ave., New York 13, N.Y.

Sailors Far from the Sea

For instance, here is a lone sailor and two members of the shore patrol, packing side-arms and other weapons, who made news pictures for Bruce A. Oglivie, manager of the Palms theatre, Phoenix, Arizona, where there's not even a sea breeze. But it was promotion—and persuasion, by experts, to join the Navy—and see the world.

Even farther from salt water, at right—these sailors on the way to the Paramount theatre, Edmonton, Alberta, where Wm. H. Wilson, manager, not only welcomed them to "Hit the Deck"—but sent out his attractive usherettes in uniform to meet them. In the background—one of the Dominion stores of the Hudson's Bay Company, incorporated 1620, who once owned a film company—Educational Pictures.

"Oscarama" Is Academy Show for Small Fry

In competition with 12 theatres in the Bay Area, Bob Apple, manager of Fox California and U.C. Theatres, Berkeley, won the Oscarama contest (Academy ballyhoo for small-fry consumption) with the largest attendance at two Kiddie Shows. The main feature the first Saturday was "The Sea Around Us," followed by "Navajo" the second week. The rest of the bill was made up of short subjects and cartoons that have been academy winners or award nominees. Ladies of the Motion Picture Council distributed 17,000 heralds to the elementary schools which were handed to all pupils. A good percentage heeded the message as Bob's total audience was 8,000. The prize was a trip for him and family—wife and two boys—to Hollywood for lunch at Disney's studios and a trip through Disneyland at Annaheim. This was the brain child of Robert Rothafel, Fox East Bay district manager, and it was so successful he plans to make it an annual event after the Academy Awards presentation.

Elaine S. George worked up a lot of local interest in the Academy Award winners, in the Star theatre, Heppner, Oregon. And a tie-up with the Legion and other Veteran's organizations for "This Is Your Army." She wrote us while we were away—says her small town audience were real excited about the Oscar race.

▼

George Cameron, manager of Schine's Vernon theatre Mt. Vernon, Ohio, has sold his Safety Club children's show idea for the seventh consecutive week to Home Grocers, Inc. They are so well pleased they are going to offer a home freezer and four weeks food supply, to the lucky adult winner on movie tickets bought before May 18th, as another sponsorship idea.

"Matinee for Moppets" A Supermarket Tie-Up

Manager Frank A. Furey of Century's Baldwin Theatre dreamed up a promotion that brought extra dollars to his box office when he sold his idea for "Matinees for Moppets" to the Stop 'N Shop Supermarket chain stores in Nassau County, Long Island, New York. This promotion also has been tied in with Century's first run Shore Theatre in Suffolk County.

Here's how it works. Stop 'N Shop is the sponsor for a series of 6 matinee for moppets shows—one each month on Saturday. Tickets for these free shows are available to the children with the purchase of grocery items featured in the supermarket as "Matinee specials." Stop 'N Shop's objective in this tie-up is to increase the volume of shoppers on Thursday and Friday. The sponsored tickets therefore are available to the children or their parents on those days. 1400 tickets will be distributed for the Baldwin Theatre and 1700 at the Shore.

Nyman Kessler, manager of Stanley-Warner's DeWitt theatre, Bayonne, N. J., reports his annual tie-up with the Junior Chamber of Commerce, in their "Paint-Up, Clean-Up, Fix-Up" campaign, which should be in every showman's date book. The sponsored prizes included wall-paper, paint, enamel, floorwax, and other materials for home use.

▼

C. A. Matthews, manager of Schine's Rialto theatre, Amsterdam, N. Y., promoted 1500 "Change-the-Face" puppets from the National Biscuit Company, as a giveaway idea. The Kids get a kick out of changing around the 18 Disney characters to suit their own fancies, and with prizes for the most ingenious. All you have to do is to get in touch with your local NBC man.

Odeon Gets Good Tieups In Canada

Odeon's Advertising Department, spearheaded by Director of Advertising Jim Hardiman and his assistants Ron Leonard and Charles Mason, have successfully completed tie-ups with no less than fourteen national advertisers in the past four months. These national advertisers have climbed on the Odeon bandwagon and utilized their advertising mediums to help sell Odeon product as well as donating substantial prizes in contests conducted at the Company's theatres. Those involved in the tieups include Trans-Canada Airlines; Pan American Airlines; Air France; Dominion Luggage Limited; Tip Top Tailors; Nash Motor Company; Robert F. Warner Inc., Hotel Representatives and through their good offices the Hotel Hana Maui, Hawaii; and Elbow Beach Surf Club, Bermuda; Tabu Perfumes; Liberty Magazine; Royal Canadian Air Force, and the Royal Canadian Navy. Among the prizes received by Odeon are a Nash Metropolitan Car; free airline trips to Bermuda, Paris and Hawaii; wardrobes of clothing, luggage, and French perfume.

The cooperative advertisers have, also, contributed sums of money to supply all Odeon Theatres with free kits of advertising accessories, including heralds, lobby displays, counter and window cards, and special trailers. This, in addition to free advertising space in Liberty Magazine, on sale all across Canada. This is a new twist with a theatre circuit making National tie-ups on producers product.

Norm Levinson sends tear-sheets the St. Paul, Minn., *Pioneer Press* to show a big Sunday story with art, featuring a local youth, Jerry Michelson, who is in the cast of "Blackboard Jungle" and given the publicity break by James Eshelmen, manager of the Strand theatre, St. Paul, where the picture is playing.

▼

E. C. Lamoureaux, manager of the Palace theatre, Windsor, Ontario, had the cooperation of the City of Windsor in staging a parade for "The Racers." Ed phoned us the other day from Canada to ask where Debbie Reynolds was staying in New York—and darned if we knew! He wanted her to call him up—and who doesn't?

For a GOOD TRAILER IN DOUBLE-QUICK TIME...
1327 S. WABASH
CHICAGO 5, ILL.
630 NINTH AVENUE
NEW YORK 36, N.Y.
ORDER YOUR NEXT SPECIAL TRAILER WITH CONFIDENCE FROM GOOD OLD DEPENDABLE FILMACK

Selling Approach

THE GLASS SLIPPER—MGM. A musical romance to set you dreaming, in spectacular color. Starring the "Lili" girl—Leslie Caron, with Michael Wilding, Keenan Wynn, Estelle Winwood, Elsa Lanchester. How a lonely girl won a handsome mate. A joyous screenful of love, music, spectacle, happiness. The Easter picture at the Radio City Music Hall, where it grossed a million dollars. Much to its credit—and to yours, as a gift of motion picture skills on your big, color screen. 24-sheet and other posters feature the winsome Lili in another role, as charming as "An American in Paris." Roll out the promotion carpet for a Springtime Hit. Newspaper ad mats follow the same selling theme which is the trade-mark of the picture, in a generous assortment suitable for all situations. The 35c combination mat, originated by MGM for small theatres, has the usual ten ad mats and slugs, plus two publicity mats and extra linotype borders to dress your space. Take the whole mat to your newspaper composing room. Lots of store tieups for a picture that thrives on fashion. It fits in with the average merchant's dream.

VIOLENT SATURDAY—20th Century-Fox. CinemaScope, in color by DeLuxe. Victor Mature, Richard Egan, Stephen McNally in a triggered, suspense-action drama. From the sensational "Cosmopolitan Magazine" story that caught a whole town off guard! 24-sheet has violence in its art work, to make action cut-outs for lobby and marquee. Other posters just as suspenseful. Teaser ads sell the idea of a bank robbery that took over a town, on the day all hell broke loose. Jumbo herald from Cato Show Print sells action in color with a bang-bang! All newspaper ads follow the theme of violent action, and townsfolk who were caught on the wrong side of the revelations that followed. It's a fast-moving film, with action enough to suit the most active of your customers. The complete campaign mat has six 1- and 2-column ad mats, and two publicity stills, all for the price of a single mat. The picture hits where it hurts—and hurts where it hits—according to the pressbook, and that's what we've heard from the premiere publicity.

EAST OF EDEN — Warner Brothers. CinemaScope, in WarnerColor, with StereoPhonic Sound. Elia Kazan's explosive production of John Steinbeck's great drama. Of what a boy did—and what a girl did—in ecstasy and revenge. Julie Harris, James Dean, new stars that spell greatness on your screen, Raymond Massey, Burl Ives and an unforgettable cast. Real writers write about real people, John Steinbeck hits harder than most, feels deeper, gets closer to saints and sinners, losers and winners. Only Elia Kazan could capture its strength. 24-sheet and all posters designed to provide lobby and marquee display, with strong cut-out figures at minimum cost for pictorial art. Newspaper ads are strong—some of them too strong for many communities. We advise you to delete the line "Only John Steinbeck could write it so raw." A set of teasers introduce the story, and another set will introduce the new young star, James Dean, screen discovery of the year. Other ads in good assortment for size and shape. The combination mat, selling for 35c has six ad mats and a publicity mat of Elia Kazan.

TIGHT SPOT—Columbia Pictures. Ginger Rogers, Edward G. Robinson, Brian Keith, in "the sleeper of the year." It will wake up your audience, if you are awake to your opportunity. Surprise melodrama, that reeks with suspense and shock. "Tight Spot" is a gay tale of a girl and a gangster. No poster larger than the 6-sheet, but that has good material for cut-out lobby and marquee display. Herald keys the campaign with all the angles. Newspaper ads are strikingly different in style — give Columbia credit for giving you a novel selling approach — and use this to provide "something new and different" on the amusement page. Combination mat, for small situations, wraps up seven ad mats and slugs, plus two publicity mats, in one package for 35c at National Screen. Neat exploitation stunt is a pretty girl—handcuffed—and a basket of keys, with guest tickets for the lucky winner who can free the gal, who is in a "Tight Spot." You can get the police department to cooperate, and have only one right key.

He's seen it...and it's

HOT AIR CONDITIONED!

YOU'LL SEE IT, TOO!
LOOK FOR THE MANLEY AD IN JUNE, BETTER THEATRES

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Plan to Promote Nickel Popcorn

In conjunction with "Nickelodeon Week," designated by the Variety Clubs of America for the period of June 5th to 11th to celebrate the Golden Anniversary of the motion picture theatre, the Popcorn Institute, Chicago, is promoting the sale of nickel bags of popcorn in the country's theatres.

To sell popcorn at the "old-fashioned" nickel price, the Institute is working with a leading bag manufacturer in development of a specially designed bag, which will soon be made available to the trade. In addition other merchandising aids will be supplied by the Institute.

A recent mailing to numerous exhibitors throughout the country has invoked an enthusiastic response to the new promotional idea, according to William E. Smith, executive director of the Institute.

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Milk Shake and Malt Machine

A new milk shake and malt machine said to introduce several new features for such equipment has been marketed by Mills Industries, Inc., Chicago. It has built-in refrigerated syrup pumps to provide three different flavors (one of which is basic vanilla) without the operator having to leave the machine. The new unit also has fully automatic operation with no switches. Service under normal conditions is rated by the company at 17 to 25 gallons of shakes per hour with a ¾ h.p. water-cooled condensing unit.

•

Report on Candy Consumption

Candy consumption in the United States dropped to 16.3 pounds per capita in 1954 as compared with 17.1 pounds recorded in 1953, according to a report issued by the Food Industries Division of the U. S. Department of Commerce, Washington, D. C. The decline was attributed to the high cost of candy ingredients, particularly cocoa beans.

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Candy Sales Head on Tour

Aleck Abrahamson, vice-president in charge of sales of the Chunky Chocolate Corporation, Brooklyn, N. Y., will leave New York in June on an extended European trip, accompanied by Mrs. Abrahamson. He will return late in July in time for the NCWA convention in Chicago, which starts July 31st.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITION WANTED

CAPABLE THEATRE EXECUTIVE. EXPERIENCED all phases management, exploitation, circuit supervision, booking, buying. Age 41, married, no bad habits, A-1 references. Have been out of theatre business 3 years, am selling present business, available after June 1st. BOX 2854, MOTION PICTURE HERALD.

CITY MANAGER. EXPERIENCE INCLUDES drive-ins. Small town or large city operation. Minimum salary $125. BOX 2853, MOTION PICTURE HERALD.

HELP WANTED

MANAGER WANTED FOR SUMMER SEASON. Apply RIALTO THEATRE, Monticello, N. Y.

THEATRES

FOR SALE: ORPHEUM THEATRE BUILDING, Terre Haute, Ind., including fully equipped theatre. Top location, inquire WILLIAM BRENNAN, INC. Illinois Bldg., Indianapolis, Ind.

FOR SALE: COMMODORE THEATRE, BUFFALO, N. Y. Air-conditioned, fireproof, one floor, 900 seats. Thickly populated new section. Immediate possession. Four stores well rented. Priced low for quick sale. DAVID KRIEGER, 26 Walnut, Phone 115, Batavia, N. Y.

FOR SALE: STATE THEATRE, TERRE HAUTE, Ind., at reasonable terms. Seating capacity 885. Remaining length of lease 14 years. Inquire WILLIAM BRENNAN, INC., Illinois Bldg., Indianapolis, Ind.

FOR SALE: 600 SEATS, MODERN BUILDING and equipment, 5 room apartment, city population 2,500, Central California, family operation. ERNIE GLASCOCK, Lake Theatre, Woodlake, Calif.

SERVICES

OFFSET PRINTING, ARTWORK, CUTS, LOWEST prices. Request samples. MAURICE FISCHER, 711 Southern Boulevard, New York City.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

SEATING

VACATING OUR IRVINGTON, N. J., WAREHOUSE. All chairs sacrificed—prices start at $2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV adjustable prismatic anamorphic lenses, plus Snaplite Series II prime lenses, all for $595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

NEW ANIMATION STANDS, $1,995; CINEFLEX 35mm Reflex Camera w/6 fast lenses; 2—400′ magazines; 2 motors; $2,500 value $985; Moviola 35mm composite sound/picture $495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Motorized Dolly with 2 seats, takes heaviest cameras, $195; Eastman Airgraph 16/35mm developing machines, used, $225; rolling stand multiple floodlights holding 12 bulbs, $180 value, $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated beaded lace-grommet 15′6″ x 20′6″, $75 (frame $25); Solid 6′8″ x 9′3″, $25; Solid 11′ x 4′, $35. Solid spring roller 8′7″ x 11′7″, $75; Solid rope pulley 11′ x 14′, $75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ATTENTION HOLMES USERS! INTERMITTENT movements (less flywheels) $49 pair; Starwheel-sprocket assembly $10 each; 1000W T-20 C-13D-Mogul Pref. lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SPECIAL PURCHASE! JUST RECEIVED ANOTHER shipment from large circuit of large quantity Simplex rear shutter double bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52 Street, New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition, Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BEVERAGES

FRESH FRUIT NON-CARB DRINKS ARE THE big money-makers. Orange, Grape and Pineapple, packed in gal. jars, 4 jars per case, price $1.75 per gal. Each gal. makes 6 gal. finished drink. Guaranteed fresh fruit. Money back if not satisfied. KESTENBAUM BROS., 1790 First Ave., New York 28.

Sunday Law Is Argued

BOSTON: The constitutionality of Massachusetts' ancient Sunday "blue laws" was argued before the full bench of the Commonwealth's Supreme Court May 5. Two censorship cases against Commissioner of Public Safety Otis M. Whitney, censoring authority, were heard by Chief Justice Stanley Qua.

The Brattle theatre case involved refusal of a Sunday license on three different occasions by the Department of Public Safety for showing the Swedish film "Miss Julie." The Times Film case involved refusal of a Sunday license for another Swedish picture, "One Summer of Happiness," until certain deletions had been made, and refusal of a Sunday license for the French film "Game of Love" in its entirety.

Assistant Attorney General Joseph Elcock argued that the Commonwealth has a right to restrict what can be done on Sunday. Since it could prohibit entirely the showing of motion pictures on the Lord's Day, he said, it could certainly do the lesser thing in regulating their content.

New York attorney Felix J. Bilgrey argued that this was creating prior restraint on freedom of speech and press, was vague and indefinite, and that the Commissioner's decision was arbitrary, unreasonable and unwarranted as a matter of law. On its face, he told the court, the statute is null and void.

Also last week, RKO's "French Line," in a toned down version with long shots in place of close-ups of Jane Russell's dance sequence, was cleared for regular week day showings in Boston by Mayor Hynes, and for Sunday showings by Commissioner Whitney.

"Green Magic" Exhibit

An exposition of South American arts, crafts and wildlife specimens will accompany the run of IFE's "Green Magic" at the Little Carnegie Theatre, New York, beginning Monday.

COMPO Ad Says Films Outdraw All Sports

More people attend motion picture theatres in a week than they do any major sport in a year, it was pointed out in the 43rd COMPO ad which appeared in *Editor & Publisher* May 7. It said that racing led all sports in attendance figures with a total of 50,408,584 paid admissions for the year, but that "the movies have 50,000,000 admissions every week. It concluded by saying that "Americans like to look at movies . . . and read about them, too."

Brooklyn Theatre Plays Host To Handicapped Children

The Granada theatre in Brooklyn, New York, May 6 played host for the third time this year to thousands of physically handicapped children. Sponsored by Harry Garfman, business representative of Projectionists Local 306, IATSE, it provided the children with free refreshments and gifts. Erwin Brewer, owner of the theatre, and Max Schering, manager, aided in the project.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 111 *attractions,* 6,662 *playdates.*

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	1	20	16	8
Adventures of Hajji Baba (20th-Fox)	–	15	41	21	4
Americano (RKO)	5	10	22	11	–
Athena (MGM)	9	20	46	22	1
Atomic Kid, The (Rep.)	9	15	17	5	–
Bad Day at Black Rock (MGM)	4	24	25	17	1
Bamboo Prison, The (Col.)	–	13	18	8	1
Barefoot Contessa (U.A.)	7	45	22	8	1
Battle Cry (W.B.)	23	28	17	–	–
Beau Brummell (MGM)	–	18	22	15	11
Bengal Brigade (U-I)	–	12	22	19	16
Black Knight (Col.)	3	24	23	20	8
Black Shield of Falworth, The (U-I)	–	15	68	24	9
Black Tuesday (U.A.)	–	5	6	10	2
Black Widow (20th-Fox)	3	34	38	5	5
Bounty Hunter, The (W.B.)	4	18	34	16	5
Bread, Love and Dreams (I.F.E.)	7	4	7	–	6
Bridges at Toko-Ri (Par.)	29	42	26	1	1
Brigadoon (MGM)	6	18	31	36	8
Bullet Is Waiting, A (Col.)	–	11	33	24	9
Caine Mutiny, The (Col.)	52	62	45	14	1
Camille (MGM) (Reissue)	2	1	1	1	2
Captain Lightfoot (U-I)	–	3	4	3	4
Carmen Jones (20th-Fox)	13	31	13	6	1
Carolina Cannonball (Rep.)	–	–	3	–	4
Cattle Queen of Montana (RKO)	–	10	17	12	3
Chief Crazy Horse (U-I)	–	11	11	5	1
Conquest of Space (Par.)	–	–	4	9	6
Country Girl, The (Par.)	28	29	7	6	3
Crest of the Wave (MGM)	3	13	10	7	2
Cry Vengeance (A.A.)	–	6	9	8	3
Deep in My Heart (MGM)	5	10	32	28	11
Desiree (20th-Fox)	15	29	20	27	3
Destry (U-I)	3	33	35	8	8
Detective, The (Col.)	–	3	8	8	2
Dragnet (W.B.)	58	41	16	7	2
Drumbeat (W.B.)	15	31	21	25	1
†East of Eden (W.B.)	–	5	1	2	1
Egyptian, The (20th-Fox)	22	47	37	17	6
Far Country, The (U-I)	10	19	38	26	–
Fire Over Africa (Col.)	2	19	27	18	7
Four Guns to the Border (U-I)	–	17	28	11	2
Golden Mistress (U.A.)	2	10	13	9	1
Green Fire (MGM)	–	9	31	22	6
Hansel and Gretel (RKO)	15	19	14	3	2
Hell's Outpost (Rep.)	–	9	15	10	1
Her Twelve Men (MGM)	9	20	35	27	11
High and Dry (U-I)	–	18	16	5	7
Hit the Deck (MGM)	–	7	21	–	–
Human Desire (Col.)	–	5	12	17	8
Human Jungle, The (A.A.)	10	10	25	13	3
Jesse James' Women (U.A.)	1	17	18	4	–
Julius Caesar (MGM)	13	22	22	10	4
Jupiter's Darling (MGM)	–	4	27	22	11
Khyber Patrol (U.A.)	–	13	25	5	2
Last Time I Saw Paris, The (MGM)	33	55	33	14	–
Long Gray Line, The (Col.)	3	11	8	5	–
Ma and Pa Kettle at Waikiki (U-I)	4	7	5	5	1
Man Called Peter, A (20th-Fox)	16	5	1	–	–
Man Without a Star (U-I)	–	3	8	1	–
Many Rivers to Cross (MGM)	7	30	16	5	6
Masterson of Kansas (Col.)	2	10	20	8	1
*Men of the Fighting Lady (MGM)	9	27	41	19	4
Naked Alibi (U-I)	–	15	21	17	9
New York Confidential (W.B.)	–	1	3	3	2
On the Waterfront (Col.)	46	63	40	11	1
Operation Manhunt (U.A.)	–	–	–	6	–
Outcast, The (Rep.)	5	34	26	13	5
Phffft (Col.)	11	24	33	42	1
Prince of Players (20th-Fox)	2	7	16	8	24
Private Hell 36 (Filmakers)	–	2	11	3	2
Racers, The (20th-Fox)	5	5	13	5	6
†Revenge of the Creature (U-I)	–	1	5	2	1
Ricochet Romance (U-I)	–	12	13	19	8
Rogue Cop (MGM)	4	33	32	22	6
Run for Cover (Par.)	–	–	2	5	3
Sabrina (Par.)	24	38	38	28	7
Shanghai Story, The (Rep.)	–	3	17	9	5
Shield for Murder (U.A.)	3	19	10	16	3
Sign of the Pagan (U-I)	3	16	28	17	1
Silver Chalice (W.B.)	2	29	42	10	3
Sitting Bull (U.A.)	2	23	18	29	1
Six Bridges to Cross (U-I)	4	17	22	34	1
Smoke Signal (U-I)	–	3	11	17	8
So This Is Paris (U-I)	2	16	36	15	9
Star is Born, A (W.B.)	21	33	42	17	8
Suddenly (U.A.)	18	23	41	20	12
†Tarzan's Hidden Jungle (RKO)	–	1	1	4	2
Ten Wanted Men (Col.)	2	10	14	5	2
There's No Business Like Show Business (20th-Fox)	30	41	7	11	–
They Rode West (Col.)	–	4	5	7	8
This Is My Love (RKO)	–	14	16	12	6
*This Is Your Army (COMPO)	–	–	2	3	–
Three Hours to Kill (Col.)	–	19	18	6	9
Three Ring Circus (Par.)	18	48	22	11	–
Timberjack (Rep.)	–	–	4	3	2
Tonight's the Night (A.A.)	–	–	1	4	6
Track of the Cat (W.B.)	2	20	21	8	16
Trouble in the Glen (Rep.)	–	7	–	6	3
20,000 Leagues Under the Sea (B.V.)	49	23	5	–	–
Underwater (RKO)	4	13	24	3	2
Untamed (20th-Fox)	1	2	17	3	–
Vanishing Prairie (B.V.)	1	30	21	2	2
Vera Cruz (U.A.)	30	46	26	3	1
Violent Men (Col.)	2	22	22	17	6
West of Zanzibar (U-I)	–	–	6	3	4
White Christmas (Par.)	48	34	18	5	2
White Feather (20th-Fox)	–	13	19	2	2
Woman's World (20th-Fox)	37	37	33	7	7
Yellow Mountain (U-I)	–	10	11	7	3
Young at Heart (W.B.)	6	14	43	3	5

Columbia's

Brian Keith

"Big boy with a big future"–that's the forecast on this powerfully built son of a great acting father. Steadily slugging his way to the top of the movie ladder–after compiling a great record in radio, TV and on the stage–he earned critical huzzahs in "The Violent Men" and uncorks knockout performances in "Tight Spot" and the soon-due comedy-drama, "5 Against The House."

THE NEW STARS SHINE BRIGHTEST AT *Columbia*

MAY 21, 1955

MOTION PICTURE HERALD

ALLIED-TOA GROUP SEEKS NEW WAY OUT OF TRADE PRACTICE CONTROVERSY

Southeastern Showmen Launch "Nothing Beats The Movies" Festival

REVIEWS (In Product Digest): DAVY CROCKETT KING OF THE WILD FRONTIER, THE FAR HORIZONS, LAS VEGAS SHAKEDOWN, THE ADVENTURES OF SADIE, SANTE FE PASSAGE, MAD AT THE WORLD, THE MAGNIFICENT MATADOR

Entered as second-class matter January 11, 1931, at the Post Office, at New York, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Plaza, New York 10, N. Y. Subscription prices: $5.00 a year in the Americas $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1955 by Quigley Publishing Company, Inc.*

PRE-SOLD!

Powerful full page ads in LIFE, LOOK, COSMOPOLITAN and ALL FAN MAGAZINES. Also PICTURE OF THE MONTH COLUMNS in leading national magazines, giving big attraction a readership of 145,143,300.

PERFORMANCES THAT COMMAND ACADEMY AWARD ATTENTION!

—because this is a drama of real people, life-inspired!

DORIS DAY
as song-star Ruth Etting
JAMES CAGNEY
as "The Gimp"

A STATEMENT TO THE TRADE ABOUT M-G-M's "LOVE ME OR LEAVE ME"

The grapevine from California has proved magnificently right again with the arrival in New York this week of the print of "LOVE ME OR LEAVE ME." Everything you've heard about this turbulent drama, excitingly attuned to today's box-office, is true.

A public Preview was held at Loew's Lexington Theatre, the same place where "Blackboard Jungle" was sneaked. The response was identical. A thrilled, spell-bound audience acclaimed a big, new dramatic hit.

Stories from the lives of real people are potent screen fare. This one pulses with the excitement of a career story that began in a tough dance hall in Chicago's lurid, mob-ruled days and ran the glamour-gamut to Hollywood's movie life and Broadway's Ziegfeld Follies.

These elements have been woven into one of the greatest mass entertainments of our time.

M-G-M proudly presents in CINEMASCOPE and COLOR

DORIS DAY · JAMES CAGNEY

in

"LOVE ME OR LEAVE ME"

Co-Starring **CAMERON MITCHELL** · with **ROBERT KEITH** · **TOM TULLY**

Screen Play by **DANIEL FUCHS and ISOBEL LENNART**

Story by DANIEL FUCHS · Photographed in **EASTMAN COLOR**

Directed by **CHARLES VIDOR** · Produced by **JOE PASTERNAK**

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

GIVE A PICTURE ENOUGH

GIVE IT sixteen hundred camels and sixteen CinemaScope color-cameras...

GIVE IT the Nile of Egypt and the smile of a treacherous woman...

GIVE IT 11,500 actors and extras and the largest location crew ever sent abroad from Hollywood...

GIVE IT a great sensuous and passion-swept story from Nobel Prize and Pulitzer Prize Winner William Faulkner...

GIVE IT the Great Pyramid at Giza itself as its stage and the building of that Wonder of the World by half a million slaves as part of its story...

GIVE IT all the drama in the terrifying reign of Khufu, king of kings, and the wicked Nellifer, beauty of beauties...

FROM WARNER BROS. FOR JULY 4TH!

STARRING
JACK HAWKINS ◆ JOAN COLLINS ◆ DEWEY MARTIN ◆ ALEXIS MINO
A CONTINENTAL COMPANY LTD. PRODUCTION • PRODUCED AND DIRECTED BY HOWARD HAWKS • PRESENTED BY WARNER BROS.

GIVE IT every splendor that money can buy, Nature create or imagination bring...

GIVE IT ALL THIS...AND YOU'LL GET

HOWARD HAWKS' PRODUCTION OF

LAND OF THE PHARAOHS

CINEMASCOPE
WARNERCOLOR AND STEREOPHONIC SOUND

THE BARBARIC LOVE THAT LEFT THE FIRST WONDER OF THE WORLD AS ITS LANDMARK!

TIS

WRITTEN BY WILLIAM FAULKNER
HARRY KURNITZ • HAROLD JACK BLOOM

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

WB

in June...
from 20th!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 199, No. 8

May 21, 1955

Children Are Customers

ONE of the most serious problems confronting the industry today is that Hollywood apparently no longer regards children as a significant part of the theatre-going public.

A result of the commendable striving for bigger and better films has been a regrettable turning away from subject matter that is especially suitable for the family trade. Pictures that make a special appeal to children are conspicuous today by their comparative rareness. Despite the small number of such children's pictures—or perhaps partially on account of this fact—some shows still attract great masses of the younger patrons. Any sceptics might watch the children flock to Disney's "Davy Crockett" on its theatrical release.

Many producers have the idea that children are irreparably lost to television. Those who think so should attend a motion picture theatre playing an attraction which appeals to children. It is certainly no secret that the hold of many television programs on children is not as great as it used to be. Some popular children's television shows have gone off the air; others have been shortened through lack of sponsorship. The reason is that children, too, can be "saturated" with television. Millions are in the mood to return to theatre going, provided the pictures are attractive.

A number of exhibitors are alarmed at the appalling decline in the number of children's tickets sold. The decline has even been marked in a comparison between 1955 and 1954 attendance. Steps must be taken to arrest and then reverse this trend. If the mass audience of children is lost, the future of the motion picture theatre as an instrument of entertainment is cloudy.

There should be always on the market a reasonable balance between pictures of basic appeal to all members of the family and those made for adults alone. Hollywood should take immediate action to restore that reasonable balance.

■ ■ ■

The Matter of Timing

ONCE again exhibitors are raising a hue and cry about alleged excessive length of many features. The situation is said to be especially critical in areas where the double feature booking is customary. Bills with two films each over 100 minutes of running time wreak havoc with theatre schedules. Effects include the necessity of paying over-time scales and occasioning complaints from local transportation companies as well as from patrons.

First of all it should be understood that no two people will agree on what is the ideal length for a motion picture, in general or in particular. A consideration of the proper length for a motion picture reminds one of Abe Lincoln's answer to the query, "How long should a man's legs be?" Lincoln's response was short and wise, "Long enough to reach the ground." And so it should be with a motion picture. It should be "long enough to reach the ground," i.e., tell its story.

An inspection of the Product Digest section of The HERALD shows that at the present time there are 65 films in release with running times of 100 minutes or more. A year ago at this time, when the total number of current releases was somewhat greater, the number of films with a running time of 100 minutes or more was only 53.

Some pictures with a long story to tell need to run two hours or more. On the other hand, there are ample precedents to show that box office grosses are not proportional to the length of the attractions. Exhibitors have been glad to pay top terms for many films only an hour and a half long. Potential patrons show no advance interest in a film's length. Pictures frequently are criticized for being too long; never for being too short.

■ ■ ■

Prestige for Films

THE motion picture always has had to struggle in order to attain the prestige it merits. Honors to the other arts have come principally from outsiders who have been up to now rather indifferent to films. Cherished awards and distinctions in the film industry are those voted by insiders such as members of the Academy of Motion Picture Arts and Sciences and exhibitors in The HERALD's poll of Money Making Stars. While newspapers and magazines of recent years have been making awards to various pictures and picture makers, such a body as the Pulitzer Prize Committee has not yet deigned to take pictures seriously. There are Pulitzer prizes for newspapermen, novelists, dramatists, historians and poets but none for film makers.

In an effort to correct this situation Jack L. Warner last week wrote to the secretary of the Pulitzer Awards Advisory Board suggesting consideration of a prize for motion picture writers. Mr. Warner, whose suggestion is timely and well-conceived, pointed out that since the Pulitzer Prizes were first established motion pictures have grown to the point where they "outstrip the other categories (in which prizes are awarded) in size and scope."

The trustees of Columbia University, who have control of the Pulitzer Prizes, should not withhold this symbol of achievement from motion pictures. This would be a good time for Columbia University to take action favorably because it is now seeking the support of the motion picture industry for its new arts center program.

—*Martin Quigley, Jr.*

Letters to the Herald

Wide Screen

To the Editor:

William R. Weaver's recent article [HERALD, March 26] describing a "new" method of wide screen installation and use developed for "VistaVision" by Paramount's Loren Ryder both amused and gratified us, because we have been using precisely the same method, unheralded, but quite successfully for more than a year now to show "CinemaScope" features here.

We go one step further in our small auditorium, and completely dispense with any screen curvature. The elliptical top and bottom margins are achieved very simply by filing the aperture plates down and we have found a 2:1 aspect ratio gives the most effective dimensions.

Our net result is a sharper, brighter image free of any perceptible distortion, and hence seemingly more realistic and "third dimensional" in quality. Frequent spontaneous patron comments bear this out, too.

We feel this method of achieving a more effective depth illusion poses fewer installation problems and is particularly adaptable to small narrow theatres with limited stage space and close placement of the front rows of seating.

Perhaps primary "credit" for this development belongs elsewhere, but the record should show that it was also "invented" here by Spyro Kontos, former sales manager of Abbott Theatre Supply, Chicago, and Ted Theodore, architectural engineer and John Bapet, projectionist, of our organization.—*JAMES MUETING, Manager Rose Theatre, Franklin Park, Ill.*

Too Much Violence

To the Editor:

I feel certain that the amount of physical cruelty and sadism in Hollywood product is being over-emphasized from certain quarters. This is one penalty we pay in a free country where reactionary groups such as Communists are allowed to push and pass along our every mistake.

From a personal point of view, and in consideration of our small town, southern clientele, we have continually tried to avoid films with great amounts of violence, crime, passion and sex. In reviewing our grosses, we are unable to find above-average or top pictures where any of the four factors were present to excess. "On the Waterfront" opened strong in our circuit, but the news spread and the picture ended up below 100 per cent. "The Wild One" should never have been made. Our top grossers continue to be such movies as "Gone With the Wind," "The Robe," "The Glenn Miller Story," "Seven Brides for Seven Brothers," "Magnificent Obsession," "Ma and Pa Kettle" series, "Long, Long Trailer," the "Francis" series and any good Western.

We have tried to avoid crime and violence in any form in the past, and will continue to do so in the future—if they aren't riding a horse and wearing chaps.—*LESTER NEELY, Neely & Neely, Marion, Alabama.*

Excessive Crime

To the Editor:

Most of the theatres we operate are in small towns and naturally my comment concerns theatres in this category.

There has definitely been a great increase in the number of pictures with scenes of excessive violence, crime, exploitation of sex, etc., in recent months.

Perhaps in big cities these pictures are accepted without comment, but in smaller communities parents definitely comment constantly on the type of story we show so often. I will admit that they have the same bad comment concerning the amount of violence their children see everyday on TV.

I think it would be much more wholesome if this was changed and we were given more stories lacking violence. I feel that this change would help us in our attempt to bring families back to the theatres.

Too much of any type of picture is not good. Variety is a necessary element in constructive show business. — *MARC J. WOLF, Y & W Management Corp., Indianapolis, Ind.*

Film Patterns

To the Editor:

It is to be regretted that there isn't some system in Hollywood under which the various companies could cooperate a little bit closer in the number of pictures made by each one after a certain pattern. Unfortunately this patter of excessive violence, is a shocking disgrace to the industry. One or two violent pictures, spaced far enough apart, would be entirely acceptable but for the continuous flow that has been coming out of Hollywood recently there is absolutely no excuse. Incidentally, this also applies to television. I think the best thing that the British Board of Censors could do would be to boycott Hollywood for a few months.

My reason for taking such a strong stand is predicated on two outstanding factors, namely, the influence that these films have on teen-agers and secondly, the impression it gives other countries of our mode of living. It is wonderful food for both the teen-agers who, in many instances, form gangs comparable to the worst adult mobsters and, secondly, it is certainly the kind of ammunition that the Reds want to use against us in foreign countries.—*M. A. LIGHTMAN, Malco Theatres Inc., Memphis, Tenn.*

MOTION PICTURE HERALD

May 21, 1955

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On the Horizon

BULLISH

The stock market is thinking increasingly well of motion picture stocks. Most investment counselors are telling their clients of splendid opportunities to be had in motion picture investments. The latest is an advertisement by one of them in New York newspapers this week. The Value Line Investment Survey says "Movie stocks are one of the few groups in which . . . analysts still find worthwhile opportunities for capital appreciation . . . potentialities up to 100 per cent over the three to five year pull."

BLIND SPOT

Ill luck attends films with patriotic themes, director John Ford alleges. He spoke as he received an award in Washington from the Daughters of the American Revolution for Columbia's "The Long Gray Line" as the best patriotic film of 1954. Mr. Ford added: "I don't know why Americans won't go see pictures about early America". He declared he has owned for 18 years a script for a film about Valley Forge, which he hopes to work on soon, and commented: "In all these years I have never been able to get a single major film company interested."

BILLBOARDS

United Artists' "Not As a Stranger" will be brought to the attention of 11,000,000 motorists and their passengers through 2,500 twenty-four sheets on strategically located billboards, one of the largest such campaigns in recent years. The posters will use Da-Glo luminous ink with special headlight reflecting glass beading. The campaign is budgeted at $50,000.

CALM SHOWMAN

Erv. J. Clumb, manager of the downtown Riverside theatre in Milwaukee is not only a resourceful showman but one with a large share of calm common sense. Last week an audience of 250 was watching "Run for Cover" when an explosion in a cylinder of an air conditioning compressor poured out carbon dioxide and oil fumes but with only little damage. Mr. Clumb immediately went on the stage, told patrons an emergency had arisen and asked the audience to walk slowly out through the main lobby. By the time the fire department arrived the theatre was emptied and the doors wide open. The Fire Chief praised the manager and newspapers ran favorable front page stories.

FIVE AT A TIME

Twentieth Century-Fox during the next two and a half weeks will have five diversified productions showing first run in New York simultaneously. They include the Marilyn Monroe "Seven Year Itch", opening at Loew's State June 3; "Daddy Long Legs" at the Roxy; "The Magnificent Matador" at the Astor; "Violent Saturday" at the Mayfair; and "The Adventures of Sadie" at the Normandie.

BREAK-UP

The U.F.A. film combine, famous in cinema history and infamous in modern history as one of Hitler's most potent propaganda machines will be broken up into four independent stock companies according to West Germany's Liquidation Board. Under Allied control until 1953, the combine was turned over to the Bonn Government for decentralization. To prevent mis-use again for political purposes it is provided that the Government and political organizations may not purchase any stock of the companies. Non-Germans may purchase a maximum of 25 per cent of the stock of any one company.

LONG SHOTS

One studio isn't enough for Cecil B. DeMille, currently engrossed in a spectacle which you may expect will be colossal. For the Red Sea sequences in "The Ten Commandments", DeMille has removed the fences between the Paramount and RKO lots. He says he will keep the water (300,000 gallons) within the Paramount property, but he needs the RKO area for long shots.

WHEN AND WHERE

May 23: Annual spring dinner dance of the Motion Picture Association of Greater Kansas City, Tomahawk Country Club, Johnson County, Kansas.

June 6: Annual golf tournament of the Variety Club of Albany, Shaker Ridge Country Club, Albany, N. Y.

June 6: MGM Ticket Selling Workshop, St. Louis, Mo.

June 9: Fourth annual film industry golf tournament sponsored by New York's Cinema Lodge of B'nai B'rith, Vernon Hills Country Club, Tuckahoe, N. Y.

June 12: Humanitarian award dinner of the Deborah Sanatorium and Hospital, Bellevue-Stratford Hotel, Philadelphia.

June 13: MGM Ticket Selling Workshop, Santa Fe, New Mexico.

June 14-16: Annual convention of the Virginia Motion Picture Theatre Owners, Chamberlin Hotel, Old Point Comfort, Va.

June 16: MGM Ticket Selling Workshop, Olympic Hotel, Seattle.

June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

June 20: MGM Ticket Selling Workshop, San Francisco.

June 26-28: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

EDUCATION

The ubiquitous Davy Crockett now has a college degree. A release from the Text-Film Department of the McGraw Hill Book Company, distributors of visual education material to schools, announces a new color film strip on the original of the Disney hero "thrillingly told in 46 pictures, for use in Grades 4, 5 and 6."

Floyd Stone-James D. Ivers
William R. Weaver

This week in pictures

SPEAKERS, at the annual luncheon in New York last week of the motion picture department, International Federation of Catholic Alumnae. They are Mrs. James Looram, department chairman and luncheon host; George Murphy, actor, and Hollywood's representative; and the Rev. Thomas F. Little, executive secretary of the National Catholic Legion of Decency. Father Little warned that producers are buying stories which offend decency, and that Code administrators apparently are lax. See page 26.

by the Herald

by the Herald

JOHN SCHLESINGER, who heads the organization in South Africa bearing his name, said before leaving New York last week he would begin shortly a series of half hour films for television here; that his company had an interest in a British commercial television firm; and also that it planned five new theatres.

by the Herald

THE TECHNICOLOR STORY. Dr. Herbert T. Kalmus, Technicolor's president, and top officers John R. Clark, Jr., and Kay Harrison, face reporters in New York last week at Dr. Kalmus' annual interview prior to the annual stockholders' meeting. See page 24.

WILLIAM CARTLIDGE is here to see the latest in theatre operating techniques. The general manager of the Associated British Cinemas circuit is visiting in New York and Newark and then will go to Buffalo, Chicago, Indianapolis. The inspection precedes his circuit's modernization, which will cost $8,000,000, and will include building 12 theatres. By September all his circuit's first runs will have CinemaScope screens, about 36 with PerspectaSound. Patrons expect CinemaScope now; the old dimensions are old hat, he said. They also continue to expect double bills.

by the Herald

APPOINTMENTS IN BOSTON, left. Al Levy, far left, comes from 20th-Fox's Pittsburgh managership to the Boston post. William Graham is the firm's new office manager at that branch. He held the same post in the Buffalo exchange.

by the Herald

ERNEST K. GANN SAYS the writer should have more credit. He has seen to it he will have profits, too. The author of "The High and the Mighty" and now, "Soldier of Fortune" which 20th-Fox will release, said in New York Monday on return from Europe, that the writer created the story and the story is the thing. He writes, he said, without the need for profanity and sordid violence, which he feels never sold a picture; and sex, which he feels has been overdone by others more talented. He also deplores dishonest advertising which he sees increasing. Mr. Gann may make $400,000 with "Soldier," on a profit-sharing contract.

LADEN. Harold Hecht, producer of "Marty," and Mrs. Hecht, debark in New York after the Cannes (France) International Film Festival—and display two awards: the Festival Grand Prize, and the award of the International Catholic Cinema Office.

by the Herald

LOUIS PHILLIPS at his desk Monday morning, as general counsel of Paramount Pictures, in the New York home office. He succeeds the late Austin Keough. Mr. Phillips, a film attorney of renown and senior in the firm of Phillips, Nizer, Benjamin and Krim, had been assistant general counsel. He has been associated with Paramount since 1928.

DEDICATING THE TEMPLE. A very special guest at dedication of the Washington Hebrew Congregation's new house of worship was President Dwight D. Eisenhower. With him are Judge Milton S. Kronheim, Jr.; Rabbi Norman Gerstenfeld; and, right, Barney Balaban, president of Paramount Pictures, also a guest speaker. The ceremonies were the climax of the congregation's observance of the 300th anniversary of Jewish settlement here.

THE AGREEMENT. In London, Vicente Alcantara of Filmes Alcantara signs with Anna Neagle and her producer husband, Herbert Wilcox, both standing, for distribution of "King's Rhapsody" and "Legend of William Tell" in Portugal.

THE OPENER. Warners' "The Sea Chase" kicked off the "Southeastern Movie Festival" (see page 13) by opening Monday in more than 300 theatres in four states. Recognizable, through that seaspray at the left, is Captain John Wayne. Other leading performers are Lana Turner, Lyle Bettger, David Farrar, Tab Hunter, James Arness, Richard Davalos, and John Qualen.

IN TOKYO, at Warners' Far East sales meeting: Samuel Schneider, vice-president; Mitsuye Kobo, winner of the "Miss Star" contest (free trip to Hollywood); Wolfe Cohen, Warner International president; and John J. Glynn, vice-president.

THEY OPENED the new Tri-Town Drive-In, at Lunenburg, Massachusetts. Proudly arrayed, premiere night, are Fred Fideli, right, also owner of the Rialto, Worcester, same state; Mrs. Fideli; and their son Edwin, left.

ON THE SET of Cecil B. DeMille's "The Ten Commandments" at Paramount, star Nina Foch, left, points out some of the sights to Leonard Gleim, of the Holly Theatre, Beatrice, Nebraska, and his wife.

HE RECEIVED a lifetime pass to the Fox West Coast Theatres and a first retirement check. George Bowser, second from the left, accepts these at farewell ceremonies in the company's Los Angeles home offices, from Elmer C. Rhoden, National Theatres president. With them are John B. Bertero, FWC president; Edwin F. Zabel, new general manager, succeeding Mr. Bowser; and Frank H. Ricketson, Fox Intermountain Theatres president. Some 40 executive friends of Mr. Bowser attended the affair. Mr. Bowser entered the business 40 years ago, with the Skouras brothers, in St. Louis.

SOUTHEASTERN FESTIVAL ROCKETS TO FAST START

"Nothing Beats Movies" Is Slogan as Atlanta Meet Sets Exhibitor Pace

by WALTER BROOKS
Director, Managers Round Table

ATLANTA: Energy and enthusiasm produced a result at the Kick-Off of the Southeastern Movie Festival in Atlanta that hasn't been matched in our memory. This spirit, plus the effort and efficiency of J. H. "Tommy" Thompson and his staff, delivered something that was performance instead of promise. We didn't merely listen to a recital of what they are going to do in the four-weeks period from May 16th to June 16th, which marks the Festival—for we saw proof of a mission accomplished. The three exhibitor organizations, from Georgia, Florida and Alabama, have done themselves proud, in setting the pace for the rest of the country.

More Than 600 Persons At Combined Meeting

Opening with MGM's Ticket Selling Workshop, all day Monday, May 16, at the Atlanta Biltmore, more than 600 gathered for the combination meeting. There were 321 students at the tables for the Workshop lessons, and 416 for lunch, as guests of Coca-Cola. In the meantime, registrations for the Joint Movie Festival were piling up, under the smiling direction of L. M. "Buck" Stockton, general manager of Martin & Thompson Theatres, of Hawkinsville, Georgia, who held the responsibility of getting them in, collecting the cash, and keeping the schedule in the line and on time. Monday evening's cocktail party, as the guests of Motion Picture Advertising Service, was jammed to capacity.

Tuesday morning's program began early with a discussion of new product and selling methods—a good follow-up for MGM's Workshop, under the chairmanship of A. B. Padgett, of the official board of the Motion Picture Theatre Owners of Georgia. What we liked about this discussion of new product by the sales representatives of the various companies was that it was well attended, and that a group of managers and theatre operators were keenly interested, and not wandering, as is often the case.

20th-Fox Spokesman Praises Ticket Selling Workshop

The spokesman for 20th Century-Fox introduced his remarks with praise to MGM for the benefits of the Ticket-Selling program of the previous day. Tommy Thompson said that the whole campaign was directed to those who were really interested in more than "just getting along"—and that for these, there would be rich rewards.

"Old Newsboys" of the Atlanta Variety Club, again broke their own previous records as advance "hoopla" for the Southeastern Movie Festival, by raising $75,000 in one day for cerebral palsy. In the picture above, Variety barkers in their newsboy aprons and top-hats, collect dollars on the street, with Yvonne de Carlo, whom Allied Artists brought in from Hollywood for the occasion, and in her company Curtis Mees, well-known as a contributor to Better Theatres and Mayor William B. Hartsfield of Atlanta, as right and left bower.

But the Kick-Off Luncheon was really "quite an occasion"—to quote President E. D. Martin, who spoke briefly, as he introduced all the good looking girls and the Hollywood contingent. The dais for this luncheon was beyond ordinary description—bigger than we've seen at fifty conventions of the past. The top row seated eighty distinguished guests, prominent exhibitor leaders and the mayors of forty Georgia cities. The second row included fifty newspaper editors and representatives of the press, radio and TV. The dais was 168 feet long, which is about a city block, in these parts. There were more than 600 at the luncheon, which covered roughly an acre of floor space. Films of the affair were made to be shown on every television station in the three states.

President Tommy Thompson made the keynote address, following the invocation by the Rev. Byron Kennerly, pastor of the First Baptist Church of Hawkinsville, Ga. where Tommy conducts a Bible class. Tommy's theme was to stress the pioneering effect of such meetings as this, in stimulating public interest and restoring our status at the box office. He doesn't fear the new competition, if we apply our new dimensions—and showmanship. He foresees a vast new era in film industry, with all branches joined to accomplish an objective beyond our previous standards.

The mayors of forty Georgia cities were introduced—and following the luncheon, a battery of photographers made newspictures which will appear on the front pages of as many Georgia newspapers, to carry the message of the Movie Festival back home. Fred Storey, president of Storey Theatres, Atlanta, introduced William B. Hartsfield, Mayor of Atlanta, a distinguished speaker and an old friend of film industry. His remarks, keen and to the point, included his suggestion that we say a good word for an asset in theatre operation which deserved mention—Popcorn.

Mayor Hartsfield believes that motion pictures are the greatest sales force ever known, selling our goods and American standards of living around the world. Cecil Crumley, theatre owner and a director of the Georgia Association, introduced Governor Marvin Griffin, of Georgia, whose talk was a salute to the industry's civic and community interests.

Following the luncheon, another industry-wide view-point was pursued at a new session conducted by Dick Kennedy, president of Alabama Theatre Owners, with an address by Ray Colvin, exectuive director of Theatre Equipment Dealers Association, introduced by Nash Weil, general sales manager of Wil-Kin Theatre Supply Co., and a talk by William E. Smith, of the Popcorn Institute, introduced by Jim Blevins. At 3:15 a closed meeting for members only was held under the leadership of President E. D. Martin, of Theatre Owners of America. A cocktail party at 7:30 preceded the President's Banquet and Ball, which closed the Movie Festival with a flourish. By that time, we were flying back to New York, but it must have been good.

Celebrating
Martin Quigley's
Fortieth Year of
Industry Service
and the + + + +
25th Anniversary of
the Production Code

TOGETHER, the motion picture of the modern era and Martin Quigley, publisher, serving the institution of the screen through its rise to pre-eminence among the entertainment media of the world, have come into their fortieth year.

It is four decades now since the film emerged from its novitiate in vaudeville, black tent and nickelodeon and in 1915 found its new estate as the preferred amusement of all the people, everywhere. That year Martin Quigley, at twenty-five years of age, a veteran of three years in the field of the daily newspaper, made the cause of the motion picture his cause—as it is today, and as it is to be through the tomorrows.

THENCEFORWARD Quigley Publications have grown under an undeviating policy of service to the motion picture and to the industry, with recognition of the inter-dependency of all of its branches. From then to now, the objective has been to work for the welfare and the success of the screen and all who strive to serve it well.

In unbroken continuity this has been so for all the forty years. No other institution of the motion picture has survived so long, or so continuously grown in influence, under a single administration and with a single basic program and policy. This policy of promotion and protection of the motion picture and the industry has in these forty years

June 11th issue of **MOTION**

written an abundant record, as diverse as the concerns of the industry itself and its personnel.

REACHING beyond the pages of these publications, Martin Quigley has contributed importantly in a myriad of functions of public relations and private counsel. Notable among these contributions was his development and introduction of the Motion Picture Production Code, that document of moral and social self-regulation which has proved the industry's charter of freedom against the assault of propagandists, agitators of special causes and the tinkerings of meddlers.

The career of Martin Quigley has grown as the motion picture has grown. Foremost his concern has been—and continues—to give this industry a business press commensurate with its needs, reflective of its spirit and enterprise—a telling of the story in pages of character in word and dress, a performance of quality, decency and integrity that contributes to the repute of the motion picture and the industry.

COMPLETION of four decades of an unrelenting pursuit of this ideal becomes an occasion to be appropriately celebrated in the publication of the fortieth anniversary edition of Martin Quigley's Motion Picture Herald. The edition also will contain an observance of the Twenty-fifth Anniversary of the Production Code.

PICTURE HERALD

MOTION PICTURE HERALD
founded JUNE 1915

PULITZER PRIZE FOR FILM WRITER, JACK WARNER ASKS

A Pulitzer prize for motion picture writers was advocated by Jack L. Warner, vice-president in charge of production for Warner Bros. Pictures, in a letter to John H. Hohenberg, secretary of the advisory board on Pulitzer Prizes, located at Columbia University, New York.

Mr. Warner said his suggestion was inspired by the fact that many Pulitzer Prize winners could not have won the awards had their works been created specifically for the screen and particularly cites William Faulkner and Ernest Hemingway as examples.

He also said it was understandable that when the original Pulitzer Prizes were established 42 years ago, motion pictures might not have been considered of sufficient stature to warrant an award. "But since that time," he said, "they have grown to the point where they are one of the biggest international media of communication and entertainment."

He described other categories, saying a hit play would have to run a year and a half to reach 1,000,000 people, daily newspapers rarely have circulations that size and practically no books sell so many copies, even with the aid of reprints. "Yet any motion picture worth its salt," he continued, "is seen by upwards of 30,000,000 people, not only in the United States but in foreign countries as well."

Mr. Warner said, "I speak only for Warner Bros., of course, but I am sure that the other major studios and producers believe as I do. . . . Such a prize would be a symbol of the kind of achievement motion pictures have long striven for."

Fox Quarter Net Profit $1,423,811

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries Tuesday reported consolidated net earnings of $1,423,811 for the first quarter ended March 26, 1955. This amounted to 54 cents per share on the 2,644,486 shares of common stock outstanding, compared with net earnings for the first quarter of 1954 of $2,048,030 or 77 cents per share on the same number of shares.

At the company's annual stockholders' meeting today Spyros Skouras, president, stated that "our first quarter earnings are somewhat below the first quarter of 1954, but this was because we had only four CinemaScope releases for January, February and March, one of which though in our opinion well made, proved extremely disappointing at the boxoffice."

He added, "Since the company did not have any other pictures in inventory available, for immediate release, we were not in a position to correct this condition which is to be expected because of the law of averages.

"We have decided therefore," Mr. Skouras said, "to increase the number of pictures for release by an additional four to six pictures so that we will always have them in reserve to meet a similar situation."

Concerning the company's second quarter, Mr. Skouras stated "it is confidently expected worldwide film rentals will reach $27,300,000 as contrasted with $22,349,000 in the second quarter a year ago." Therefore, it is estimated that by the end of June our earnings for the first six months of this year will be between $1.25 and $1.30 a share as compared with $1.17 in 1954."

The board of directors reelected Mr. Skouras president of the corporation following the election of 10 directors, by stockholders, at the annual meeting at the home office Tuesday. Members of the board elected by the stockholders to serve until 1956 included: L. Sherman Adams, Colby M. Chester, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, B. Earl Puckett, W. C. Michel, Mr. Skouras and James A. Van Fleet.

A quarterly cash dividend of 40 cents per share on the outstanding common stock was declared payable June 28, 1955 to stockholders of record June 10.

Kentucky Allied Unit Formed in Louisville

LOUISVILLE: More than 60 theatres were represented here this week at the organizational meeting of the new Kentucky Exhibitors Association formed as an affiliate of National Allied. On hand were: Abram F. Myers, general counsel; Rube Shor, president, and Wilbur Snaper, vice-president, all of national Allied; Chris Pfister, former president Ohio Allied, and W. A. Carroll, executive secretary, Indiana Allied. An executive board was set up until a regular election of officers and board could be held. Appointed to the executive board were: E. L. Ornstein, Louis A. Arru, Anna Bell Ward, J. M. Reiss, Floyd Morrow and Bob Enoch. Mr. Ornstein was appointed temporary national director.

Loew's Votes Dividend

The board of directors of Loew's, Inc., Wednesday declared a quarterly dividend of 25 cents per share on the common stock, payable June 30, 1955 to stockholders of record June 14.

Goldenson Sees Profits Holding Up

The second quarter earnings of American Broadcasting-Paramount Theatres "will be at least as good and possibly somewhat better" than the same period last year because of an improved trend in theatre business since the middle of 1954 and through the first 17 weeks of 1955, Leonard H. Goldenson, president, anounced this week at the company's annual stockholders meeting at the Sheraton-Astor Hotel, New York.

He said that AB-PT has continually stressed the importance of an even flow of good pictures throughout the year "and we are hopeful that next year there will be a better distribution of releases so that more good product will be available at this time of the year."

In reply to a stockholder's question, Mr. Goldenson said that his company had been giving serious consideration to film production since it has the right, under the consent decree, to become a producer. "The company is already involved financially in the production of films for television at a West Coast studio," he said, and the studio could be used for theatrical films if necessary.

The stockholders reelected the AB-PT board of directors including Earl E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Mr. Goldenson, Walter W. Gross, Robert H. Hinckley, Robert L. Huffines, Jr., William T. Kilborn, Robert E. Kintner, Walter P. Marshall,, Sidney M. Markley, Edward J. Noble, Robert H. O'Brien, Robert B. Wilby and Owen D. Young.

Following the meeting, the directors then reelected all the officers: Mr. Goldenson; Mr. Gross, Mr. Hinckley, Edward L. Hyman, Mr. Kintner, Mr. Markley, Robert M. Weitman, vice-presidents; Mr. O'Brien, vice-president and secretary; Simon B. Siegel, treasurer; James L. Brown, comptroller and assistant treasurer; Edith Schaffer, assistant secretary, and Geraldine Zorbaugh, assistant secretary.

"Sneak" Theatre Previews Set For "Marty" in Key Cities

A series of "sneak" theatre previews in key cities throughout the United States has been set for United Artists' "Marty," it was announced by Francis M. Winikus, national director of advertising, publicity and exploitation. More than 50 showings in major theatres are scheduled with early previews set for Philadelphia, Washington, Detroit, Baltimore, Bridgeport, New Haven, Atlantic City and Los Angeles. In addition to regular theatre patrons, audiences will include local columnists, radio and TV personalities, members of women's groups and leaders of the business community, it was announced. "Marty" is a Hecht-Lancaster production and stars Ernest Borgnine.

EXHIBITION, REJECTED, IS LOOKING ELSEWHERE

Joint Allied-TOA Group to Meet May 23 to Plan the Next Course of Action

by VINCENT CANBY

Exhibition, stood up by its date for the ball, was not sitting around crying into a hand-me-down hanky. This week the joint Allied States Association-Theatre Owners of America committee on the industry conference issued a formal statement acknowledging distribution's declining of the conference bid, and promised at the same time that the joint committee would meet as scheduled May 23-24 in New York "to determine what action should be taken." Clearly this was no Cinderella about to retire to a fireside.

Read the statement in part:

> "We regret the short-sightedness of the film companies and that they fail to see that exhibition was acting in good faith in seeking to discuss with their presidents forms of relief to the sad and chaotic plight facing the majority of exhibitors in this country. . . . We have earnestly sought the joint cooperation, assistance and counsel on these pressing industry problems. Therefore, we cannot be criticized for the avenues we must take alone to obtain relief."

Not all the distributors, however, were regarded as wicked step-sisters. The statement concluded by expressing the joint committee's special thanks "to Mr. Herbert Yates and Mr. Steve Broidy for their speedy acceptance of our invitation and their kindness and understanding."

The impossibility of an all-industry round table meeting was signaled late last week when both Nicholas Schenck, president of Loew's, and Barney Balaban, president of Paramount Pictures, formally declined a second invitation to the get-together.

Would Discuss Matters Only with Customers

MGM, said Mr. Schenck, in a telegram to Ruben Shor, president of Allied States, will stand on its record in its willingness to listen and discuss problems of exhibitors provided such discussions are held exclusively with its customers. Earlier Spyros Skouras, president of Twentieth Century-Fox, took a similar stand saying that his company would consider a parley only on "an individual basis."

Mr. Schenck said that the discussion of matters suggested in the Allied States-TOA telegram should be held with Charles Reagan, Loew's general sales manager. He added that the company's Ticket Selling Workshops were indicative of MGM's recognition of the problems of exhibition as well as its own positive effort to stimulate an increase of business in United States theatres. Between 10,000 and 15,000 exhibitors already have attended these workshops, he said.

Mr. Balaban, in his answer, made it clear that he was not convinced that film rentals would not be discussed at the meeting. He said that exhibition's assurances in the invitational telegram were self-contradictory and that statements by the committee and other exhibitor leaders had made the discussion of film rentals inevitable. For that reason, Mr. Balaban said, Paramount must again decline the invitation.

In answer to this, the joint committee's statement this week said: "Our invitations cited that we had no intention of discussing individual company sales and trade practices, the veil under which the invitations were declined."

The other "avenues . . . to obtain relief" is Allied States' terminology for Government regulation of the industry. This is that last resort to which TOA leaders were so apathetic until recent developments. This week there was news on that drive from Washington, as well as a personal statement by Mr. Shor in New York concerning the subjects for discussion by members of the joint committee next Monday and Tuesday.

For one thing, said Mr. Shor, the convening Allied States-TOA leaders will decide whether to meet individually with company presidents, inasmuch as the collective session is impossible. This week, he said, committee members were in all parts of the country and thus no decision on future strategy could be made until Monday.

Senator Humphrey Mentions Small Business Committee

In Washington, meanwhile, Senator Humphrey (D., Minn.) told the press that the Senate Small Business Committee would hold hearings on the current situation of film exhibitors if Allied States and other such groups want such hearings. These hearings, he said, might be held before a monopoly sub-committee headed by Senator Long (D., La.) or before a sub-committee which he himself heads, on merchandising and distribution practices. He added that he hadn't talked yet to Senator Long on the matter.

Senator Humphrey was one of the Senators recently contacted by Abram F. Myers, Allied general counsel.

ALLIED-TOA MERGER TALK UNDERWAY, READE SAYS

There soon may be one exhibitor organization. The talks that have been occurring apparently go beyond the "united front" stage, and beyond matters such as industry round tables and governmental intervention.

For the first time, the leader of one of the national exhibitor organizations confirmed there are negotiations for a merger. He is Walter Reade, Jr., TOA board chairman, who met with the trade press Wednesday in New York on his return from Europe.

Mr. Reade disclosed there have been "exploratory" merger talks, and that there exists a "strong possibility" of such action to compel distributors to respect exhibition; and he declared TOA would welcome a merger. Problems of all showmen are to some degree common, he stated, and added:

"The capital investment of a theatreman offers a paltry or no profit return and this is a pressing problem at this hour."

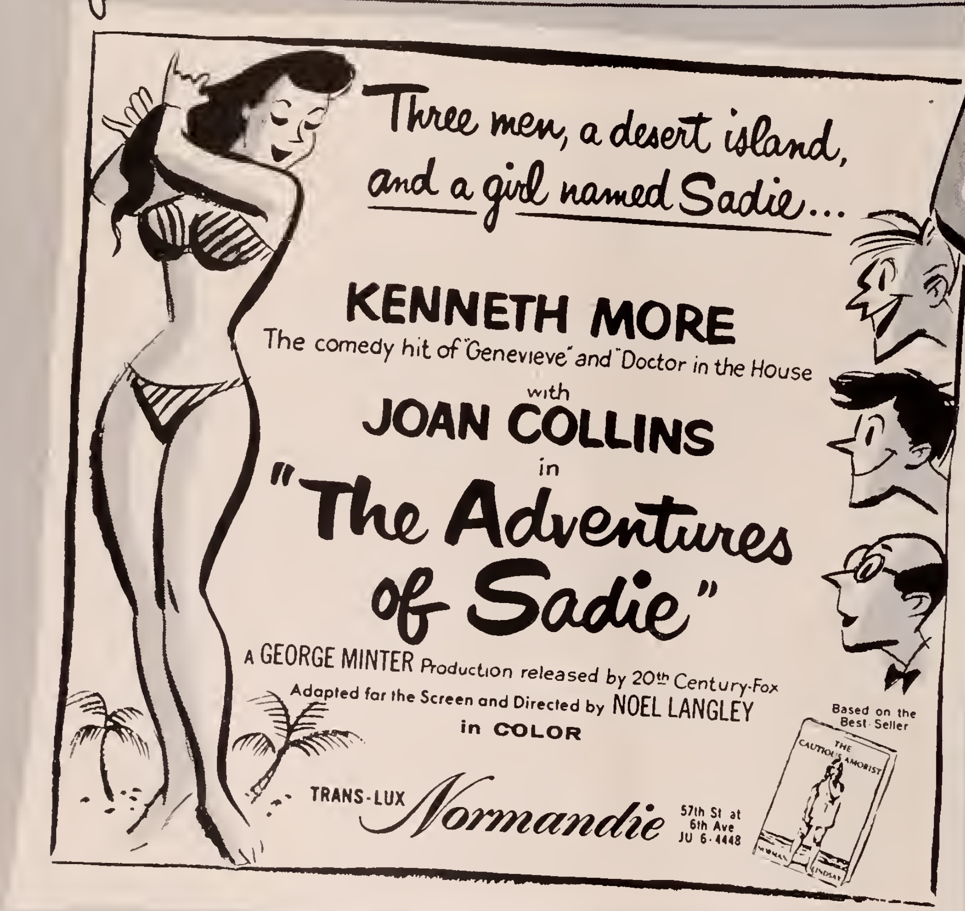
He also said, apropos of the urging by many showmen for Government regulation, that he felt personally (without TOA authorization) that exhibition would not be any worse off under such regulation. In Europe, he found the exhibitor-distributor relationship stabilized, he said, a contrast to the one here, where, he said, "distributors are unwilling to sit down with their customers, with the minor exceptions of Republic and Allied Artists."

This in England and on the continent is inconceivable. Industry conferences are common and often, he claimed. Once again cautioning that on certain matters he still spoke as an individual, Mr. Reade said of the trust and divorcement situation, he felt when producers and distributors had financial interests in exhibition they had personal interest and sympathy, too, which worked to exhibition's good.

Mr. Reade also spoke of measures to build the audience. The industry must cultivate especially youth. It also could benefit from a domestic film festival such as the international one at Cannes, France, which he attended and which he found well run and worthwhile. And it should participate in all such festivals, he feels.

THE OFF-BEAT ATTRACTION

Selected by the Normandie, New York's "Theat



Three men, a desert island, and a girl named Sadie...

KENNETH MORE

The comedy hit of "Genevieve" and "Doctor in the House"

with

JOAN COLLINS

in

"The Adventures of Sadie"

A GEORGE MINTER Production released by 20th Century-Fox

Adapted for the Screen and Directed by NOEL LANGLEY

in COLOR

TRANS-LUX *Normandie* 57th St at 6th Ave JU 6-4448

Based on the Best-Seller

THE CAUTIOUS AMORIST

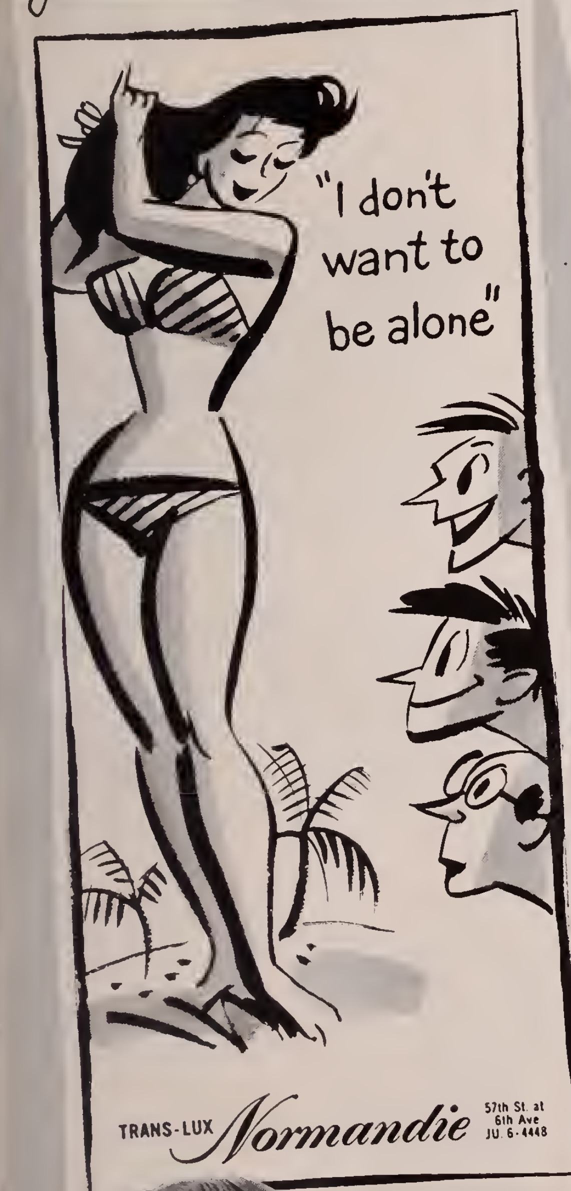
NORMAN LINDSAY

Some of the provocative ads that are selling this great comedy attraction in New York.

Get the pressbook and start planning your campaign now!

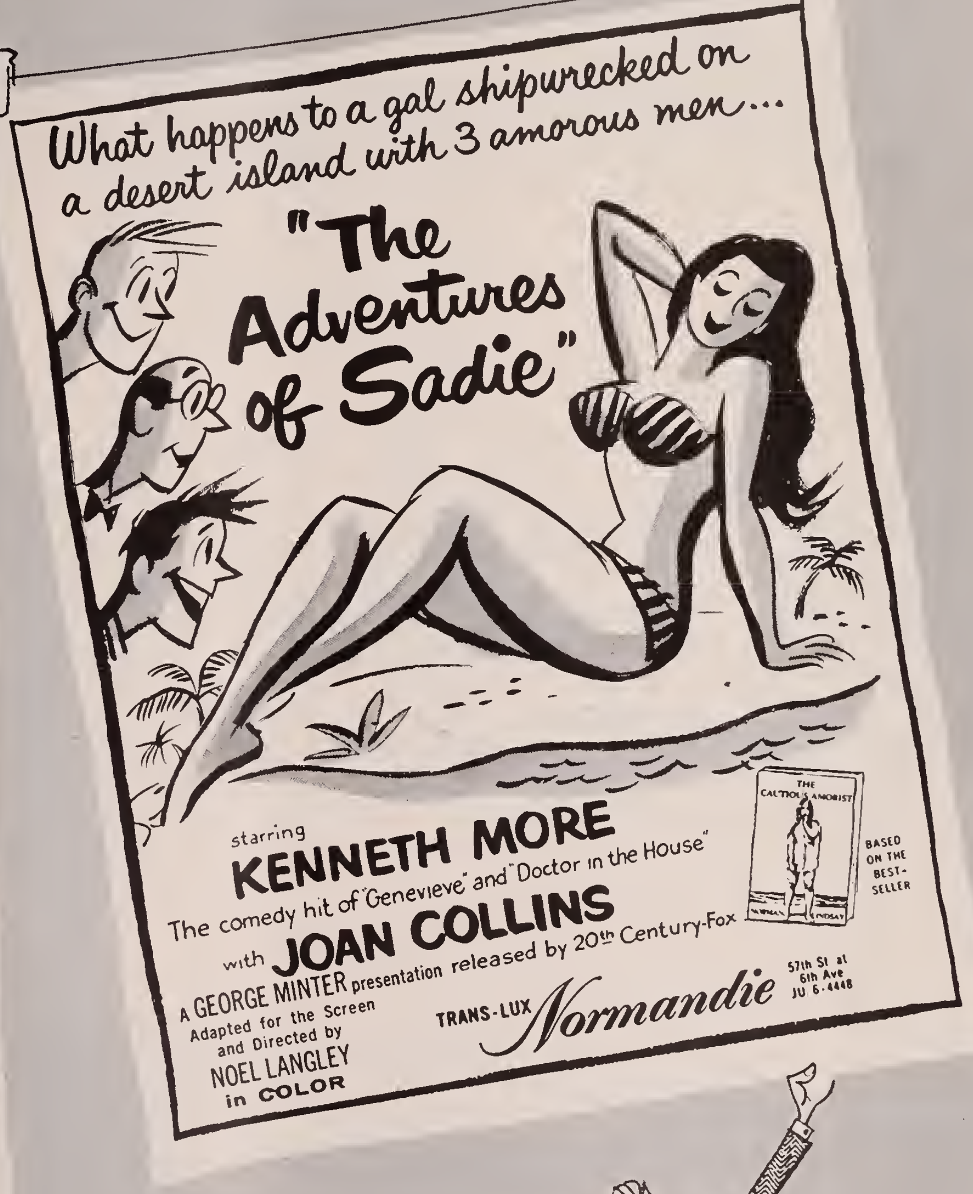
YOU'VE BEEN LOOKING FOR!

re of Hits," for American premiere engagement!



"I don't want to be alone"

TRANS-LUX *Normandie* 57th St. at 6th Ave JU 6-4448



What happens to a gal shipwrecked on a desert island with 3 amorous men...

"The Adventures of Sadie"

starring **KENNETH MORE**

The comedy hit of "Genevieve" and "Doctor in the House"

with **JOAN COLLINS**

A GEORGE MINTER presentation released by 20th Century-Fox

Adapted for the Screen and Directed by NOEL LANGLEY

in COLOR

BASED ON THE BEST-SELLER

TRANS-LUX *Normandie* 57th St. at 6th Ave JU 6-4448

"it's a pleasure to do business with 20th!"

KENNETH MORE
Britain's "Best Actor of the Year"!

JOAN COLLINS
Keep your eye on this great new star!

MAY USE FILM IN TOLL FIGHT

Matter Still Undecided as Exhibitors Study Plans; Editors Taking Sides

The subscription television controversy, which began slowly as the battle of the press releases, now is firming up on a somewhat loftier plane as a debate among editorial writers. All this, of course, is a prelude to the real fight, which will be before the Federal Communications Commission, and in addition to other plans—by both proponents and opponents—to stir up public reaction.

Considering Trailers

It was reported this week that in some New York exhibition circles there are under consideration plans for using theatre screens to tell the public the "full" toll TV story. While representatives of national circuits hesitate to impose their anti-toll TV sympathies upon their patrons, various New York circuits are reported to feel differently, and some may use trailers to the extent, at least, of asking audiences to write to the FCC before June 9 expressing their views.

The subject of using theatre screens in the exhibitors' campaign was discussed at several meetings in New York last week by sub-committees of the Committee Against Pay-As-You-See TV. No decision was reached, it was learned, due to the lack of unanimity on the subject.

Some national circuits feel it would be an imposition upon their audiences to use the screens, and favor placing campaign literature in lobbies, or wherever it would be accessible on a voluntary, rather than involuntary, basis.

Some New York circuits, however, reportedly believe the issue is of wide public interest and patrons could be urged in trailers to express their views to the FCC without incurring resentment. Indications are that some of these will have trailers made for showing in their theatres regardless of any action taken by the committee.

"Newsweek" at It Again

Newsweek Magazine, in its May 23 issue, carries another extensive, two-page article on what it headlines as "The Angry Debate. . . ." The article opens by pitting a pro-toll TV letter from Pulitzer Prize-winning poet-historian Carl Sandburg against an anti-toll TV letter from a man identified only as "an angry doctor from Princeton, Illinois." While not as sharply biased as some recent pieces on the toll television controversy, *Newsweek* seems to sum up its attitude by saying:

"Whatever the answers might be, most citizens seemed to agree with Jack Webb—who, as producer and star of 'Dragnet,' has done exceedingly well with free TV. 'One thing is certain,' he said, 'it's difficult to endorse or discredit an idea until it's been tried.' "

ARNO COVER GIVES MYERS A WEAPON

The cover of the May 14 issue of *The New Yorker* depicts an angry-looking Peter Arno gentleman staring at a color-streaked and blurred television screen. Abram F. Myers, Allied States Association general counsel, couldn't refrain from comparing it with what may be expected in an era of toll TV. In telegrams sent to all his friends, Mr. Myers flashed: "As if you did not know, that irate gentleman on *The New Yorker's* cover just tuned in on one of McDonald's coded channels."

The *Newsweek piece,* which reports that all sorts of public opinion polls, as well as private mail to the FCC, are running in favor of the new medium, also gives ample space to the statements of Brigadier General David Sarnoff, chairman of the Board of RCA and NBC and described as "perhaps the opposition's most influential spokesman."

General Sarnoff is quoted as saying in part: "My doubts about pay-as-you-see television are not based on any lack of confidence in the ability of technicians to solve the technical problems. They are based on other aspects—social, political, economic and artistic. . . .

Sees Attack on Freedom

"First of all, it would be negation of the philosophy upon which American radio broadcasting has been established—freedom to listen and, in television, freedom to look. It has become a part of the American heritage. . . . Furthermore, I have been unable to conceive how, in a national service of pay-as-you-see television, the competitive element so important in private enterprise can be preserved and at the same time avoid Government regulation of rates and Government control of operations."

Among newspaper writers lining up against the medium recently have been Jay Nelson Tuck, TV critic for the New York *Post;* Dan Parker, sports columnist for the New York *Mirror;* Jo Coppola, columnist for the Long Island *Newsday,* and the unbylined editorial writers of the Oklahoma City *Oklahoman.*

Mr. Tuck questioned, among other things, the promises of toll TV proponents to bring such as grand opera and ballet to the nation. "How long," he asked, "do you think it (toll TV) would stay with 5,000,000 opera customers when it could ditch them for 10,000,000 movie customers?" And he concludes by saying: "You would not only be able to buy newer movies at home; you would also buy the most popular programs which you now get for almost nothing. Or you'd go without."

Mr. Parker says simply that "the principle is the same as taxing the public to build roads and then operating them as toll highways—another process in the strangulation by taxation that is making life too expensive a proposition for most of us."

American Legion Opposed

Miss Coppola, in a particularly pertinent piece, mentions first run films on toll TV and asks: "Will these movies be made for the high and wide screen and crammed into a 17-inch area? Or will Paramount and Sam Goldwyn, who maintains that 'paid television must come,' start producing pictures primarily with tight, close shots for the televiewers on the large movie house screens?"

Other news this week, aside from the editorializing, included the American Legion's official stand against toll TV at its semi-annual meeting in Indianapolis. The resolution, adopted by its executive committee, requests the FCC and Congress not to change "the fundamental system of broadcasting and telecasting in the U. S." for the programs bring enjoyment to millions, including hospitalized veterans, "whose welfare has been and always will be the prime concern of the American Legion."

Also from Albany came word that James J. Brennan, first vice-president of the IATSE, in a speech before the spring meeting of the New York State Association of Motion Picture Projectionists, urged all projectionists throughout the country to fight subscription television.

"Scramblevision"

Alfred Starr, co-chairman of the Committee Against Pay-As-You-See TV, carried his campaign to the west coast for a speech before the Hollywood Advertising Club on Monday, and coined a new word, "scramblevision."

Also in the week, Paul MacNamara, vice-president of Paramount's International Telemeter Corporation, politely declined an opportunity to join the anti-toll TV committee, extended to him when he announced further Telemeter tests utilizing cables and not the "free air." Mr. MacNamara said he was "grateful" for the invitation, but "only for the opportunity it might give me to point out to your people from close range the advantages that pay-as-you-see can offer"

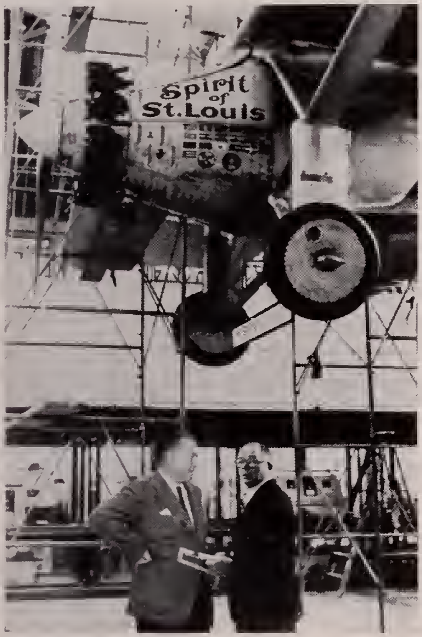
"Crockett" Opens May 25 At Globe on Broadway

The world premiere of Walt Disney's "Davy Crockett, King of the Wild Frontier," will be held at the Globe theatre, New York, May 25. The motion picture version of the three-part television show will be released throughout the country following this opening. "Davy Crockett" stars Fess Parker in the title role. It is reviewed in the Product Digest section of this week's HERALD.

GREAT TALENT MAKES GREAT PICTURES!

Miracle in the Rain

In tune with Spring season, "Miracle in the Rain," one of the classic love stories of all time, goes before motion picture cameras this week on New York City location, with Jane Wyman and Van Johnson co-starring. *Left-Right* Producer Frank P. Rosenberg, Van Johnson, Ben Hecht, Miss Wyman, Director Rudolph Mate read dedication in Author Hecht's copy of the book which stirred the hearts of millions.



←

At Smithsonian Institution, Washington, D.C., Producer Leland Hayward and Director-Writer Billy Wilder study Spirit of St. Louis, plane forever enshrined in the hearts of American people. Replica of historic aircraft in which Charles Lindbergh made his epic New York-to-Paris flight is being constructed for the film dramatization of Charles A. Lindbergh's own Pulitzer prize story which will star James Stewart. *(CinemaScope, WarnerColor.)*

"Giant's" Elizabeth Taylor receives royal welcome at Warner Bros. studio luncheon given by George Stevens and Henry Ginsberg. Starring with Miss Taylor in Stevens' production of famous Edna Ferber novel are Rock Hudson, James Dean. "Giant" starts this week at studio in Burbank, with Company leaving for extensive locations in Virginia and Texas at end of month. *(WarnerColor.)*

San Francisco's world-famous Fisherman's Wharf is colorful background for location action of "The Darkest Hour," thrill-packed crime drama starring Alan Ladd, Edward G. Robinson, Joanne Dru. Frank Tuttle *(r.)* director of Jaguar production. Stars line up for Bay City News Photographers covering location activity. *(CinemaScope, WarnerColor.)*

WE'RE DOING THINGS HERE AT WARNER BROS.

TRUST DAMAGE ISSUE ARGUED

Schimel, MPA; McConnell on Opposite Sides; Plan for Judge Discretion

by J. A. OTTEN

WASHINGTON: A House Judiciary sub-committee holding hearings on current anti-trust problems this week was dominated by discussion on a proposal that would give Federal judges discretion to award less than treble damages in private anti-trust suits.

Chicago anti-trust attorney Joseph C. McConnell told the sub-committee Monday that the film distributors, faced with heavy anti-trust suits in the courts are behind the proposal to sell the idea to the Justice Department and Congress.

Schimel Argues Case

Assistant Attorney General Stanley N. Barnes, in charge of the anti-trust division, testified earlier that he was "not completely sold on the idea," although he himself was co-chairman of the Attorney General's committee which made the recommendation.

Adolph Schimel, senior counsel for the MPAA, argued the lure of mandatory treble damages had produced a flood of anti-trust suits against the film companies, which were now faced with huge potential payouts. When asked by the sub-committee chairman why the film companies never complained until after the flood of suits, Mr. Schimel said a person frequently had to have something major happen before he realized a situation existed. He thought treble damages should be awarded only if the facts warrant it and that Federal judges could be trusted to decide the damage question.

Distributors for some time have been urging such a change in anti-trust laws and Representative Walter (D., Pa.) has introduced a bill to give the courts such discretionary authority. The Judiciary sub-committee is supposed to hold hearings on the Walter bill some time after it completes the hearings now in progress on anti-trust problems generally. However, the current hearings are expected to last at least another week and the longer the sub-committee takes to get to the Walter bill, the less chance of House action on the measure this year.

Proposal Would Weaken Law

Mr. McConnell, who represented the Jackson Park theatre and other exhibitor plaintiffs in anti-trust suits against the major distributors, charged Monday that the proposal was "a studied attempt" to weaken anti-trust enforcement, and that if damages were left to the discretion of the court, treble damages would never be awarded.

"The report is obviously slanted to discourage private anti-trust suits and to thwart the enforcement of anti-trust laws," he said.

Damages were always hard to obtain in anti-trust cases, before the Supreme Court decision in the Jackson Park Case, because Federal courts laid down very strict standards of proof, Mr. McConnell told the sub-committee. Following the Supreme Court decision, with its more liberal standards of proof of damages, there was naturally a rash of anti-trust suits filed against the major film companies, Mr. McConnell said. However, he continued, "the blame for this rash of cases is not on the plaintiffs, as the Attorney General's committee's report seems to suggest, but on the conspirators."

Supreme Court Appeal

In the Milwaukee Towne case, the distributors appealed to the Supreme Court, citing the flood of cases against them, Mr. McConnell continued. "They asked the court to create a special measure of damages for wholesale violation," he said. "The Supreme Court rejected the argument of the motion picture industry, but that same contention has now been picked up in the Attorney General's report."

Mr. McConnell said the idea of discretionary damages was first advanced several years ago by Kenneth Royall, testifying before the Judiciary sub-committee on behalf of the Motion Picture Association. The report of the Attorney General's committee argued for discretionary damages on the ground that many defendants in anti-trust suits were "unknowing transgressors," Mr. McConnell said. However, he added, the "originators of this proposal were not unknowing transgressors. The Supreme Court in the Paramount case remarked on their 'marked proclivity toward unlawful conduct.' "

"Defense counsel in treble damage suits, realizing the court climate has changed, have now turned to the Attorney General and to Congress to rescue their clients," Mr. McConnell declared.

Asks Leading Question

"In other words," interjected sub-committee chairman Celler (D., N. Y.) "we never had this campaign for discretionary damages until this great flood of suits against the motion picture companies?"

"That is correct," Mr. McConnell replied.

Mr. McConnell, who is now chief counsel for Zenith Radio Co. in its litigation with RCA, said eight members of the Attorney General's committee represented defendants in anti-trust suits where Mr. McConnell represented the plaintiffs, and five of the eight represent defendants in Zenith's anti-trust suit against RCA. He said no member of the committee represented plaintiffs in anti-trust suits, and that he himself had been suggested for a place on the committee but had been rejected as "prejudiced."

U-I Begins Sales Meet In Spain

Universal ended its first mid-year sales executives' conference in Hollywood last week and immediately began its European sales conference in Barcelona, Spain, this week. Many home office and studio executives who attended last week's meeting are also at the current one, in addition to 49 foreign executives, it was announced.

Among those attending were Milton R. Rackmil, Universal president; Alfred E. Daff, executive vice-president and president of Universal International Films; Americo Aboaf, foreign general manager, and Fortunat Baronat, director of foreign publicity.

Mr. Daff said, at the opening of the meet, the company has shown an increase of 60 per cent since 1950 and business is about 20 per cent ahead for the first half of the current fiscal year as compared to the same period last year. He added that the 1955 Daff Drive, a 17-week sales drive, recorded an all-time high of almost $2,000,000 for the foreign field.

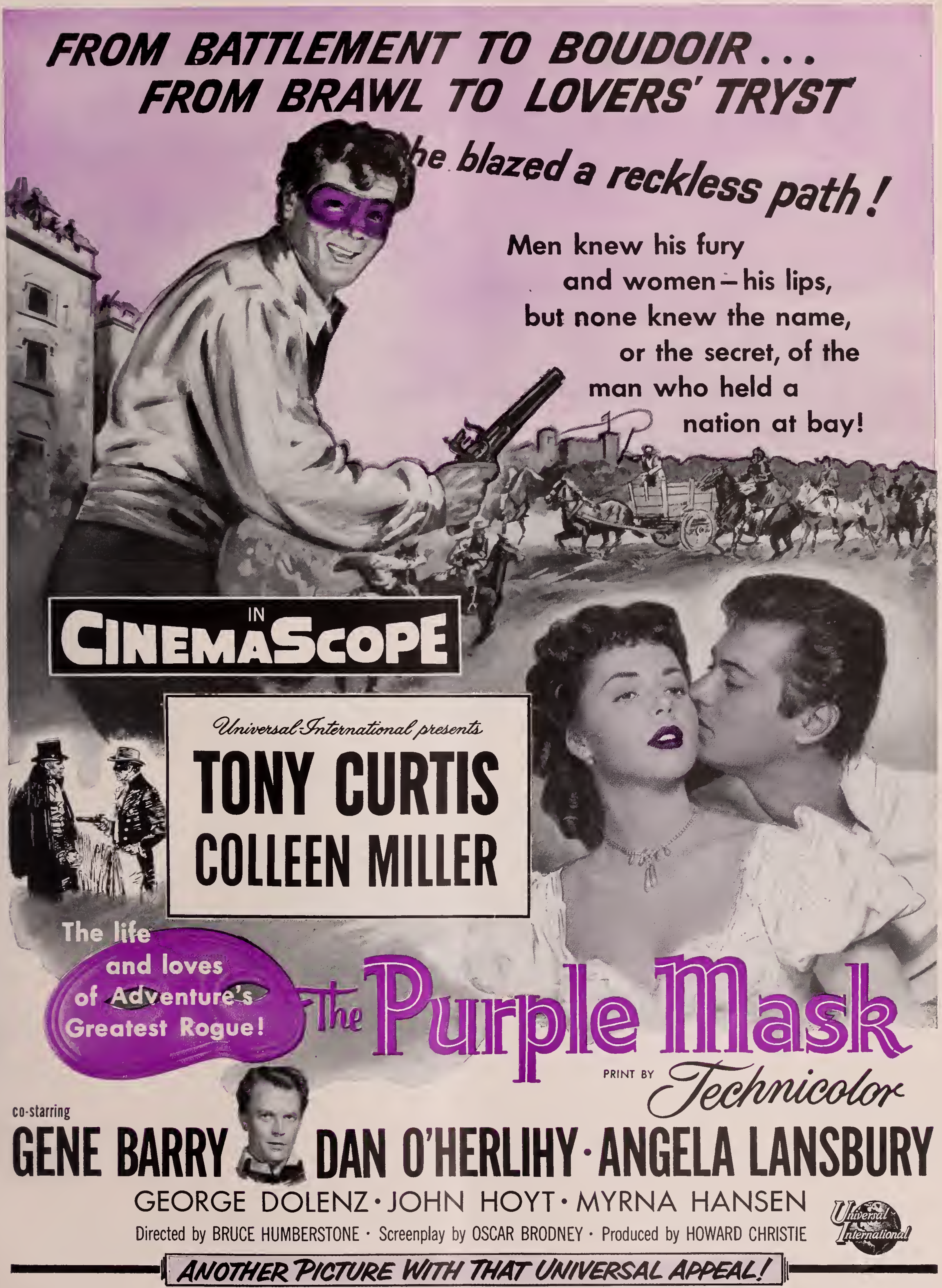
On the conference agenda were release and promotion plans for U-I product set for distribution in Europe during the coming year and announcement of the winners of the Daff Drive. Among the films screened for the delegates were "The Purple Mask," "Kiss of Fire," "Ain't Misbehavin'," "The Naked Dawn," "Lady Godiva," "The Shrike" and "Female on the Beach."

At the closing session of the Hollywood meeting, Charles J. Feldman, vice-president and general sales manager, told of the company's summer and fall release schedule. Fourteen pictures are set for release from June to October, which is the end of U-I's fiscal year. Nine of these are in color and two in CinemaScope.

The release schedule is as follows: "This Island Earth," "Man from Bitter Ridge" and "Abbott and Costello Meet the Mummy," June; "Foxfire," "Ain't Misbehavin' " and "The Purple Mask," July; "One Desire," "Private War of Major Benson" and "Francis in the Navy," August; "The Shrike," "Female on the Beach" and "The Naked Dawn," September; "Kiss of Fire" and "To Hell and Back," October.

Majors Win Dismissal Of $3,000,000 Suit

Suit by the T. C. Theatres, which operated the Biltmore Theatre, Mount Vernon, N. Y., was dismissed Monday in New York Federal Court, on the eve of going to trial. The plaintiff sought $3,000,000 in treble damages. The dismissal, with prejudice, as consented to by the plaintiff and the Judge, John F. S. McGohey, followed a series of pre-trial hearings. Defendants, according to Louis Nizer, who spoke for defense counsel, will ask for costs. TC had charged inability to obtain product.



FROM BATTLEMENT TO BOUDOIR...
FROM BRAWL TO LOVERS' TRYST

he blazed a reckless path!

Men knew his fury
and women—his lips,
but none knew the name,
or the secret, of the
man who held a
nation at bay!

IN
CINEMASCOPE

Universal-International presents

TONY CURTIS
COLLEEN MILLER

The life
and loves
of Adventure's
Greatest Rogue!

The Purple Mask

PRINT BY *Technicolor*

co-starring

GENE BARRY · DAN O'HERLIHY · ANGELA LANSBURY

GEORGE DOLENZ · JOHN HOYT · MYRNA HANSEN

Directed by BRUCE HUMBERSTONE · Screenplay by OSCAR BRODNEY · Produced by HOWARD CHRISTIE

Universal International

ANOTHER PICTURE WITH THAT UNIVERSAL APPEAL!

PARAMOUNT IN COAST MEETING

Sales, Promotion Heads in Session Form Plan on Forthcoming Product

HOLLYWOOD: Paramount's one-week sales and merchandising meeting of distribution and production executives was held this week at the studio here with George Weltner, head of worldwide sales, presiding. Other home office executives of the distributing company attending were Jerry Pickman, vice-president in charge of advertising and publicity; E. K. O'Shea, vice-president in charge of eastern U.S. distribution; Hugh Owen, vice-president in charge of western U.S. distribution; Robert J. Rubin, administrative executive, and Sid Blumenstock, advertising manager. In addition, the company's division managers were present.

Tribute to Studio

At the opening session, Mr. Weltner paid tribute to production for "keeping the company on top." He commented on the quality of the pictures and said, "We hope that in the years to come our efforts will match their results."

Also speaking at the session were Y. Frank Freeman, vice-president and studio head, and Don Hartman, executive producer. Mr. Freeman pledged full support to Mr. Weltner in his recently appointed post as worldwide sales head and said, "We have the greatest ammunition ever made available to any sales head, created under the leadership of Don Hartman, and what we are going to make will give distribution 100 per cent support."

Mr. Weltner announced that seven major productions, all in color by Technicolor and representing a negative value of more than $20,000,000, have been set for domestic release in July, August and September. Six of these are in VistaVision.

July Release Listed

July releases include the general release of "Strategic Air Command," starring James Stewart and June Allyson, which is currently in pre-release engagements in several U.S. and Canadian theatres to introduce the new horizontal double-frame VistaVision, and "The Seven Little Foys," biography of Eddie Foy, Sr., starring Bob Hope and Milly Vitale.

Scheduled for August are "We're No Angels," adapted from the play and starring Humphrey Bogart, Joan Bennett, Aldo Ray and Peter Ustinov, and "You're Never Too Young," the latest Dean Martin-Jerry Lewis film.

The three films set for September are Frederick Brisson's "The Girl Rush," musical starring Rosalind Russell, Fernando Lamas, Eddie Albert and Gloria De Haven; Alfred Hitchcock's "To Catch a Thief," filmed on the French Riviera, starring Cary Grant and Grace Kelly, and "Ulysses," produced in Italy and the Mediterranean, with Kirk Douglas, Silvana Mangano, Anthony Quinn and Rossana Podesta. "Ulysses" is the non-VistaVision film.

In addition, four films will have many first-run engagements in June, including "The Far Horizons," Fred MacMurray and Charlton Heston; "Run for Cover," James Cagney; "Mambo," Silvana Mangano and Michael Rennie, and "Hell's Island," John Payne and Mary Murphy.

Ten Los Angeles Theatres To Open Paramount Film

HOLLYWOOD: Paramount's multiple first-run releasing plan in the metropolitan Los Angeles area, which began three years ago, is being expanded to include 10 districts instead of the usual seven, starting with "The Far Horizons," May 25, it was announced this week. Four conventional and six drive-in theatres will participate in the opening. The plan originated in 1952 with "The Greatest Show on Earth" and introduced the competitive offering of simultaneous first runs, followed by subsequent runs in each district, according to the company.

Chaplin Films in Sixth Week

The Chaplin Festival at the 55th Street Playhouse, New York, is in its sixth week. Playing are "The Rink," "One A.M.," "The Pawnshop," and "Behind the Screen." World distribution on these films is controlled by Mort Sackett, president of Guaranteed Pictures.

Technicolor New Process Now Ready

Technicolor's new process is highly successful and will be offered to the trade, at least for the present, at current imbibition print prices, Dr. Herbert T. Kalmus, president, reported at an interview last week in New York prior to the annual stockholders' meeting. Dr. Kalmus ranged over the field of Technicolor's endeavors, problems, and aspirations, and some of the highlights follow. . . .

The new process gives "the most wonderful" color of any process, he feels. This means in rendition, sharpness, gradation, and all other technical aspects. It embodies the changes the company has been seeking since Eastman and Ansco negative and wide screens arrived.

Technicolor wants to buy or associate with one or several related enterprises, for diversification. It now is talking with four companies.

It is constructing laboratories in Rome, Bombay, and Tokyo, and thinking about others in Munich and Buenos Aires. These would be 50 per cent with foreign interests, the company issuing licenses for its "know-how." It projects such a plant in Paris, and has one in London now scheduled for a $1,000,000 expansion program. American producers using foreign plants will find savings in insurance, dubbing, transportation, release time, currency, and other corollary matters.

If earnings continue as now, they should be $1.38 per share after taxes. They were last year $1.23.

Whether present pricing is suitable now is being studied.

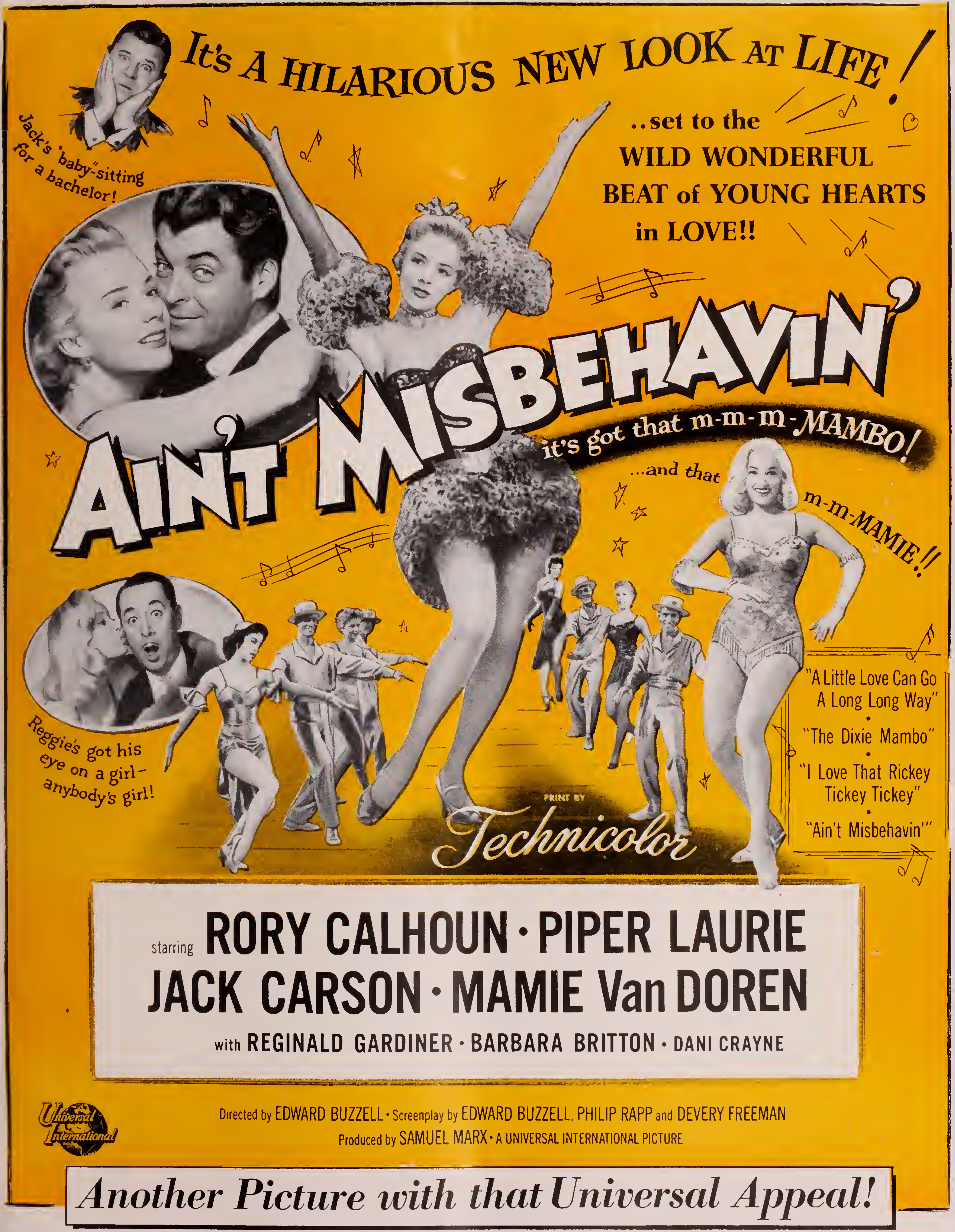
Directors reelected were John R. Clark, Jr., Dr. Kalmus' assistant; Kay Harrison, in charge of foreign affairs; Charles L. McDonald, and H. K. McCann.

SDG TO JOIN IN TV SERIES, PROCEEDS AID GUILD FUND

HOLLYWOOD: The Screen Directors Guild here this week agreed to participate in the production of a television series titled "Screen Directors Playhouse," to be produced for NBC-TV by Hal Roach Studios and the proceeds from which will be turned over to the guild's educational and benevolent foundation. Several years ago the guild was similarly associated with a radio series under the same title.

Serious dramas, musicals, Westerns and comedies will be included in the series of half-hour films, to be directed by many of the guild's most prominent members. Directors who have agreed to direct at least one TV film for the program include John Ford, George Stevens, George Sidney, Fred Zinnemann, Norman Taurog, Leo McCarey, Alfred Hitchcock, Jean Negulesco, Rouben Mamoulian, Mark Robson, George Marshall and Henry Koster.

The program will be televised over the National Broadcasting Company network on Wednesdays, from 8 to 8:30 P.M., E.S.T., beginning in October, with the Eastman Kodak Company as sponsor.



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- "Ain't Misbehavin'"

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Another Picture with that Universal Appeal!

OFFENSIVE FILM INCREASE CITED

Head of Legion Says It Is "Apparently" With the Acquiescence of PCA

A sharp increase in "morally offensive material" in motion pictures with "the apparent acquiescence of the Production Code Administration" has resulted in a condition requiring "prompt and effective correction," according to the Rev. Thomas F. Little, executive secretary of the National Legion of Decency.

Addressing the annual luncheon of the International Federation of Catholic Alumnae at the Hampshire House in New York May 12, Father Little charged that many film producers today "as a matter of deliberate policy" are contracting for "a considerable amount of literary material which is gravely offensive to the moral law."

"Grounds for Real Concern"

The Legion secretary added, "All who understand and appreciate the tremendous moral influence of the screen, especially upon youth, have grounds for very real concern over recent trends.

". . . Starting production with such material, the finished picture inevitably becomes sullied and smeared with at least some part of the offensiveness. Little by little the screen has come in an increasing measure to be colored with dramatic incidents of a kind that formerly were carefully avoided.

"Linked with this retrogressive attitude on the part of producers there has developed a seemingly co-related attitude on the part of the Production Code Administration under which bars have been repeatedly dropped to permit the appearance on the screen of considerable material which any code worthy of the name would be expected to exclude.

"The combination of these two factors—the increase in morally offensive material being introduced in pictures and the apparent acquiescence of the Production Code Authority to the appearance of such material in released pictures—has brought about a condition that is gravely in need of prompt and effective correction."

Murphy Among Speakers

Brief talks also were made by George Murphy, Richard Reid, editor of the *Catholic News,* and Martin Quigley. Mr. Quigley said:

"Better pictures are obtainable only through a partnership of the public and the motion picture producers. If the public supports pictures which are morally and socially right that is the kind of picture that is going to be produced. If the public fails to support excellent subjects, those films are not going to be made. If there is any crisis now, or retrogression, a major part of the responsibility falls on the public for failing to support good pictures and their willingness to support some that are not so good."

The luncheon was presided over by Mrs. James F. Looram, chairman of the Motion Picture Department of the International Federation. Other guests included Rev. Paul J. Hayes, assistant secretary of the Legion of Decency; Martin Quigley, Jr., editor of The HERALD; Arthur De Bra, Motion Picture Association of America; Gordon White, administrator of the Advertising Code; Albert S. Howson, Warner Bros.; John J. O'Connor, Universal Pictures; Mrs. Clare Catalano, I.F.E.; and Mrs. Mary Nolan and Mrs. Marie Dalton, officers of the Federation.

Two Bishops Denounce "Flood" of Immorality

The Bishops of two Roman Catholic dioceses in the middle west this week warned their people against increasing immorality in motion pictures. In St. Louis, Archbishop Joseph E. Ritter's official diocesan weekly said, "Currently a concerted effort seems under way to flood the entertainment world with pictures that are an outrage to true Christian morality. Consequently during this month of May it is most opportune to renew the Legion of Decency pledge and to carry it into effect. . . ."

In Toledo Bishop George J. Rehring castigated films which "glorify the lewd and lascivious," singling out especially drive-in theatres in the area which showed "The French Follies," "Teaserama" and "Varietease," "The Moon Is Blue" and "The French Line."

He also warned Catholics to carry out their Legion pledge.

Chicago Trade Show Booth Exceeding Expectations

Rental contracts for the Allied-TESMA-TEDA-IPA trade show at the Morrison Hotel, Chicago, November 6-9, have been coming in rapidly, according to Fred Matthews, TESMA president and Jack Kirsch, chairman for Allied. At the current rate, the 244 booths will be sold out long before opening, they say.

SMPTE Discusses Color

"Color and Brightness in Projected Color Pictures" was the topic of discussion at the May meeting this week of the Atlantic Coast Section of the Society of Motion Picture and Television Engineers at the Belmont Plaza Hotel, New York. Ralph M. Evans of the Color Technology Division of Eastman Kodak Co. spoke on color reproduction and perception.

Paramount Quarter Net $2,858,000

Paramount Pictures Corp. has estimated the earnings of the corporation and its domestic and Canadian subsidiaries at $2,858,000 after provision for income taxes for the first quarter ended April 2, 1955. This compares with $1,404,000 for the similar period last year.

The consolidated earnings for the first quarter of this year represent $1.31 per share on the 2,190,021 shares outstanding on April 2 as compared with 63 cents per share for the same period last year on 2,217,044 shares then outstanding.

The board of directors last week voted a quarterly dividend of 50 cents per share on common stock payable June 15, 1955 to holders of record May 26.

Legion Approves Seven of 14 New Productions

The National Legion of Decency this week reviewed 14 pictures, putting five in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and seven in Class B, morally objectionable in part for all. In Section I are "Albert, R.N.," "Daddy Long Legs," "Devil Goddess," "The Great Adventure" and "The Gun That Won the West." In Section II are "The Sea Shall Not Have Them" and "To Paris With Love." In Class B are "Ain't Misbehavin'" because of "suggestive dialogue, costuming and dancing; reflects the acceptability of divorce"; "Foxfire" because of "light treatment of marriage; suggestive costuming and situations"; "Mister Roberts" because of "suggestive dialogue and sequences"; "Moonfleet" because of "low moral tone; suggestive costuming and dancing"; "Night of the Hunter" because of "suggestive sequences; tends to degrade the dignity of marriage"; "Not As a Stranger" because of "suggestive sequence," and "Sea Chase" because of "suicide sympathetically portrayed." Last week "Son of Sinbad" was placed in Class C, condemned.

MGM Plans Release Of 38 Shorts in Season

MGM will release a total of 38 one-reel short subjects for the season starting in September, it was announced by the company. In addition, there will be 104 issues of News of the Day, released twice a week. The list includes six CinemaScope cartoons in color by Technicolor, six other Technicolor cartoons and 14 Gold Medal Reprint Technicolor cartoons. Also there will be two other reprint series of shorts including six made by Robert Benchley and six "Passing Parade" subjects. The company said these two series have been requested by both exhibitors and patrons.

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Fight Ohio Attempts at Censor Law

COLUMBUS: The censorship fight in Ohio continued last week when members of the Committee for Decent Motion Pictures were informed they would be held legally responsible by RKO Radio Pictures and Times Film Corp. for unauthorized possession and exhibition of excerpts from several theatrical films shown to the sub-committee of the state's House Judiciary Committee while it was considering new censorship legislation. Reported among these excerpts were the dance sequence from RKO's "The French Line" and the nude bathing sequence from Times' "One Summer of Happiness."

Denies Knowledge

Mrs. W. Andrew Martin, chairman of the Committee for Decent Motion Pictures, denied any knowledge of the film clips. She said she had never had the films, did not handle them and does not know where they came from. Mrs. Martin said the matter has been turned over to her attorney, John Caren, who refused to comment.

Harry Wright, III, RKO counsel here, said the showing was a violation of the company's rights and the manner of exhibition, under the circumstances and conditions that existed at the showing, tended to bring the company's reputation into contempt as well as the reputation of the players shown. The counsel for Times Film Corp. also said the showing was unfair and "caused irreparable damage to the film and to our client's good will."

Robert Wile, executive secretary of the Independent Theatres Owners of Ohio, which first reported the unauthorized showing of the footage, issued a statement saying it was unfair to take excerpts out of context to show that all movies are bad just as it would be with other excerpts to prove all films are perfect.

Two Bills in Hopper

Two film censorship bills are currently before the Ohio legislature and two Ohio newspapers, owned by James A. Cox, former governor of Ohio, feel they should both be defeated. The original state censorship law was passed when Mr. Cox was governor.

The editorials said the bills are "rooted in a sound public concern over the rising rate of juvenile delinquency" but they pose dangers in excess of those they are trying to eliminate. The newspapers called the bills "too vague" and said it is difficult to "draw acceptable definitions of what is unfit for public consumption—short of that which is plainly obscene."

Among the factors pointed out in the editorials as safeguards against "improper" films were the industry's self-policing, alert parents, conscientious newspaper circuits, vigilant church groups and long-established criminal penalties for showing such films.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 14th were:

Atlanta: The Prodigal (MGM); The Sea Chase (W.B.); Three for the Show (Col.).

Boston: Daddy Long Legs (20th-Fox); The Prodigal (MGM).

Buffalo: An Annapolis Story (A.A.); Daddy Long Legs (20th-Fox); The Prodigal (MGM).

Columbus: Blackboard Jungle (MGM).

Denver: Big Combo (A.A.); Blackboard Jungle (MGM); Garden of Eden (Ind.); Kiss Me Deadly (U.A.).

Des Moines: Daddy Long Legs (20th-Fox).

Detroit: Blackboard Jungle (MGM) 4th week; The Prodigal (MGM).

Hartford: Anchors Aweigh (MGM); Doctor in the House (Rep.); Five Against the House (Col.); Kiss Me Deadly (U.A.); The Prodigal (MGM); Shotgun (A.A.).

Indianapolis: Daddy Long Legs (20th-Fox).

Jacksonville: Blackboard Jungle (MGM); Cult of the Cobra (U-I); The Looters (U-I); The Sea Chase (W.B.).

Kansas City: A Man Called Peter (20th-Fox); The Prodigal (MGM); Violent Saturday (20th-Fox).

Memphis: Blackboard Jungle (MGM); Untamed (20th-Fox).

Milwaukee: Cell 2455 Death Row (Col.); Daddy Long Legs (20th-Fox); The Prodigal (MGM); Run for Cover (Par.).

Minneapolis: Blackboard Jungle (MGM); The Prodigal (MGM).

New Orleans: Blackboard Jungle (MGM); Gate of Hell (Japanese) (Harrison); Kentucky Rifle (Howco); Strategic Air Command (Par.); Three for the Show (Col.).

Oklahoma City: Blackboard Jungle (MGM) 3rd week; New Orleans Uncensored (Col.); The Prodigal (MGM); Shotgun (A.A.).

Pittsburgh: Aida (I.F.E) 2nd week; Green Scarf (Ind.) 4th week; Prodigal (MGM).

Portland: Blackboard Jungle (MGM) 2nd week; Daddy Long Legs (20th-Fox); The Glass Slipper (MGM) 5th week.

Toronto: Battle Cry (W.B.) 3rd week; Blackboard Jungle (MGM); Wages of Fear (Ind.).

Vancouver: A Man Called Peter (20th-Fox) 3rd week; New York Confidential (W.B.).

Washington: Blackboard Jungle (MGM) 3rd week; The Glass Slipper (MGM) 6th week; The Prodigal (MGM); Stranger's Hand (DCA).

Washington "Post" Lauds End Of Censorship in Kansas

WASHINGTON: The Washington *Post* this week editorially expressed the hope that other states may follow Kansas in ending state censorship of motion pictures. "The licensing of pictures ought to go the way of the licensing of the press," the *Post* declared. The editorial noted that all 48 states now have ended censorship of newsreels, and added that "the only thing to be wondered at in this development is that Americans in any state have for so long tolerated such an egregious interference with their right of access to information."

Maryland Censor Says He Will Be "Temperate"

He will be temperate at the same time he serves the letter of the law, C. Morton Goldstein, new chairman of the Maryland State Board of Motion Picture Censors, told Allied of Maryland at luncheon in his honor at Baltimore last week. Mr. Goldstein promised he wouldn't allow personal opinions to influence him. He also urged, as a way to make pleasant human relations for all concerned, cooperation between the censors, distributors and exhibitors. The luncheon was at the Variety Club, and attended by many showmen and also by branch managers and other industry persons from Washington. C. Elmer Nolte, Jr., Allied president, and Meyer Leventhal, vice-president, presided.

Supreme Court Refuses Appeal in Jarrico Suit

WASHINGTON: The Supreme Court Monday refused to consider an appeal by writer Paul Jarrico from lower court decisions in favor of RKO Pictures. Mr. Jarrico was fired by RKO after he refused to answer questions of the House Un-American Activities Committee. The company also refused to list him on the screen credits for the "Las Vegas Story," on which he had worked before he was fired. The matter was submitted to arbitration, and the arbitrators held Mr. Jarrico entitled to first screen writer's credit for the film. RKO refused and asked the California courts for a declaratory judgment in its favor. Mr. Jarrico sued for damages at the same time. Several California courts ruled for RKO, and Mr. Jarrico appealed to the Supreme Court, which Monday gave no reason for refusing to hear the current appeal of the screenplay writer.

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READE BACKING BRITISH-U. S. TIE

TOA Leader, in London, Tells CEA Advantage of Joint Organization

by PETER BURNUP

LONDON: An international organization linking British and American exhibitors came plainly within the purview of practical politics following talks which Walter Reade, Jr., chairman of the board of Theatre Owners of America, had with leading theatre men here.

On his arrival from the Cannes Festival, Mr. Reade was met by a considerable body of trade and national newspaper representatives and went on record to the newsmen with the certain sentiments.

Cites Cooperation

"We have been cooperating with the CEA and we feel it has been definitely to our mutual advantage. We hope to continue it with more liaison," he said. "I foresee an international organisation being set up; not formally, but, I am hopeful, with a definite basis for meetings and exchanges of information. We hope there will be a real bond."

Mr. Reade praised the stand CEA had taken with 20th-Fox on stereophonic sound and declared that British theatre men undoubtedly had compelled the company radically to alter its woldwide sales policy. He felt that exchange of advice on other matters such as entertainment tax would be of great help on both sides of the Atlantic.

At a luncheon given in his honor subsequently by the CEA general council he invited the association's president, general secretary and other officers to attend the autumn convention of TOA in Los Angeles. While he described this as an official invitation, he said that his executive group would formally communicate with CEA on his return. He reiterated that his own association was most anxious to work even more closely with its British counterpart.

Problems Not All the Same

Mr. Reade emphasized that American exhibitors did not have the same problem in regard to the old conventional ratio prints for CinemaScope subjects as their British confreres, for the very good reason that in excess of 70 per cent of American theatres were already equipped to play wide screen prints. The small percentage of houses not so equipped played reissues, foreign product, or such American films made in the old-style prints which might come to hand.

He felt that in the early days wide screen and new techniques gave a pronounced fillip to the business but "we are now back to where the play's the thing", he said. Patrons are now shopping for their pictures or their favourite stars. That meant that good pictures did lush business and the others became a drug on the market. He predicted that a similar condition would obtain in Britain just as soon as television began to expand here.

Product shortage, the TOA chairman claimed, was the basic cause of most of exhibitor troubles in the U.S. That arose, he declared, from divorcement, adding that British exhibitors were fortunate in having producer - distributor - exhibitor affiliations here. "That means that the big British boys had a special interest in the success of exhibition here because they had to keep their own theatres supplied", said Mr. Reade.

Hits Lack of Star Buildup

Questioned about the alleged failure of British pictures in America, Mr. Reade blamed British producers for not giving their stars the big publicity buildups which are accorded American stars. "How can you be resentful", he asked, "about a film not being successful when the star, Kay Kendall say, is not given the pre-show buildup?"

Mr. Reade was given an ovation at the general council luncheon. In the course of his address there he cheered delegates by his report of the success of the entertainment tax campaign in America. The campaign had succeeded, he said, because the two agitating associations had utilised the services of a first-rate research organisation and impressed the cynics in Congress with good facts and figures. They hoped eventually to be tax-free. It might be wishful thinking on his part, he admitted, but he believed that that happy issue might be achieved within 36 months.

He made an eloquent plea to CEA to protect the "little fellow". The big fellow—"secure with stockholders, cash in the bank and the ability to tell the renter to go away for a while"—must regard the lesser exhibitor as his ally.

"Protect Little Fellow"

"I charge you to protect that little fellow", cried Mr. Reade. "He is the first line of defense for the citadel. Protect him and keep him in business. His protection is your protection. Without complete strength and complete organisation among exhibitors we have no chance to keep film rentals down."

The Reade visit undoubtedly came as a salutary shot-in-the-arm for exhibitors here disposed to be downcast by the failure of their recent tax campaign. "He's a prophet not only with vision but sound horse sense", was the enthusiastic comment of one CEA leader.

Mr. Reade had a busy time in other directions. He had private talks with a select few prominent independents at which, it is understood, the prospects of drive-in theatres here were thoroughly canvassed. He had a private though prolonged luncheon talk also with the Rank Organisation chief John Davis. Topic of the talk was not disclosed but it is likely that Mr. Davis was primarily concerned with his current preoccupation; namely, how can British films break through the American sound barrier? Which seems to tie up neatly with Mr. Reade's disclosure of his interest in a distributing company handling British films.

TRIBUTE TO ADVANCES

In the latest of its periodical progress reports, the Association of Kinematograph Manufacturers here pays tribute to the introduction of new screen techniques.

Says the report: "The development of the new systems of presentation has, of course, been of considerable help to British equipment makers in expending their exports, despite the difficulties of supply and, in fact, one of their main troubles has been to maintain a proper balance between the home and export markets.

"Now that the difficulties of supply are being overcome British manufacturers have every hope of being able to maintain exports at a rising level, and evidence of this is to be found in the fact that provisional figures for the first quarter of 1955 show an increase of well over £100,000 as compared with the same period of 1954".

The association announces that the final figures show the U.K. exports of equipment in 1954 totaled £1,911,000 as compared with £1,471,000 in 1953. This figure, it is stated, is still below the record total of 1952 which amounted to £2,008,000; but the 1954 trade was severely affected by the dock strike which took place in October and November of that year. There would appear to be little doubt, the report continues, that but for this the 1952 record would have been beaten, because the monthly figures for exports up to the end of September were rising steadily and, in fact, in December after the strike had terminated there was a tremendous jump in the monthly total.

▽

The manufacturing companies within the Rank Organisation took avid advantage afforded during the last two weeks at the British Industries' Fair, Britain's greatest effort each year in selling her goods abroad.

A major attraction of the Fair has been what is claimed to be Britain's most up-to-date film and large screen television theatre which the Rank Group built and equipped in nine days.

Among those who visited the theatre were the Queen and the Duke of Edinburgh. When compere Leslie Mitchell, at a studio several miles away, spoke directly to Her Majesty from the screen, it was her first experience of large screen TV.

Change Rank Firm's Name

LONDON: It was announced here this week that the name of General Film Distributors is to be changed, as of June 1, to J. Arthur Rank Film Distributors, Ltd., to identify the company more closely with the Rank Organization.

TV Top Film Seller Seen By Dieterle

by WILLIAM R. WEAVER

HOLLYWOOD: It will be a good while before the precise place of television among the arts can be determined exactly, but its place among the instrumentalities of promotion—particularly promotion of the arts—already has been demonstrated to be a high place indeed.

Maybe the highest (Dr. Frank C. Baxter's Shakespeare-on-TV series is in reference here) and maybe not, for it is still early to be certain of degree, save in specific instances. These are the observations of William Dieterle, and they are made by him in the course of a general conversation about "Magic Fire," the life story of Richard Wagner, which he recently completed in Germany and which Republic is to release in late summer or early autumn. "Magic Fire" is one of the specific instances mentioned.

In Mind Fifteen Years

The versatile, veteran Dieterle, whose works for the screen have ranged the complete cycle of topical categories, and whose productions include the outstanding biographic films of all time, had the making of a picture based on the life of Wagner on his mind and close to his heart for 15 years before circumstances for its production rounded out to his satisfaction.

None of the great producing companies to which he has been under contract so much of his time actually disparaged the idea of putting the life of the composer on the screen. No one doubted that the man who made film masterpieces of the lives of Louis Pasteur and Emile Zola could make a great picture of the life of the great Wagner. But it was indisputable that the name of Richard Wagner suggests opera to the mass audience, and the mass audience doesn't overwhelm the Metropolitan Opera House with its demands for tickets.

So, as time went on, the Dieterle project languished, unabandoned, and working itself into polished completion on paper, but unexecuted until brought to the attention of Herbert J. Yates, Republic president, the first of the major studio heads to go into television.

Promotion Was a Problem

Until television came into working existence, and something resembling saturation coverage in this country, the promotion of a cinematic presentation of the life and works of a composer of classical music posed substantial problems. A partial impression of the subject could be conveyed to the public via printed word and illustration, but only to the eye. And a partial impression could be conveyed via radio, but only to the ear. Television can do both jobs better, and at the same time. Says Director Dieterle, "You could cut 90 feet out of the picture almost anywhere and come up with a perfect TV trailer." That's figurative, of course, but not very.

"Instrumentality" is the Dieterle word for television at this point. But it is a term of high regard. Although he speaks of it, in the present connection, as an implement of exploitation, as a channel of advertising address, he views video as a vital and growing force in the world of today and tomorrow. He does not deem it a lastingly competing force inimical to theatre welfare, but rather a stimulating influence.

Competitor or not, ultimately, television today is the shortest, most flexible, adaptable and persuasive medium for the promotion of a motion picture, in the Dieterle opinion.

Hollywood Scene

Hollywood Bureau

SEVEN FEATURES, four of them in extra-dimension processes, were started during the week. Ten other films were sent to the editors for assembly. At weekend the over-all shooting score stood at 30.

Producer-director Alfred Hitchcock began filming "The Man Who Knew Too Much" in VistaVision with color by Technicolor for Paramount in Morocco. James Stewart, Doris Day and Chris Olsen are top principals.

Columbia's Fred Kohlmar started "Picnic," in CinemaScope and color by Technicolor, directed by Josh Logan. William Holden, Rosalind Russell, Kim Novak, Betty Field, Cliff Robertson and Susan Strasberg are in the cast.

Benedict Bogeaus, producing for RKO release, went to work on "Tennessee's Partner," Technicolor, SuperScope, and with Alan Dwan directing John Payne, Ronald Reagan, Rhonda Fleming and Colleen Gray.

"Timetable," a Mark Stevens production in SuperScope produced and directed by Mark Stevens and starring Mark Stevens, with King Calder, Felicia Farr, Marianne Stewart, Allen Reed and Weslesy Addy in the cast.

"The Vanishing American" is a Republic picture in production under associate producer-director Joseph Kane with Scott Brady, Audrey Totter, Forrest Tucker, Gene Lockhart, John Dierkes and Lee Van Cleef on the player roster.

"Miracle in the Rain" is a Warner Brothers project with Jane Wyman, Van Johnson, Paul Picerni and Barbara Nichols among the players directed by Rudy Mate. Frank P. Rosenberg is the producer.

"Portrait of Allison" is underway in London for RKO release, with Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin and Geoffrey Keen in the cast. The executive producer is Tony Owen, the producer is Frank Godwin, and the director is Guy Green.

IN PRODUCTION:

STARTED (7)

COLUMBIA
Picnic (CinemaScope; Technicolor)

INDEPENDENT
Timetable (Mark Stevens Prods.; Superscope)

PARAMOUNT
The Man Who Knew Too Much (VistaVision; Technicolor)

REPUBLIC
The Vanishing American

RKO RADIO
Tennessee's Partner (Bogeaus Prods.; Superscope; Technicolor)
Portrait of Allison

WARNER BROS.
Miracle in the Rain

COMPLETED (10)

ALLIED ARTISTS
Night Freight

COLUMBIA
The Houston Story
Last Frontier (CinemaScope; Technicolor)

PARAMOUNT
Artists and Models (Hal Wallis; VistaVision; Technicolor)

REPUBLIC
The Twinkle in God's Eye

20TH-FOX
Seven Cities of Gold (CinemaScope; Color)

UNITED ARTISTS
Fort Yuma (Bel-Air Prods.; Technicolor)
The Big Knife (Associates-Aldrich)
Storm Fear (Theodora Prods.)

U-I
The Kettles in the Ozarks

SHOOTING (23)

ALLIED ARTISTS
Gun Point (CinemaScope; Technicolor)

COLUMBIA
Marshall of Medicine Bend
Joe Macbeth (Film Locations, Ltd.)
The Cockleshell Heroes (Warwick; CinemaScope; Technicolor)

INDEPENDENT
Bombay Flight 417 (Paal-Filmistan, Ltd.; Eastman Color)
Wetbacks (Pacific Coast Pics.; Eastman Color)

M-G-M
Diane (CinemaScope; Eastman Color)
Forbidden Planet (CinemaScope; Color)
Trial (CinemaScope)
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)

PARAMOUNT
Anything Goes (VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Bengazi (Panamint Pics.; Superscope; Technicolor)
Treasure of Pancho Villa (Superscope; Technicolor)

20TH-FOX
The Tall Men (Hawks & Bacher; CinemaScope; Color)

UNITED ARTISTS
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I
Away All Boats (VistaVision; Technicolor)
A Time Remembered (Technicolor)

WARNER BROS.
The Darkest Hour (Jaguar Prods.; CinemaScope; WarnerColor)
Rebel Without a Cause (CinemaScope; WarnerColor)
Pete Kelly's Blues (CinemaScope; WarnerColor)

The National Spotlight

ALBANY

Action of the New York State Association of Motion Picture Projectionists, at its spring meeting, in voting to oppose toll TV and to have all locals write letters of objection to the Federal Communications Commission, as well as to television-set manufacturing companies, marked the first local instance in which publicity had been given to the controversial subject. . . . The Variety Club will move into its new lobby floor quarters of Sheraton-Ten Eyck Hotel Sept. 1, chief barker George H. Schenck said. Tent 9 signed a three-year lease, cancelable at the end of the first year. A new house committee comprises Schenck, Jack Goldberg, Attorney Lew Sumberg, Leo Rosen, Harry Lamont and Gene Teper. . . . The Club's annual golf tournament will be held at Shaker Ridge Country Club June 6. . . . Sam Diamond, 20th Century-Fox Philadelphia manager, was a local visitor. . . . Teen age misbehavior in theatres has recently upsurged.

ATLANTA

Leonard Berch, branch manager of United World Films, is back after a tour of south Georgia. . . . The new owner of the Citrus Drive-in theatre, Hernando, Fla., is J. W. Mullins, who purchased it from J. B. Wagner. . . . Clyde Cole, former manager for Martin Theatres in Columbus, Ga., has been appointed manager of the Panama, Panama City, Fla. . . . E. L. Goodwin, who for a long time has been owner of the Shell drive-in, Apalachicolo, Fla., has disposed of his interest to Dr. P. J. Nichols and J. J. Nichols, who will change the name to No. 1 drive-in. . . . A. L. Scruggs, of Tallahassee, Fla., has taken over the managership of the Wales drive-in, Lake Wales, Fla. . . . The Wil-Kin Theatre Supply Co. has designed and is furnishing the equipment for the new drive-in being built by the Storey Theatre Co., Decatur, Ga. It will open about August 1.

BOSTON

John Feloney, former 20th-Fox branch manager, has joined Buena Vista, under manager Herbert Schaefer, selling accounts in Boston and New Haven. . . . Joe Abramo has replaced Richard Oberman as booker at the RKO exchange. Oberman resigned to sell film with Embassy Pictures. . . . Joseph J. Schmuck, with associates, has launched a new buying and booking organization for drive-ins, called the Drive-in Theatre Associates of New England, Inc., with offices in the Statler Building. . . . About 60 couples attended the Motion Picture Salesmen's Club dinner dance in the Sherry Biltmore Hotel. . . . George Roberts, Rifkin Circuit treasurer, was installed as first vice-president of the Greater Boston Council of B'nai B'rith. . . . Carl Goldman, new executive secretary of Independent Exhibitors, Inc. of New England, has sent the organization's condolences to the family of J. Don Alexander, president of the Alexander Film Company, who died in Colorado Springs. . . . A number of industry men drove the 45 miles from Boston to Lunenberg for the opening of the Tri-Town drive-in by Fred Fedeli, of the Rialto in Worcester, and his son Edwin.

BUFFALO

Arthur Krolick, UPT district manager; Jay Golden, RKO Theatres district chief and Lester Pollock, managing director, Loew's Rochester, conferred with officers of the Rochester Club last Friday giving some technical advice on the installation of a CinemaScope screen and equipment in the club. . . . "Strategic Air Command" opened Friday in the Buffalo Paramount with all premiere trimmings. . . . Midnite "horror shows" on Friday the 13th attracted crowds to the Seneca and Niagara in Buffalo and Loew's Strand and Schine's Paramount in Syracuse. The Syracuse Paramount also had a show on its stage with all tickets $1, including tax. . . . The case of Elwin C. Robins of Auburn against Auburn G. L. Realty Corp. and Schine Chain Theatres, Inc., was reported settled when the jury was called the other day. The settlement was reported to be $9,750. Robbins asked $50,000 damages for injuries he claimed to have suffered in a fall from a building in Lincoln Street, Auburn. . . . Lou Lieser, president of Lieser Film Distributing company, threw a party in Club 31 the other night in honor of Keefe Brasselle, star of "Mad At The World," current at the Paramount. . . . Lou Levitch, manager of the Schine Granada in North Main Street, has been elected president of the North Main Business Association, a new organization of 75 merchants in the community.

CHICAGO

Nat Kamen, owner of the Holly, is back on the job after a two-week session in Mount Sinai Hospital. . . . M. J. Metzner is now managing the Howard. He has acted as assistant manager at several other B&K houses. . . . The Howard is being redecorated. At the same time a 19 by 42-foot CinemaScope screen has been installed. . . . Nick Bonomo of the Gateway is recuperating at home after five weeks in the hospital. He suffered a serious heart attack recently. . . . Max Pearl, of the Paradise theatre, is vacationing in California. . . . Robert Lourie, son of Ben Lourie, divisional manager for Columbia Pictures here, will be married in June to Florence Rubalsky of New York City. . . . Glenn Packard, in charge of concessions for Alliance Amusement Company, is conducting a training course at Midstates Amusement Corp., for Alliance properties in the northwest area.

CLEVELAND

Theatre owners, both indoor and outdoor, are crying the blues because of the drop in attendance, which they claim, is greater than the usual early summer slump. . . . Variety Club announces a luncheon meeting for May 24, to discuss a new plan to provide a continuous fund for the Cerebral Palsy Foundation School of Cleveland of which it is a sponsor. The plan is aimed to take the place of periodic fund raising drives. . . . Motion Picture Council of greater Cleveland held its final business and luncheon meeting of the year Thursday in the Higbee Auditorium. . . . The wife of Tom Alley, booking manager for Ohio Theatre Management Corp. was called to Charlotte, N. C. by the death of her mother. . . . Stephen, younger son of Joe Rembrandt of the Center-Mayfield theatre, will be confirmed at the Euclid Ave. Temple on May 27. . . . A big "welcome home" cake to Irwin Pollard, who returned to Cleveland as one of the new owners of Imperial Pictures, was unveiled in the Film Bldg. Restaurant, courtesy of restaurant owner Barney Nelson.

COLUMBUS

Several neighborhood theatres here may be asked to permit use of their parking lots for a new "park and ride" plan proposed by Dr. Ivan Ulrey, local utilities director. He said many neighborhood theatres have sizable lots which could be used by motorists as fringe area parking places. The plan would be in effect only in the daytime when most theatres are not operating. . . . The *Columbus Dispatch* commented editorially on the increase in movie business as reported by *Motion Picture Almanac.* "The doom and sigh people in the movies who forgot a few years ago that every cloud has a silver lining are now smiling again. The box office statistics prove one thing: People still like to go out occasionally for entertainment when they are offered something special and at moderate prices." . . . Manager Walter Kessler of Loew's Ohio acted as stand-in for Lana Turner in the presentation of the Turner trophy to the May Queen of Ohio State University, Natine Goldberg of Dayton. Mr. Kessler arranged the award in connection with "The Prodigal."

DENVER

The Black Hills Amusement Co. has cut their CinemaScope prices from 75 to 60 cents, students from 60 to 40 cents, with children under 12 free with a parent Monday to Friday, 14 cents weekends, in most of their locations. . . . Manley, Inc. has added Hollis Trabue, moved here from the Los Angeles branch, to be general sales representative, and Arlo Burham, who will be concession sales supervisor for Colorado, Wyoming and New Mexico. The appointments were made by Arlie Beery, regional manager. . . . Lewis Kolocheski, Paramount booker, is vacationing. . . . Claude Newell, Metro booker, taking two weeks to do an active duty tour with the Air Reserve. . . . Robert Smith, partner in Steamboat Springs and Oak Creek, Colo., theatres, has resigned as city manager for J. C. Parker, Dalhart, Texas, and returned to Colorado because of the winds and dust in Texas. . . . Melvin Meier has opened his new 250-

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car Lusk drive-in, Lusk, Wyo. . . . Barry, 14-year-old son of Mike Stewart, RKO salesman, suffered a severe concussion in an auto accident, but is getting along nicely after several days in a coma.

DES MOINES

Dr. John F. Hardin, whose office was damaged last month when fire destroyed the Rialto theatre in Bedford, has announced his purchase of the theatre lot and his plans to rebuild the theatre. . . . Mr. and Mrs. Howard Clark of Des Moines have taken over the management of the Lyric theatre in West Des Moines from John Graham. . . . Wayne Dutton, proprietor of the Castle theatre at Manchester, suffered a chin laceration and bruises when he lost control of his car and it left the highway five miles east of Manchester. Damage to the auto was estimated at $500. . . . The Lakota theatre at Lakota has reopened under the management of Andri Springis and Allen Smith. . . . A fire at the Rock theatre in Rockford was put out before damage became widespread. Prompt action by firemen was responsible. The air conditioning blower and pipe leading to the theatre were ablaze, but flames were extinguished quickly. It was not necessary to close the theatre. . . . Plans are underway for the annual Variety Club stag-golf outing June 6 at Hyperion Club. Exhibitors from all over the state are expected. . . . Mable Magnusson and her husband are making plans to move into their new home. . . . Paul Gregory, Hollywood producer, spent Mothers Day weekend in Des Moines with his mother and other relatives. . . . Vance Smith will celebrate his 30th year as an exhibitor in North English on July 21.

DETROIT

In a gesture that has become a tradition, managing director David Idzal of the Fox threw open the doors to all mothers over 60 for Mother's Day. . . . All nine United Detroit Theatres held special birthday matinees on Donald Duck's birthday. . . . Sol Krim previewed "The Gate of Hell" for the press, inviting all members of newspaper staffs to a private showing. . . . Helen Stone, who used to manage the Stone theatre in Flint, died in Ojai, California at the age of 90. . . . Arthur Herzog, Jr., is back in Detroit after a 100-city tour for "Not as a Stranger."

HARTFORD

Perakos Theatre Associates opened their second drive-in venture, the $200,000 Southington (Conn.) drive-in theatre Wednesday night. Melvin Siegel, formerly with ABC Vending, is serving as resident manager, according to Sperie Perakos, general manager, P-T-A. . . . Martin H. Kelleher, Princess theatre, downtown, subsequent-run house, has a new weekend children's policy in effect, with two youngsters under 12 admitted with one ticket before 1 p.m., Saturdays, and before 2 p.m., Sundays. . . . The case of the Torrington Drive-in Corp., against Theodore Zolli, Torrington, Conn., has been settled out of Superior Court with terms of the $50,000 suit not disclosed. The drive-in group had sought the sum, claiming breach of contract and faulty construction work when the theatre was built five years ago.

INDIANAPOLIS

Downtown exhibitors report first run business at the lowest ebb since last year's bus strike. It's seasonal in May. . . . Roy Kalver, Bill Carroll and Trueman Rembusch will attend the National Allied board meeting May 24-25. . . . Indianapolis Tent No. 10 of Variety will sponsor a telethon for United Cerebral Palsy on WFBM-TV Nov. 26. . . . Main social event on Variety's card is the "500" party May 28 to entertain visitors in town for the Speedway race Memorial Day. . . . The Quimby circuit opened Fort Wayne's first art house, the Little Cinema, May 11. . . . Joe Cantor, head of Cantor Amusements, married Catherine Miller May 1. The bride formerly was secretary at U-I. They're away on a month's honeymoon. . . . Dallas Schuder, manager of the Circle, will crown a "Hoosier Air Princess" at the premiere of "Strategic Air Command" Wednesday. . . . Robert R. Young has closed the Circle at Hagerstown. Negotiations are under way to convert it into a food market.

JACKSONVILLE

By May 14 the number of CinemaScope-equipped theatres in Florida had risen to 366, said Thomas P. Tidwell, 20th-Fox branch manager. . . . Florida State Theatres' personnel and many Film Row figures gathered at Heekin's Acres, home of the Robert Heekins, for a gala party and midnight dance on May 14. . . . Members of the IATSE Local B-67 scheduled their annual summer outing for Jacksonville Beach the night of May 28. . . . Cherie Dennis has returned to the FST home office as Mark DuPree's secretary. . . . Johnny Sims was out of the 20th-Fox office with an injured back. . . . Lou Leffler and Bill Raulerson, of Stein Theatres, and Rex Norris, of ABC Theatrical Enterprises, were visitors at the U-I office. . . . John L. Crovo has been elected to the presidency of the Motion Picture Council. . . . Gennell Beaumont has succeeded Norma Cole as treasurer of the WOMPI. . . . Jack Rigg, UA salesman, returned from Haines City and reported that a month-long drought is damaging the citrus crop. . . . Exhibitors in were Cris Carratt, Park theatre, Starke; Mr. and Mrs. Harry Gordon, Carver theatre, Orlando; J. W. Mullin, Citus drive-in, Hernando; and R. C. Mullis, High Springs drive-in, High Springs.

KANSAS CITY

Most exhibitors in Kansas are cautiously planning to avoid booking any pictures, when state censorship ceases, that would be likely to offend their patrons. Operating in small communities for the most part, and being in close contact with the local people, they can sense the attitudes towards pictures that might bring "a quick buck" but might alienate goodwill. . . . The Roxy, downtown Durwood theatre, first run, reduced admission prices to 50 cents day or night, for one week, when the number of first runs in Greater Kansas City increased to a dozen. The next week, however, it went back to its former schedule of 70-90 cents. . . . The Kansas City Athletics are on the road and theatre attendance has increased—three first run attractions are being held over, against one from the week the Athletics were playing on the home grounds. . . . "A Man Called Peter" is in its sixth week at the Orpheum.

LOS ANGELES

Truly Bremer, Universal-International cashier, became a proud grandmother when her daughter Dolores gave birth to a seven pound baby girl. . . . Ben Bronstein, who operates the Sun Air drive-in, Palm Springs, has announced plans to construct a $200,000 indoor theatre there, with a seating capacity of 1,300. Structure will be of two stories, with a main floor and a balcony. . . . The RKO exchange here, headed by Seymour Borde, snagged first place in the company's national booking drive. . . . Harry L. Plymire, owner of the Desert theatre, Desert Hot Springs, passed away. House is managed by Bill Alford, who plans to close the theatre for the summer, and will then re-open Earl Strebe's Crestline theatre in Crestline for the summer season. . . . Fox West Coast manager in Santa Monica, Paul D. Flowers, has been elected president of the Wilshire West Business Association, a division of the beach city's Chamber of Commerce.

MEMPHIS

MGM's "Blackboard Jungle" did 25 per cent more than average business its third and closing week. . . . In town to raise money and publicize St. Jude's Hospital for children which he has planned for years to build in Memphis, was Danny Thomas of film and radio. . . . The Malco theatre and J. Goldsmith & Sons Co., have announced that Fess Parker who plays Davy Crockett in "Davy Crockett, King of the Wild Frontier" will be at Goldsmith's May 26. The film opens in Memphis June 9.

(*Continued on following page*)

Ask the man from Columbia!

HE'S GOT IT!

MIAMI

Joe Hornstein of the theatre supply company of the same name, reports plenty of activity in the state with recent CinemaScope installations at all of the following: Dixie, Miami; Alachua, Alachua; Sun, Royal and Roxy all of St. Petersburg, and the State in Tampa. . . . Frank Maury, managing director of the Miracle, who has been consistently active in community projects in Coral Gables, was recently elected to the board of directors of the Coral Gables Retail Merchants division of the Chamber of Commerce. . . . The Rosetta had a special judo exhibition for juvenile patrons at a recent Saturday matinee. . . . The Carib, Miami and Capitol did well with reservations for the theatre TV world heavyweight championship bout of last Monday.

MILWAUKEE

Exhibitors were busy here attending two trade screenings. The first one was May 16 at the Riverside theatre to see "Strategic Air Command." The 691st Air Force Band from Selfridge Air Force Base, Michigan, was on hand for the occasion. . . . The second trade and press screening is to be May 23 at the Warner theatre here to see "Mr. Roberts." . . . Some 250 patrons were given refund tickets at the Riverside theatre when a cylinder on a refrigeration compressor exploded about 2 p.m. By 3 p.m. patrons were again inside viewing "Run For Cover." . . . A. Allard, Lyric, Peshtigo, Wis., was seen in the Allied Artists exchange doing his booking and buying.

MINNEAPOLIS

Lauren Garnant closed his Leroy theatre at Leroy, Minn., on May 10 and Arthur McClarin closed his Roxy at Hinckley, Minn., because of poor attendance. . . . Alfred Van Tassel has also closed his Watertown at Watertown, Minn., for the summer months. . . . Irving Marks, branch manager at Allied Artists, took his sales staff to North Dakota to saturate "Seven Angry Men." . . . Burt Zats, booker at Independent-Lippert, was married to Marjorie Cohen May 15. . . . Irene Christopherson, inspectress at Warners' vacationed in Florida. . . . An electrical fire at the Hilltop drive-in damaged the building housing the screen and put the theatre out of business for one night. Firemen estimated the damage at $1,000. . . . "Cinerama Holiday" will open at the Century theatre July 26 following the record-breaking showing of "This Is Cinerama." . . . E. G. Fitzgibbons, Paramount exploiteer, was in working on campaigns for "Strategic Air Command." . . . M. A. Levy, 20th-Fox Midwest district manager, was in Des Moines on routine business.

COME

AND

GET

IT!

from

Columbia

NEW ORLEANS

The State, one of Loew's theatres, telecast the Rocky Marciano-Don Cockell championship fight on the closed television circuit showing Monday. . . . R.K.O. Orpheum and a great number of the neighborhood theatres have taken steps to lure the youngsters from Saturday's home television shows, particularly directed for children's entertainment, by reviving the Saturday morning shows of cartoons and comedies. . . . Lucas Conner, Warners branch manager, has slated May 23 for the invitational trade showing of "Mister Roberts" at the Pitt theatre. . . . The Women of the Motion Picture Industry celebrated their second anniversary at luncheon at the Blue Room in the Roosevelt Hotel May 18. Ben C. Pitts, customer relation manager for D. H. Holmes, was at the speaker's table. . . . Mississippi Theatre Owners will hold their annual convention at the Edgewater Gulf Hotel, Edgewater Park, Miss. May 26-27-28. . . . Calling at Stevens were P. B. Dupuy, Whitehall, La. and Mrs. Irene Hass, Hattiesburg, who were buying and booking for their 16mm situations.

OKLAHOMA CITY

Cooper Foundation Theatres here presented every mother attending one of their theatres on Mothers Day with a free Orchid, and mothers over 65 were admitted free. . . . Barton Theatres also had a special gift for mothers attending one of their theatres on Mothers Day. . . . Earl Albright, truck fleet supervisor for Video Theatres here, was national safety winner last week. His fleet won the American Trucker's Association award for companies which drive within the 100,000 to 500,000 miles a year class. He received the award at the ATA spring convention in Minneapolis. . . . Children with sacks full of trash were admitted free to theatres last Saturday, May 7 as part of the "Don't be a Litterbug" campaign being sponsored by the Junior Division of the Oklahoma City Garden Clubs. The theatres participating were the Will Rogers, May theatre, Villa theatre and Plaza theatre. A truck was stationed at each theatre to receive the bags of litter. . . . Admission prices at Tulsa's four major downtown houses soon will be slashed, perhaps, as much as 50 per cent for young people ranging in age from 12 to 17, Ralph Drewry, general manager of the Tulsa Downtown Theatres, announced that "this idea is simply to build the audiences of tomorrow by making movie-going easier financially for the young patrons of today."

OMAHA

Jeanette Schoeneman, owner of the Chief and Wahoo Theatres at Wahoo, Neb., has sold her interests to Mr. and Mrs. Howell Roberts of Wayne. Roberts has been connected with the Marschoene Theatre Circuit of Wayne. Pat Plummer has been associated with Miss Schoeneman as manager of the Wahoo. . . . Clyde Cooley, veteran Omaha projectionist and operator of the Fox Screening Room equipment, was hospitalized last week. . . . E. N. Epley with F. A. Van Husan at Western Theatre Supply more than 30 years, is now in Denver. He came to Omaha when Van Husan founded the equipment firm. Wanda Radik, also a former Western Theatre employee who has been with United Artists, is moving to California with her husband. . . . The Seven-T-Seven drive-in at South Sioux City will open Sunday morning church services June 12, conducted by the Rev. Homer Clements of the Boals Methodist Church. . . . Funeral services were held at Fitch and Cole Chapel for Otto A. Hansen, 76, movie projectionist 50 years and a resident of Omaha 67 years.

PHILADELPHIA

At the annual luncheon of the Motion Picture Preview Group, 20th Century-Fox sales manager William C. Gehring presented citations to local exhibitor pioneers Alexander R. Boyd, Frank W. Buhler and Louis N. Goldsmith. . . . Atlantic City, N. J.'s Harry I. Waxmann has added the local Roxy, neighborhood house, to his independent chain. . . . Valley Forge Films, Inc., was formed here for the production of industrial, educational and television films. . . . Paul Tigue, manager of the Westside, Scranton, Pa., announced the installation of a new multiple unit walk-in, self-service concession stand. . . . The Kerry drive-in near Wilmington, Del., installed CinemaScope. . . . Milt Young, Columbia exploiteer here, is recuperating at his home following an operation. Harry Weiner, Columbia district manager announced the engagement of his son, Don Weiner, to Marilyn Green, daughter of Jack Green, head of Majestic Press. . . . Murray Weiss has left the sales staff of Screen Guild. . . . John Corby, business agent for Local B-329, Scranton, Pa., and projectionist at the Riviera there, has taken a year's leave of absence from his duties to go to Atlanta, Ga. . . . Dorothea Weiss, daughter of independent film distributor Jack Weiss, and Herbert Weiss, no relation, were married this week. . . . James O'Boyle, former student manager for the Comerford Theatres in Scranton, Pa., and Joan Farrell, member of the chain's accounting department, were married. . . . The Deer Lake, former movie house at the Deer Lake, Pa., summer resort, was sold by Simon Milanich for use as a summer church chapel for parishioners in the area.

PITTSBURGH

The Stanley gets "The Sea Chase" May 26 with the Fulton planning to open "Soldier of Fortune" the next day. . . . Warners will preview "Mr. Roberts" May 23 in the Schenley theatre. . . . In a surprise move, the Art Cinema became the downtown outlet for "Cell 2455, Death Row" and "Sem-

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inole Uprising" which opened in 100 neighborhood houses for the top mass saturation booking in local history. . . . The Fulton revived the 1948 release, "Davy Crockett, Indian Scout" with promising business on opening day. . . . "The Intruder" followed the four-week run of "The Green Scarf" in the Guild theatre. . . . Dean Martin and Jerry Lewis could find no local sponsors for their in-person show, but the nearest they got to Pittsburgh was a one-night stand in Johnstown on May 19. . . . Harry Katz, father of Phil Katz, Stanley Warner publicist, home after a seven-week siege in Mercy Hospital.

PORTLAND

M. M. Mesher, president of Portland Paramount theatre, and Mrs. Mesher are back home after a week's trip to Los Angeles. Mesher saw the latest Paramount VistaVision equipment. . . . Paramount theatre manager Dick Newton was off to Seattle for a few days. . . . Broadway theatre manager Herb Royster had a tie-in with the local zoo for "Escape To Burma." He had an elephant weight contest which grabbed plenty of newspaper space. . . . Don Hassod has been appointed manager of Hamrick's Liberty theatre. Darwin Whitney resigned. . . . 20th-Fox branch manager Charley Powers continues to be very ill in the hospital. . . . The Bagdad theatre closed down. . . . Veteran showman Ike Geller and Mrs. Geller are back at their Walnut Park theatre after business trip to Los Angeles.

PROVIDENCE

"Aida" held for a second week at the Avon Cinema. . . . Loew's State, where Cleo Moore recently made a personal appearance in conjunction with the forthcoming "Women's Prison," presented "The Bamboo Prison" along with "Women's Prison." . . . "The Is Cinerama," now in its second record year at the Bost theatre, in the Hub city, continues to advertise locally, attracting hundreds of patrons from this area. Special housewives' matinees are presented Fridays, with timing arranged to coincide with special train service from Providence. . . . At least 14 neighborhood houses and drive-ins in this area played "20,000 Leagues Under The Sea" simultaneously. Almost, if not, a record for this territory. . . . The Hill Top drive-in, located in nearby East Greenwich, recently featured a special teen-age promotion, with a 26-inch bicycle being the top award. . . . Seeking methods to raise additional funds to balance the budget, the local municipal government has been eyeing the theatre business. It was rumored that a licensing fee of $50 might be levied on projection booths.

SAN FRANCISCO

Enroute from Naval Reserve conclave in San Diego, Sam Pinanski, head of Exhibitors' Film Financing Group, reported here that the EFFG idea of "pooled resources to insure supply of product" was meeting with great success from all segments of the industry. He had a brief, informal session with president L. S. Hamm and officers of ITOA before leaving for the East. . . . Word here that the Lake theatre, Woodlake, owned by M. E. Glascock, will close on June 9. . . . Missing from the local scene, Al Nalbandian, operator of the flower stand at Powell and Market, is in Hollywood to play a character role in a film starring Mark Stevens. . . . George Weltner, newly elected head of Paramount Distributing Corp., will be in town shortly to meet exhibitors and get acquainted with local office personnel. . . . Co-workers gave a farewell party at La Dino's for Annamae McKendrick, Universal employee for 12 years. Cleo Bush will replace her in the contract department.

ST. LOUIS

Ray Colvin, a member of the COMPO board talked on "What the Movie Theatre Means to Your Community" before the Rotary Club of Fredericktown, Mo., recently. . . . Hugh Graham, manager of the Star-Lite drive-in theatre at Salem, Mo., which has just opened for the summer season, has announced the installation of a wide screen for showing CinemaScope pictures. . . . E. W. Savage, theatre owner of Booneville, Ark., has been elected president of the Booneville Chamber of Commerce. . . . The Monroe theatre at Monroe City, Mo., gave free gifts to all the mothers who attended the theatre on Mother's Day. . . . The Varsity theatre in Decatur, Ill., has been closed for the season. Manager Angelo Pellegrini said business has been slow, especially during nice weather. The theatre will be reopened in the fall.

TORONTO

A theatre to be completed by the end of the year, will be built by Odeon Theatres (Canada) Ltd. in the Don Mills development at the edge of the city, it was announced by L. W. Brockington, president. This is the first theatre to be built in Toronto especially designed and planned for widescreen and the latest types of sound. It will seat 1,200, with adequate parking facilities. This is also the first theatre to be built by Odeon in eastern Canada in some years. . . . The adult classification was placed on six pictures during the month of April by the Ontario Board of Censors. . . . A special Sunday screening of "Strategic Air Command" was held at the Imperial by Paramount Pictures and Famous Players Canadian Corp. . . . Civic authorities in the city were asked by a group of mothers to see what they could do about banning of "Blackboard Jungle" which they described as a "picture without a moral lesson." . . . The CBC, through its chairman A. Davidson Dunton, told a Parliamentary hearing that pay-as-you-see TV was impractical for the Canadian Broadcasting Corp. He said that this type of service could not be applied to national TV in Canada.

VANCOUVER

Another Saskatchewan house, Bill Batt's Kelliher, a 275-seater, has been closed permanently. It was Kelliher's only theatre and brought Saskatchewan closings to a total of 10 in the last few months. . . . Hank Heck, 20th-Fox office manager, resigned to join International Film Distributors in the same capacity, replacing Joe Segal, resigned. Fox cashier Violet Hosford takes over the booker's desk vacated by Heck at 20th. . . . Ernest Doctor has resigned as assistant manager at the International to join a grocery chain in Vancouver. . . . Downtown theatres are having troubles in keeping their assistants; the reason being better prospects in high wage industries. . . . The Odeon-Park theatre staff held their annual party at the Smiling Budda night club in Chinatown. . . . Harry Howard, owner of Theatre Equipment Supply Co., was to attend the Rocky Marciano-Don Cockell world title fight in San Francisco. . . . Another dark theatre, the 450-seat Roxy, on Granville St., has been taken over for bingo by the Canadian Legion. Bingo is big business here now and giving the movies plenty of opposition. . . . Roderick MacLeod has been elected president of the Vancouver Film Council for 1955. . . . Mrs. Jancso, formerly in show business in Brazil, has acquired the 450-seat suburban Main theatre here from Max Brayer, who built the theatre five years ago.

WASHINGTON

Local motion picture industry women were to have a luncheon in the Cabinet Room of the Willard Hotel on May 21, to discuss plans for joining the WOMPI organization. . . . A large contingent of Variety Club Tent 11 members and their wives attended the May 16 Variety Club Night at Rosecroft Raceways. . . . Sympathy is being extended to the wife of Joseph Cohan, Republic Pictures salesman, in the death of her mother. . . . Joseph McDonald, owner of the Herndon, Virginia theatre, and brother of sports broadcaster Arch McDonald, died of a heart attack May 11, at the age of 47. . . . Allied Artists salesman Harold Levy's 15-year-old son, Willard, is hospitalized at Georgetown University Hospital. . . . Morton Gerber, president of District Theatres, has returned from Los Angeles, where he attended the Variety Clubs International Convention. . . . The Variety Club's next Board of Governors meeting will be May 23 at the Willard Hotel.

IT'S A MUST!

. . . . from Columbia

280,000 See Theatre TV Of Big Bout

The Rocky Marciano-Don Cockell heavyweight championship fight Monday night in San Francisco was seen by approximately 280,000 people at the closed-circuit telecast shown in 83 theatres in 59 cities, according to Theatre Network Television. The west coast was blacked out for the presentation but the National Broadcasting Company broadcast the fight over its radio network.

Reports from various theatres throughout the country which televised the fight indicated that attendance generally was not up to previous similar telecasts and few houses reached capacity. One main reason given was the apparent lack of interest in the contest. Prices for tickets ranged from $2.50 to $4.50, depending on the locality.

Film distribution rights to the bout were acquired by United Artists from the International Boxing Club. The company said 600 prints reached key theatres throughout the country by Wednesday, two days after the fight, and that initial bookings are matching those of the Marciano-Charles fights, which played in more than 5,000 theatres in the U.S. and Canada.

Toll television interests, including Skiatron Electronics and Television Corp. and Zenith Radio Corp., said the sporting event, if shown on home screens under the aegis of subscription television, could have been seen by more people for less money than permitted by closed-circuit broadcast, a recurring contention by the proponents of toll TV.

Kirsch, Rinzler Named Golf Tournament Chairmen

Marvin Kirsch and Harold Rinzler have been appointed co-chairmen of the fourth annual Film Industry Golf Tournament sponsored by New York's Cinema Lodge of B'nai B'rith at the Vernon Hills Country Club, Tuckahoe, N. Y., June 9, it was announced by Martin Levine, chairman. Other committee members include Dave Bader, Herb Berg, Dave Dash, Jack Hoffberg, Milton Livingston, Don Mersereau, Alan Robbins, Burton Robbins, Norman Robbins, Milton J. Salzburg and Cy Seymour.

Fabian to Speak on Israel

Simon H. Fabian, president of Stanley Warner theatres, will report on his current trip to Israel at a luncheon sponsored by the United Jewish Appeal Motion Picture and Amusement Division at the Hotel Pierre, New York, May 24, it was announced by Adolph Schimel, the division's chairman. The luncheon will honor Major Albert Warner for "his outstanding services to the industry and to industry-supported philanthropies."

People in The News

Spyros P. Skouras, president of 20th Century-Fox, has been appointed honorary chairman for the current fund raising drive at New York Medical College, Flower-Fifth Avenue Hospital.

Robert M. Weitman, American Broadcasting Co. vice-president, was awarded a medal of honor by Congregation Tiefereth Israel, Jackson Heights, N. Y., at the synagogue last weekend.

Jack Diamond has been named to succeed the late Sam Israel as studio publicity director of Universal Pictures. Mr. Diamond joined the company in 1949 and previously worked for six years in Warner Bros. publicity department.

Carl Schaefer, head of Warner Bros. studio international department, was inducted as Chevalier of the French Legion of Honor at a luncheon this week of the Foreign Press Association at the Biltmore Hotel, Hollywood.

Sidney M. Markley was elected a director of American Broadcasting - Paramount Theatres at the stockholders meeting this week. He has been with the company since 1946 and was elected a vice-president in 1952.

Harry M. Kalmine, vice-president and general manager of Stanley Warner Corp., and Hazard E. Reeves, president of Cinerama, Inc., flew to Paris last weekend to attend the opening of "This Is Cinerama" at the Empire theatre there this week.

Dr. Renato Gualino, president of I.F.E. Releasing Corp., returned to Italy last week after a two-week business trip to the New York offices of I.F.E.

John Glass, general manager of Hoyt's Theatres, Ltd., Australia, arrived in New York this week enroute to Los Angeles on a business trip. Spyros P. Skouras, 20th-Fox president, gave a dinner in his honor this week at the Metropolitan Club.

Tennessee Unit to Honor Alfred Starr

The Tennessee Theatre Owners Association, an affiliate of TOA, has announced a statewide one day meeting of the Association at the Hermitage Hotel, Nashville, Tenn. on Tuesday, May 31st. Highlight of the meeting will be a buffet luncheon which will salute Alfred Starr, a member of the TTOA board.

In addition to his services to the industry, Mr. Starr has been very active in civic affairs in his hometown of Nashville.

Other speakers on the program will include E. D. Martin, Columbus, Ga., president of TOA and George Kerasotes, Springfield, Illinois, a vice-president of TOA and president of the United Theatre Owners of Illinois.

Independent Theatre Owners Nominate All Officers

All officers of the Independent Theatre Owners Association, New York, were nominated for reelection at a meeting of the organization last week. Nominees include Harry Brandt, president; Max A. Cohen, William Namenson, Julius Sanders and Abraham Leff, vice-president; Leon Rosenblatt, treasurer; Edith Marshall, secretary, and John Bolte, sergeant-at-arms. Nominated for the board of directors were Sam Einhorn, Norman Elson, Sam Freedman, Melvin Miller, Jack Hattem, Larry Kurtis, Ray Rhone, Richard Brandt, Al Shukat, Walter Neithold, Martin Levine, Irving Renner, Ben Knobel, Jack Rochelle, Martin Lewis, Jean Ansell, David Weinstock, Al Margolis and Murray LeBoss.

UA Releases 16m Abroad

United Artists has begun overseas distribution of 16mm prints of all foreign market releases, it was announced this week by Louis Lober, general manager of the foreign department.

The decision to manufacture small-gauge prints of all product for world marketing follows the successful completion of U.A.'s experimental 16mm foreign sales program launched last autumn, Mr. Lober said. In the test phase, distribution was handled through the New York home office. With the operation now established as highly profitable, the prints will be serviced and booked through the U.A. overseas exchange.

During the company's recently-concluded international sales convention in London, plans were developed to expand 16mm revenue in every territory throughout the globe, said Mr. Lober. Areas where the narrow-gauge prints already have met with "outstanding acceptance" included England, Scotland, Wales, Northern Ireland, Liberia, Malaya, Siam, Colombia and Trinidad.

Installs New VistaVision

New York's Criterion theatre has installed, at approximately $50,000, two new horizonal projection machines for double frame VistaVision, in a rebuilt booth; and a 46 by 28 foot Trans Lux seamless screen in a new structural steel frame.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"Nothing Beats the Movies"—Southeastern Slogan

WE WENT to Atlanta May 15th for the "kick-off" of the Southeastern Movie Festival, and another Ticket-Selling Workshop at the Biltmore Hotel. The annual convention of Motion Picture Theatre Owners of Georgia has joined with the Alabama Theatres Association and the Florida Theatre Owners Association to inaugurate the greatest ticket-selling campaign ever undertaken in the southeast. Their slogan, "Nothing Beats the Movies" can be a box-office stimulant across three states, and an inspiration to the entire industry. Such a tidal wave of concentrated promotion will be felt everywhere.

A lot of familiar names on their masthead—theatre owners and managers we've met over ten years of travel to conventions in the south. We'll be glad to see "Tommy" Thompson and "Buck" Stockton; Norris Hadaway; Bolivar Hyde whom we missed in Florida, and Mack Jackson. And we want to meet Lester Neeley, Jr., from Alabama, and Oscar Lam—another old friend from Georgia. There are many we remember and who will be present on this occasion—to launch a drive which extends through June 16th. We've already seen the special edition of the *Atlanta Journal and Constitution* for Sunday, May 15th—"Something Wonderful Has Happened to the Movies"—and it's a grand color job, the kind we like and are hoping for.

The slogan is borne out in magnificent style in the current COMPO advertisement appearing in *Editor and Publisher* which fortifies the facts with figures. They cite the fact that racing, for instance, led all sports with a total of 50,408,584 paid admissions *for the year*. Major baseball, had a paid attendance of 16,000,000; collegiate football claimed 13,749,000, while bowling had 17,000,000 participants. Far below these figures are 2,190,000 for professional football, and 3,500,000 for the wrestling matches.

But—says COMPO, "Gee Whiz! What's all the shouting for? The movies have FIFTY MILLION admissions EVERY WEEK!" That's proof positive that nothing beats the movies. We can lose ground—against our own previous records—but we're still so far ahead that there's no comparison, except in our favor. We've always felt that newspapers went overboard for sports that haven't a fraction of the appeal to the public that you'll find for motion pictures. Not even television can compete with our new dimensions on the screen.

WE NEED COMEDIES

Much is being said about too many films filled with blood and thunder—and not enough pictures that are entertaining to family audiences, for their laughter and pleasure. The trend of the times, in production circles, is to see if they can outdo each other in making gory films.

One writer hits the nail on the head when he says "we haven't the producers who can make comedy"—and that we are inclined to believe. In another generation, there were Mack Sennett and Al Christie, who knew and made comedy because of their knowledge of human nature. Now, we create films of gangsters and hoodlums, for a very similar reason.

Of course, there was Charlie Chaplin, darling of the critics and the communists. But let's not look at the old films—to do so would destroy whatever illusions we have left. Old Chaplin pictures are crude, and Chaplin might better have made modern comedies than "Modern Times."

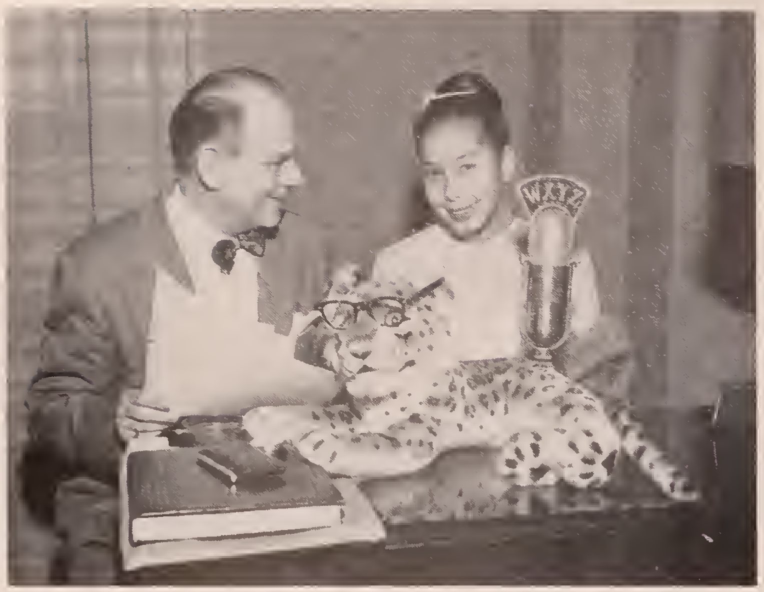
J. Arthur Rank has asked for more appreciation of British comedy, in this country. He's right—and Charlie Jones said so, when he played "Genevieve" for a return engagement to capacity business. All those who missed it the first time were there for the second-run, thanks to the word-of-mouth advertising. Take "The Little Kidnappers" or "Mr. Hulot's Holiday"—try those on your midwest audience—and break up the product shortage, along with some ancient phobias.

¶ THE PENTAGON has rejected any proposal to benefit the clearance situation between Army Camp theatres and nearby commercial theatres under private operation. And so, we would like to add our two cents worth for the record, along somewhat similar lines. In World War II, the Army took over the Astoria studios—largest and best studio installation in New York. The Army doesn't need this big studio, and never did. They can make Army films on military property, anywhere in the world, and to better advantage than concentration in a commercial film studio. By locating here, they put 1,000 people out of work, and deprived this area of a substantial studio just at the time when television was coming in. The industry has been obliged to work in loft buildings and where they could, and New York has suffered as a production source. But that's not the worst of it—operation of the Astoria studio by the military services costs the taxpayers millions of dollars, and provides a soft berth for military brass and a favored few, who can wear a uniform and never miss a cocktail hour in the fashionable East Side bistros.

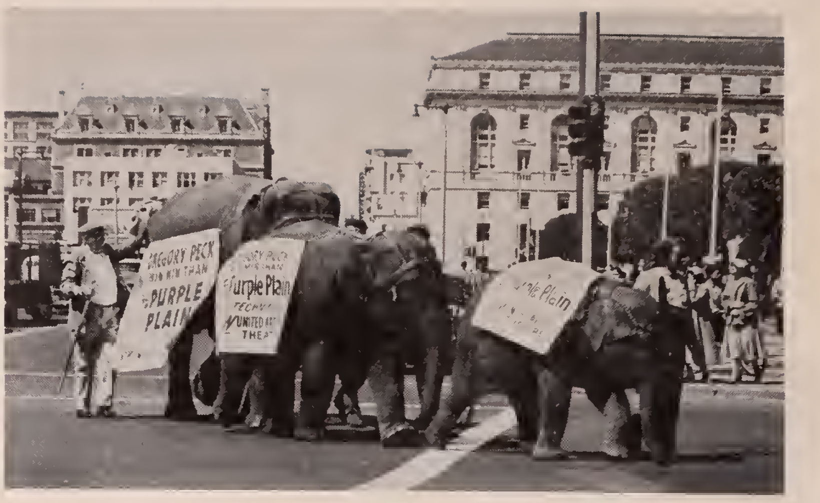
* * *

¶ DEVIL TAKE US is the title of an RKO-Pathe short film in their "Theatre of Life" series which will be released June 17th. While we don't often talk about things that are ahead of availability for a majority of members of the Round Table, this is a two-reel film you can build on, as the keystone of your safety campaign, or with sponsorship by automobile clubs, safety organizations, police and traffic officials, insurance people, and others, for mutual aid and benefit. Seymour Morris is putting through a terrific campaign for safety ideas in his schedule of children's shows in Schine Theatres. You can bet, he has "Devil Take Us" booked solid for the circuit. The film has Academy Awards, National Safety Awards and the Liberty Mutual Trophy, to its credit. Citizens, and opinion makers, in your town, will applaud your action. —*Walter Brooks*

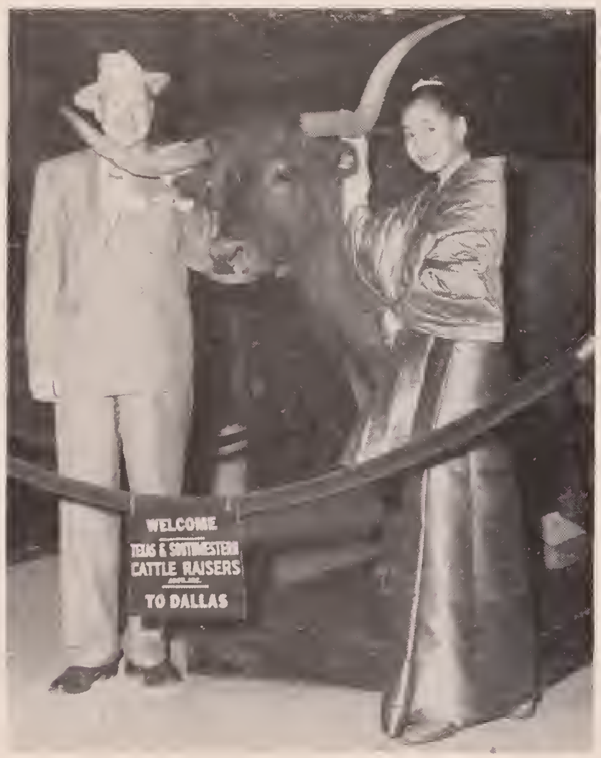
Burmese Beauty Boosts Ballyhoo



Win Min Than, Burmese co-star with Gregory Peck in "The Purple Plain," makes one of 12-radio-TV appearances in Detroit on her nation-wide tour. The bi-focaled leopard is stuffed—with promotion.

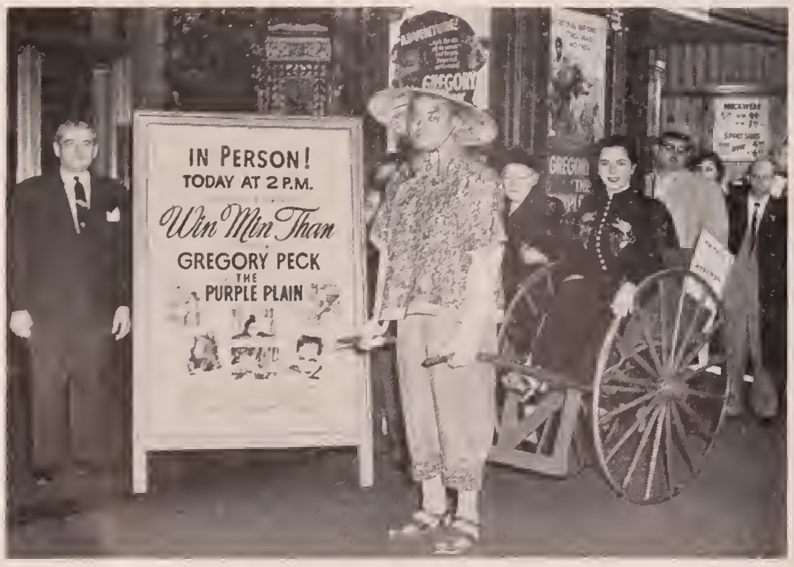

GREGORY PECK
PURPLE PLAIN
Purple Plain
UNITED ARTISTS
Purple Plain

An elephant family starts a parade on downtown streets in San Francisco, trumpeting "Purple Plain" at the United Artists theatre.


WELCOME
TEXAS & SOUTHWESTERN
CATTLE RAISERS
TO DALLAS

The long-horn is also stuffed, but it was no bum steer for the Cattle Raisers convention in Dallas, where Miss Than was never whicher.

In Miami, Win Min Than made another of more than 50 TV appearances and interviews in behalf of "The Purple Plain" at the Coral, Sheridan and Paramount theatres.


IN PERSON!
TODAY AT 2 P.M.
Win Min Than
GREGORY PECK
THE
PURPLE PLAIN
GREGORY

Rickshaw bally, dreamed-up for the run of the picture at the Capitol theatre on Broadway, with Harry Greenman, managing director, standing-in.

Teen Club gathers at Chicago's Fair Store to see Win Min Than model native fashions and talk about "The Purple Plain" as a coming attraction at the Chicago theatre.

Showmen in Action

Five days in advance of the opening of Columbia's "Three For the Show" at the RKO Orpheum Theatre in New Orleans, manager Asa Booksh distributed 3,000 blanks in the theatre lobby for patrons to address. Ten names were drawn and the winners were given a Mercury album of the songs from the picture. The drawing was broadcast from the lobby by station WNOE from a mobile unit. The stunt was publicized for five days by the radio station.

▼

Manager Russ Stephens of the RKO Orpheum, St. Paul, Minn., had a handcuffed girl in his lobby to exploit "Tight Spot." Passerby could select a key out of the hundred in a box and those whose keys undid the handcuffs received free passes to the picture.

▼

Bernie Brown, manager of the Pickwick theatre, Greenwich, Conn., runs a picture of a fifty cent piece in his newspaper ads to emphasize the low cost of admission with mention of children's price 20 cents at all times.

▼

Mel Jolley, manager of the Century theatre, Hamilton, Ont., sends sample of co-op window card of which 100 were placed in the various departments of the mammoth food shopping center. The cards, which advertised "Long John Silver" and the Dominion market, were paid for by the latter.

▼

Murray Meinberg, manager of the Main Street theatre, Flushing, N. Y., had a 26 gallon tank with odd-looking fish and a miniature replica of sunken boat and man in diving suit in his lobby to sell "20,000 Leagues Under the Sea," which he said caused a lot of comment and didn't hurt his gross.

▼

Mike Stranger, manager of the Plymouth theatre, Worcester, Mass., had a very dignified contest for "The Long Gray Line" with substantial prizes for those who identified their favorite hero—and the winner wrote very well of Dwight G. Eisenhower, "his calm, confident capable leadership, through headaches and heartaches, and great humanitarian heart."

▼

Foster Liederbach, manager of Schine's Strand theatre, Lexington, Ky., had a "Davy Crockett Pantomine Contest" on stage, similar to one seen on TV, with prizes for the best acting to match the stirring lyrics of that famous song.

▼

Roy Hill, manager of the downtown Tower theatre, Kansas City, Mo., enticed sidewalk traffic with a 16mm. trailer on "Untamed" projected on a screen in a cabinet resembling a giant TV set and says success of the idea justifies its further development and use.

Frank McQueeney of the Pine Drive-In theatre, Waterbury, Conn., made drive-in history and a spread in Life Magazine following his installation of CinemaScope. A cooperative disk jockey stayed on a specially built platforms atop the screen for a week, eating, sleeping and broadcasting from there in the interest of pushing the slogan, DIA (Drive-In Atmosphere).

▼

When "A Man Called Peter" played at the Lee theatre, Lee, Mass., assistant manager George R. Norton, Jr. arranged a display in the public library. Using the Best Seller list from the New York Times, he made up a sign for the box office. Now this up and coming young man is taking time out for his graduation from prep school, but he'll be back soon with more of his good showmanship.

▼

Martin Kelleher, manager of the Princess theatre, Hartford, Conn., advertises his newly instituted policy of two kiddies under twelve for one admission up to one o'clock on Saturday and two P. M. on Sunday.

▼

W. E. Dennis, manager of the Cla-Zel theatre, Bowling Green, Ohio, admitted all mothers over 65 free on Mother's Day. The oldest mother present received a white orchid and portrait of herself with copies for each of her children and the youngest mother was presented with an orchid and gift certificate.

▼

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn. running a newspaper coloring contest for "The Glass Slipper" with a cute drawing of Leslie Caron in dance costume to be filled in, with money prizes for the top three winners and glass slipper replicas for the next forty.

C. A. Matthews, manager of Schine's Rialto theatre, Amsterdam, N. Y., promoted a special ballet with one of the local dance studios, as stage dressing for "The Glass Slipper"—at no cost to the theatre.

▼

Dennis Rich, manager of the Stanley-Warner Cameo theatre, Bristol, Conn., runs an official kiddie entry blank in the local newspaper offering free passes to "Davy Crockett" to the first 25 sending in correct answers to the contest.

▼

Many theatres make it a policy to send out congratulatory notes to high school seniors in recognition of their scholastic achievements and forthcoming graduation and enclose theatre passes. June is just around the corner, so think about this good will builder.

Suburban Theatre Center For Community Affairs

Carrying on the policy of making the Cinema, at the Shoppers World suburban shopping center on the Boston-Worcester Turnpike in Framingham, a center for civic affairs, two one-year scholarships to the School of the Boston Museum of Fine Arts will be awarded for best entries in a high school Art Festival during the first two weeks of May.

Manager Lloyd Mills has arranged for participation by art departments of high schools in 16 surrounding communities. The scholarships will be provided by Smith Management, operators of the Cinema.

Mills expects that his theatre will be used for several high school commencements again this year. Last June three were held in it, the ample parking space of the shopping center making for convenience hard to find anywhere else.

Among other civic events centered at the Cinema recently was the eight-community joint celebration of the Girl Scouts of America 43rd anniversary.

When enterprising fellows get together, showmanship begins. Arthur Canton, seated, discusses the national promotion of "The Prodigal" at the MGM home office, with (left to right) Oscar Doob; Sid Newman, of Skouras Theatres; Al Floersheimer, Walter Reade Theatres; Charles Call, Century Theatres; Blanche Livingston, RKO Theatres; Edgar Goth, Stanley Warner of New Jersey; Ray Smith and Bernard Hickey, of Shea's Theatres.

Pictures of Patrons? You Can't Go Wrong

Arnold Gary, manager of the College theatre, Birmingham, Alabama, shows his recent example of a photo contest for patrons, done in the lobby by a cooperative photographer. Both boys and girls were invited to enter—there were more than 200 pictures in the display. Local merchants were judges, and provided sponsored prizes in addition to the framed picture which each contender received, free. The photographer, of course, sold many additional prints.

1st PRIZE
Visit LASSETTER'S for your Art Supplies and Pictures or Frames
WHO WILL BE
of 1955
Enter our Photo Contest, your picture made FREE!
WIN A Beautiful 11X14 PORTRAIT and FRAME FREE

When the awards were made, contenders had to be in the theatre for the occasion. Arnold says he wishes they had made 500 pictures. One girl broke her arm, coming for her group judging. Another asked to have the judging held nine minutes so she could get there (she didn't know she was a winner). Still another skipped town during the contest—and the police had no other photograph. Newspapers made good copy, the photographer made a good profit, and the theatre did phenomenal business, with extraordinary publicity. Arnold says, "It was a lot of work, but we had a lot of fun."

Request Performance

Jack A. Simons, manager of the Stanley-Warner Rialto theatre, South Norwalk, Conn., running a newspaper ad on "The Great Caruso" with the special announcement that it was brought back at the request of movie-goers of Norwalk and surrounding areas and that he was proud to reshow this "greatest musical hit of all time."

Good Traffic Tieup

Bill Zeilor, manager of the J. P. Harris Theatre, Pittsburgh, tied in with the local traffic department when he played Columbia's "Tight Spot." Zeilor arranged to display small signs at the main pedestrian crosswalks which read, "Crosswalks are 'Tight Spots'—Cross Cautiously." The signs carried full playdate and credit information.

Schine Puts 'Jungle' Up For Debate

Seymour Morris, advertising and publicity manager for Schine Theatres in the circuit's home office at Gloversville, N. Y., reports an unusual handling of "The Blackboard Jungle" at the Avon theatre, Watertown, N. Y. Ralph Stitt, manager, had quite a long chat with the superintendent of schools, and they hit upon the idea of doing a TV panel show, featuring two teachers, and one to act as moderator, with three high school students, two girls and a boy, in a frank discussion of the film, pro and con.

The superintendent thought this was a great idea, and Ralph took it to the local TV station, where it met with equal enthusiasm. This resulted in the show going on the air for free. The show was set up for 15 minutes, and we think it was an outstanding coup on the part of a theatre manager. Of course, not every town has a TV station, but it can be worked with radio, or to cover an area as pre-selling for a controversial picture that is certain to obtain word-of-mouth advertising.

We agree with Seymour Morris that the stunt can be worked in other towns, and we hope that you will send in further reports of success with a TV or radio panel show, along these lines, for mutual aid and benefit.

Merchants Defray Cost of Mother's Day Contest

Joe Melcher, writing from the home office of Premier Theatres, Evansville, Ind., reports great cooperation from downtown merchants, bus lines and commercial airlines for "Mother's Day." In addition to six all-expense trips to New York, Miami and Washington, as prizes, 400 local Mothers were given a free airplane ride over Evansville. Over 100 registration boxes were placed in local stores, and 250,000 registration blanks filled out. For seven days, a one-minute announcement was made every 30 minutes over four radio and TV stations, with prominent mention of the Grand theatre, where the promotion originated—all at the expense of the Downtown Retail Merchants Association. The whole cost to the theatre was a special trailer for the occasion, which amounted to $10.50.

For a GOOD TRAILER IN DOUBLE-QUICK TIME...

1327 S. WABASH
CHICAGO 5, ILL.

630 NINTH AVENUE
NEW YORK 36, N.Y.

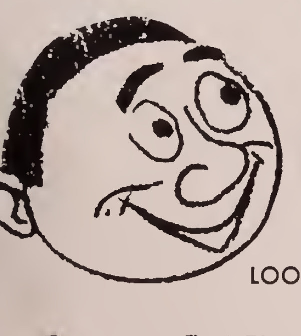
ORDER YOUR NEXT SPECIAL TRAILER WITH CONFIDENCE FROM GOOD OLD DEPENDABLE FILMACK

Selling Approach

BLACKBOARD JUNGLE — MGM. The most startling picture in years. Explosive drama of teen-age terror, and we have it right here in New York, today. They call this a controversial picture, but actually it will open the eyes of proper authorities to the fact that modern schools create teen-age hoodlums. The kid with the switch-blade knife—the story of him, and his kind, in a daring picture that will make America gasp. Handle it carefully, handle it skillfully, handle it with good showmanship and good management—and it will add stature to your place in the community. 24-sheet especially suitable to create your advertising theme in lobby and marquee display. Extra-jumbo herald keys the campaign with the right selling approach. Glenn Ford, Anne Francis, Louis Calhern and a cast of good actors make this one of the most talked about pictures of the year. Newspaper ad mats, all good, in sizes and shapes to suit every purpose. Metro's original complete campaign mat, with nine ad mats and slugs, two publicity mats and extra linotype borders, is the best 35c worth you can buy at National Screen. The story was published in *Ladies' Home Journal,* then as a best-selling book, now in a 35c pocketbook edition. Book dealers have their own window card from Pocket Books, Inc. The "Jungle" song—"Rock Around the Clock" makes music tieups, and keeps further exploitation in proper form for teen-agers.

ESCAPE TO BURMA—RKO-Radio Pictures. SuperScope, print by Technicolor. Barbara Stanwyck, Robert Ryan, David Farrar, in a picture made in the hot, green hell of the Burma jungle. "Love, or a hiding place . . . which did he want? No escape from the sun, the sin, the deadly swift chase!" Another of those super pressbooks from RKO's studio, where they aim showmanship in your direction. Free 24-sheet, and a good one, if you'll agree to use it. All posters will make equally good display, but RKO wants to encourage you to use the 24-sheet, which is the best bargain in pictorial art that is available to showmen. Newspaper ad mats in similar theme are plentiful and practical, to fit every sort of situation. The 35c composite mat for small theatres gives eight ad mats and slugs and two publicity mats, all for the price of one ordinary mat. The herald keys the campaign with all the best selling approach. There is a set of 8x10 Color-Glos to create your exhibit of color to sell color, in a special lobby frame. And a novelty—a puzzle mat that will intrigue the whole family. You can print it locally and it makes a worthwhile promotion game. Again, the RKO pressbook features "Do It Yourself"—with many good Round Table members and showmen that we've known, collecting a sawbuck in folding money for their cash-on-the-line ideas for selling this picture. We recognize good names and good ideas for our records.

STRANGE LADY IN TOWN — Warner Brothers. CinemaScope, in WarnerColor with Stereophonic Sound. Starring Greer Garson and Dana Andrews, in an action-drama romance of the early west. "It was a hot day, and nervous. The adobe town peeked out from behind its fear. There was Wild Rork O'Brien, and a woman they'd never seen before. The moment she arrived she started whispers — whispers that grew into the roar of guns." 24-sheet will re-create the advertising slant in pictorial art you couldn't buy any other way. Other posters have the same atmosphere. Novelty frontier herald looks like old newspapers. Newspaper ad mats in large and varied assortment. A set of teaser ads will serve in many situations for display. The combination ad and publicity mat, selling for 35c at National Screen, has six ad mats and two publicity mats. Frankie Laine sings "Strange Lady in Town" as a record tieup. Pressbook recommends "do it yourself" standee made from a six sheet. Greer Garson has a tremendous following and this places her in a romantic, dramatic western setting. A set of 12 beautiful color prints will sell color with color in your special lobby display. Advertise what television hasn't got—and won't be likely to get, very soon. And when they do, it won't compare with our big screen.



He's seen it... and it's

BIGGER AND DEEPER!

YOU'LL SEE IT, TOO!
LOOK FOR THE MANLEY AD IN JUNE, BETTER THEATRES

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Flavo-Rite Foods Expands

Flavo-Rite Foods, Inc., New York, manufacturers of frozen shrimp rolls, has introduced its product for drive-in theatres in several new territories, according to an announcement by Larry Blumenthal, sales manager.

Appointed to handle the food specialty in Florida, Alabama and Georgia was Sidney Shapiro, a broker with headquarters in St. Petersburg, Fla., who was previously head of drive-in operations in Chicago for Confection Cabinet Corporation. Charles E. Darden has been assigned to the Texas territory, where a number of circuits are currently testing the shrimp rolls on a trial basis. In addition distributors and sales personnel have been appointed to service Ohio, Indiana, Illinois, Wisconsin and Michigan.

In Canada the shrimp rolls are to be handled by Theatre Confections, Ltd., which services the Famous Players Canadian circuit.

•

Beich Introduces New Bar

A new candy bar called the "B" Square has been introduced by the Paul F. Beich Company, Bloomington, Ill. It has a vanilla marshmallow cream center, sprinkled with sugar toasted coconut and a lemon flavored coating. The manufacturer states that the new candy is low in calorie content, and for this reason it is expected to become an outstanding Summer seller. A sealed cello wrapper is designed to allow the candy to retain its freshness. The bars are packed in 24 unit boxes, and the top of the box has six reproductions of the new candy with a large darker colored square superimposed over parts of four of the reproductions.

•

Beverage Dispensing Heads

New dispensing heads for "bobtail" fountains, fountainettes or creamer units, designed especially for large drive-in operations, have been introduced by Everfrost Sales, Inc., Gardena, Calif. Trade-named "Speed-Serv Dispensing Heads," the units are available in a wide range of combinations of mixing faucets and draft arms. They have been constructed so that syrup can be easily replenished, according to the manufacturer, who states that "by simply removing the top of the unit, fresh syrup can be poured into each of the three two-gallon containers in a matter of seconds."

CLASSIFIED ADVERTISING

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POSITION WANTED

CITY MANAGER, EXPERIENCE INCLUDES drive-ins. Small town or large city operation. Minimum salary $125. BOX 2853, MOTION PICTURE HERALD.

MANAGER—EXECUTIVE ABILITY, AGGRESSIVE, long all around experience, advertising, publicity, neat appearance. First-class operation only, permanent. BOX 2855, MOTION PICTURE HERALD.

GAL FRIDAY TO MOTION PICTURE-TV PRODUCER. Good skills. Phone AT 9-7557, New York.

HELP WANTED

WANTED EXPERIENCED MANAGERS AND trainees for large New York City circuit. Reply giving full resume, salary requirements, etc. Box 2856, MOTION PICTURE HERALD.

THEATRES

FOR SALE: ORPHEUM THEATRE BUILDING, Terre Haute, Ind., including fully equipped theatre. Top location, inquire WILLIAM BRENNAN, INC. Illinois Bldg., Indianapolis, Ind.

FOR SALE: COMMODORE THEATRE, BUFFALO, N. Y. Air-conditioned, fireproof, one floor, 900 seats. Thickly populated new section. Immediate possession. Four stores well rented. Priced low for quick sale. DAVID KRIEGER, 26 Walnut, Phone 115, Batavia, N. Y.

FOR SALE: STATE THEATRE, TERRE HAUTE, Ind., at reasonable terms. Seating capacity 885. Remaining length of lease 14 years. Inquire WILLIAM BRENNAN, INC., Illinois Bldg., Indianapolis, Ind.

FOR SALE: 600 SEATS, MODERN BUILDING and equipment, 5 room apartment, city population 2,500, Central California, family operation. ERNIE GLASCOCK, Lake Theatre, Woodlake, Calif.

FOR SALE FOR LESS THAN 1954 GROSS; ONE of Midsouth's most successful Drive-Ins. 550 cars. New $40,000, 104′ screen. Favorable ground lease. Booming community. Investigate thoroughly. $60,000 cash will handle. Able manager available. Also conventional 400 seat colored theatre same town $8,000 cash. For particulars address JOHNSON REALTY CO., Box 722, West Memphis, Arkansas.

SEATING

VACATING OUR IRVINGTON, N. J., WAREHOUSE. All chairs sacrificed—prices start at $2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV adjustable prismatic anamorphic lenses, plus Snaplite Series II prime lenses, all for $595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

OFFSET PRINTING, ARTWORK, CUTS, LOWEST prices. Request samples. MAURICE FISCHER, 711 Southern Boulevard, New York City.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated beaded lace-grommet 15′6″ x 20′6″, $75 (frame $25); Solid 6′8″ x 9′3″, $25; Solid 11′ x 4′, $35. Solid spring roller 8′7″ x 11′7″, $75; Solid rope pulley 11′ x 14′, $75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ATTENTION HOLMES USERS! INTERMITTENT movements (less flywheels) $49 pair; Starwheel-sprocket assembly $10 each; 1000W T-20 C-13D Mogul Pref. lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SPECIAL PURCHASE! JUST RECEIVED ANOTHER shipment from large circuit of large quantity Simplex rear shutter double bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52 Street, New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

NEW ANIMATION STANDS, $1,995; CINEFLEX 35mm Reflex Camera w/6 fast lenses; 2—400′ magazines; 2 motors; $2,500 value $985; Moviola 35mm composite sound/picture $495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Motorized Dolly with 2 seats, takes heaviest cameras, $195; Eastman Airgraph 16/35mm developing machines, used, $225; rolling stand multiple floodlights holding 12 bulbs, $180 value, $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Claughton Dies at 60

MIAMI: Edward N. Claughton, 60, one of this area's leaders in business, social and charitable activities, and head of Claughton Theatres, died here at his home last week of cancer. In addition to theatres, Mr. Claughton was the owner of a hotel, parking lots, service stations and important real estate.

Mr. Claughton was born in Columbus, Ga., and attended schools in Macon and Atlanta. He began as an automobile dealer in Montgomery and Birmingham, Ala., and then went into real estate in Atlanta. There he built and was part owner of the Winn-Claughton office building, one of the biggest in the south. He moved to Miami in 1933.

There he went into the theatre business, developing the Claughton circuit, which today includes the Royal, Embassy, Variety, Trail, Circle and Normandy. At the time of his death he held the title of vice-president of Claughton Company, management company for the various enterprises. His wife is president.

Surviving are his widow; two sons, E. N. Claughton, Jr., and William Schuler; one daughter, Mrs. Jerome Mathews, and three grandchildren.

Glenn C. Ornstine

Glenn C. Ornstine, 50, Altec field engineer in the East, died in Washington's Capitol theatre May 13 after completing a service call. He joined Altec in 1954. He leaves his widow Margaret, of Hyattsville, Md.

Rogers Hospital Benefit Postponed to May 24

The John Daly "Who Said That?" American Broadcasting television broadcast to benefit the Will Rogers Memorial Hospital and Research Laboratories will be at 8:30 P.M., May 24. Previously, the date had been May 18. Arrangements for the special show were made by Robert Weitman, ABC-TV vice-president, and Eugene Picker, of Loew's Theatres.

American Films Make Strong Showing at Cannes

American pictures and acting and writing talent won honors, including the grand Golden Palm award, at the 1955 Cannes, France's International Film Festival, last week. The top award was to "Marty," a United Artists release, and the jury also cited stars Betsy Blair and Ernest Borgnine, and writer Paddy Chayefsky and director Delbert Mann.

"East of Eden," a Warner film, was termed the best dramatic film, and special mention went to its director, Elia Kazan. For his "best male acting" in the MGM "Bad Day at Black Rock," Spencer Tracy was cited. "Marty" also received an award after the competition, from the International Catholic Cinema Office.

Italy's first CinemaScope production, Count Leonardo Bonzi's "Lost Continent," was awarded a special jury prize for "beauty and poetry of its images and its remarkable use of sound." The best actress award went to Israeli star Haya Hararit and a director award to Jules Dassin.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 6,839 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	1	20	16	8
Adventures of Hajji Baba (20th-Fox)	–	16	41	22	4
Americano, The (RKO)	5	10	23	11	3
Athena (MGM)	9	20	46	22	1
Atomic Kid, The (Rep.)	9	15	17	5	–
Bad Day at Black Rock (MGM)	4	25	25	17	1
Bamboo Prison, The (Col.)	–	13	18	8	1
Barefoot Contessa (U.A.)	7	45	22	9	1
Battle Cry (W.B.)	24	31	19	–	–
Beau Brummell (MGM)	–	18	22	16	11
Bengal Brigade (U-I)	–	12	22	20	16
Black Knight (Col.)	3	24	24	23	8
Black Shield of Falworth, The (U-I)	–	15	68	24	9
Black Tuesday (U.A.)	–	5	6	10	2
Black Widow (20th-Fox)	3	34	38	6	5
Bounty Hunter, The (W.B.)	4	18	34	16	6
*Bread, Love and Dreams (I.F.E.)	7	4	7	–	6
Bridges at Toko-Ri (Par.)	29	49	29	1	1
Brigadoon (MGM)	6	18	31	36	8
*Bullet Is Waiting, A (Col.)	–	11	33	24	10
Caine Mutiny, The (Col.)	52	63	45	14	1
Camille (MGM) (Reissue)	2	1	1	1	2
Captain Lightfoot (U-I)	–	3	5	4	6
Carmen Jones (20th-Fox)	13	32	13	6	2
Carolina Cannonball (Rep.)	–	–	3	1	4
Cattle Queen of Montana (RKO)	–	10	17	12	3
Chief Crazy Horse (U-I)	–	11	14	6	1
Conquest of Space (Par.)	–	–	7	11	7
Country Girl (Par.)	34	32	8	6	3
Crest of the Wave (MGM)	3	13	10	7	2
Cry Vengeance (A.A.)	–	6	9	8	3
†Davy Crockett (Realart) (Reissue)	–	5	–	–	–
Deep In My Heart (MGM)	5	11	32	30	11
Desiree (20th-Fox)	15	29	20	27	3
Destry (U-I)	3	33	35	8	8
Detective, The (Col.)	–	3	8	8	2
Dragnet (W.B.)	58	41	16	8	2
Drumbeat (W.B.)	15	31	22	25	2
East Of Eden (W.B.)	1	6	1	2	1
Egyptian, The (20th-Fox)	22	47	37	19	6
Far Country, The (U-I)	10	19	40	26	4
Fire Over Africa (Col.)	2	19	27	19	7
Four Guns to the Border (U-I)	–	17	28	11	2
*Golden Mistress (U.A.)	2	10	13	9	2
Glass Slipper, The (MGM)	–	7	1	–	2
Green Fire (MGM)	–	9	31	22	6
Hansel and Gretel (RKO)	15	19	14	3	2
Hell's Outpost (Rep.)	–	9	15	10	1
*Her Twelve Men (MGM)	9	20	35	27	11
*High and Dry (U-I)	–	18	16	5	7
Hit the Deck (MGM)	–	7	23	2	1
Human Desire (Col.)	–	5	12	17	8
Human Jungle (A.A.)	10	10	25	13	3
*Jesse James' Women (U.A.)	1	17	18	4	–
Julius Caesar (MGM)	13	22	22	10	4
Jupiter's Darling (MGM)	–	5	27	23	15
*Khyber Patrol (U.A.)	–	13	25	5	2
Last Time I Saw Paris, The (MGM)	33	55	33	14	–
Long Gray Line, The (Col.)	3	11	9	8	4
Ma and Pa Kettle at Waikiki (U-I)	4	10	6	8	1
Man Called Peter, A (20th-Fox)	19	11	1	1	–
Man Without A Star (U-I)	–	3	9	1	–
Many Rivers To Cross (MGM)	7	31	19	6	6
Masterson of Kansas (Col.)	2	10	20	8	1
Naked Alibi (U-I)	–	15	21	17	9
New York Confidential (W.B.)	–	1	3	7	7
On the Waterfront (Col.)	46	64	41	11	3
Operation Manhunt (U.A.)	–	–	–	6	–
Outcast, The (Rep.)	5	34	26	13	5
Phffft (Col.)	11	24	33	42	1
Prince of Players (20th-Fox)	2	7	16	8	24
*Private Hell 36 (Filmakers)	–	2	11	4	2
Racers, The (20th-Fox)	5	5	16	10	10
Revenge of the Creature (U-I)	–	4	6	2	1
Ricochet Romance (U-I)	–	12	13	19	8
Rogue Cop (MGM)	4	33	32	22	6
Run For Cover (Par.)	–	–	2	5	4
Sabrina (Par.)	24	38	38	28	7
Shanghai Story, The (Rep.)	–	3	17	10	5
Shield For Murder (U.A.)	3	19	10	16	4
Sign of the Pagan (U-I)	3	16	28	19	3
Silver Chalice (W.B.)	2	29	42	12	4
Sitting Bull (U.A.)	2	23	18	30	1
Six Bridges To Cross (U-I)	4	17	23	35	1
Smoke Signal (U-I)	–	3	12	17	8
So This Is Paris (U-I)	2	16	36	16	11
Star Is Born, A (W.B.)	21	33	42	18	8
*Suddenly (U.A.)	18	23	41	20	12
Tarzan's Hidden Jungle (RKO)	–	1	1	4	2
Ten Wanted Men (Col.)	2	10	16	5	3
There's No Business Like Show Business (20-Fox)	30	41	7	12	–
They Rode West (Col.)	–	4	6	7	10
This Is My Love (RKO)	–	14	16	12	6
Three Hours To Kill (Col.)	–	19	19	6	9
Three Ring Circus (Par.)	18	48	23	11	–
Timberjack (Rep.)	–	–	4	6	2
Tonight's The Night (A.A.)	–	–	1	4	6
Track of the Cat (W.B.)	2	20	21	9	17
Trouble in the Glen (Rep.)	–	7	–	6	3
20,000 Leagues Under the Sea (B.V.)	49	25	12	–	–
Underwater (RKO)	4	14	26	3	2
Untamed (20th-Fox)	1	3	18	5	1
Vanishing Prairie (B.V.)	1	30	21	2	2
Vera Cruz (U.A.)	30	46	27	3	1
Violent Men (Col.)	2	22	24	17	6
West Of Zanzibar (U-I)	–	–	6	3	6
White Christmas (Par.)	48	35	20	5	2
White Feather (20th-Fox)	–	15	23	4	4
Woman's World (20th-Fox)	37	37	33	7	7
Yellow Mountain (U-I)	–	10	11	8	3
Young At Heart (W.B.)	6	14	43	7	5

TRAILERS FIRST!

Trailers, First, TV Last in Ad Media Results for Small Situation, N. T. Finds

LOS ANGELES, May 8.—Television advertising isn't effective for all situations; for instance a small theatre 70 miles from the TV station. National Theatres' house organ, "The Showman," reports its research division learned that from Harold Burnett, manager of the Fox Granada, Mt. Vernon, Ill. He used a questionnaire during the run of "Bad Day at Black Rock" to find out if the St. Louis TV campaign on the picture had helped him. He received 842 answers to the question, what form of advertising brought them to the theatre. They were as follows:

Trailers, 312; local newspaper, 224; local radio station, 111; word of mouth, 85; national magazines, 56; other advertising, 33; television, 21.

—MOTION PICTURE DAILY, Monday, May 9th, 1955

NATIONAL *Screen* **SERVICE**
PRIZE BABY OF THE INDUSTRY

MA 8, 1955

MOTION PICTURE HERALD

Allied-TOA Committee Talks with 20th-Fox, Studies Joint Action on Merger and Relief

REVIEWS (In Product Digest): MISTER ROBERTS, LOVE ME OR LEAVE ME, THE PRIVATE WAR OF MAJOR BENSON, SOLDIER OF FORTUNE, AIN'T MISBEHAVIN', THAT LADY. (In News Section): SEVEN LITTLE FOYS

Entered as second-class matter January 11, 1931, at the Post Office, at New York, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Plaza, New York 10, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1955 by Quigley Publishing Company, Inc.*

LOOK

looks at M-G-M's "LOVE ME OR LEAVE ME" and loves it!

Get the two-page color spread out May 31st and display it in your lobby!

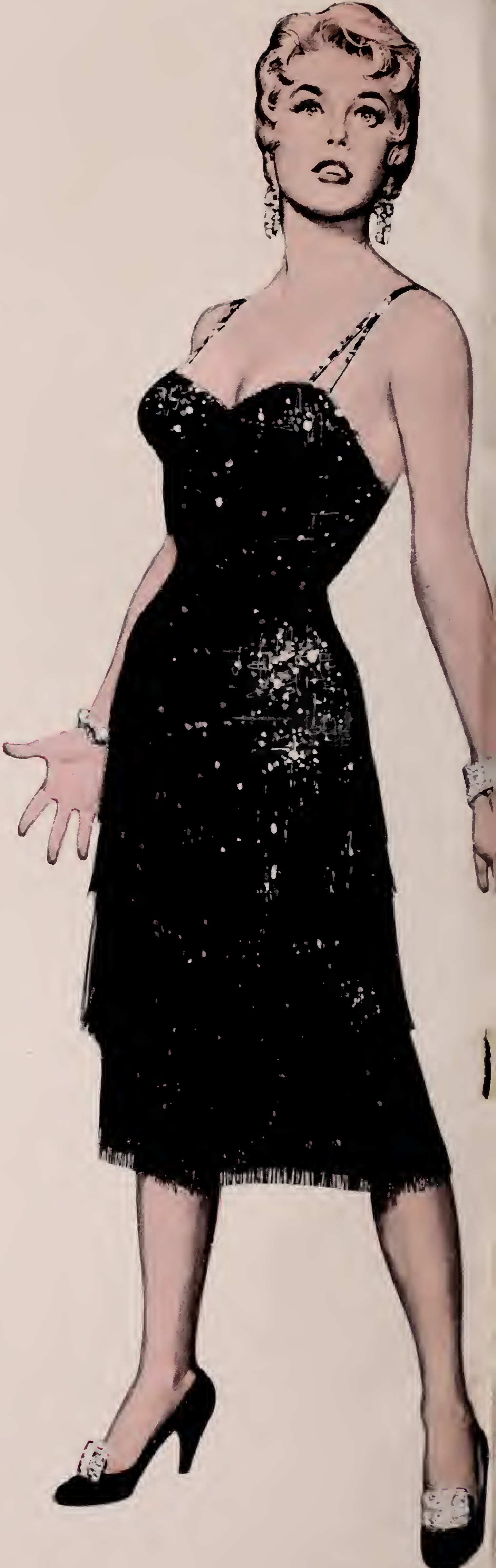
Redbook

picks it as "Picture Of The Month." And loves it!

(Get the current issue for lobby display!)

PRESS TIME FLASH!

Coronet Magazine Names It "The Month's Best!"



OF INTENSE INTEREST!

In its issue, out May 31st, LOOK Magazine runs a 2-page spread with beautiful color art on "LOVE ME OR LEAVE ME." Be sure to display it in your lobby. It will help sell tickets. With permission of LOOK we reprint the following:

"A true story of a singer and a gangster makes a fine film.

'LOVE ME OR LEAVE ME' is based on the life of a singer of the 1920s, Ruth Etting. The M-G-M film tells a story of her marriage to a racketeer, Martin (the 'Gimp') Snyder, and the real names of both are used. The 'Gimp' is shown promoting Ruth's career by strong-arm tactics. Their relationship is dramatized with such explosive realism that audiences are never sure how the picture will end—a novelty for biographical movies. Under director Charles Vidor, Doris Day and James Cagney give dazzling performances as the mismated pair."

Typical of LOOK's dramatic photo captions:

"I'll kill you if I ever catch you hanging around her!" The "Gimp" (James Gagney) bursts into the house of a musician friend (Cameron Mitchell), looking for runaway Ruth (Doris Day). All three participants in this show-business tragedy are still living.

★

Song Hit Records Fill The Airwaves! Publicity Breaks Every Day! Terrific Ad, Radio, TV Campaign!

M-G-M presents in CINEMASCOPE and COLOR

DORIS DAY • JAMES CAGNEY

In

"LOVE ME OR LEAVE ME"

Co-Starring **CAMERON MITCHELL**

With **ROBERT KEITH • TOM TULLY**

Screen Play by **DANIEL FUCHS and ISOBEL LENNART**

Story by Daniel Fuchs • Photographed in EASTMAN COLOR

Directed by **CHARLES VIDOR** • Produced by **JOE PASTERNAK**

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

For JULY 4th,-WARNER

mightiest screen project in motion pict

LAND OF TH

CINEMASCOPE

STARRING

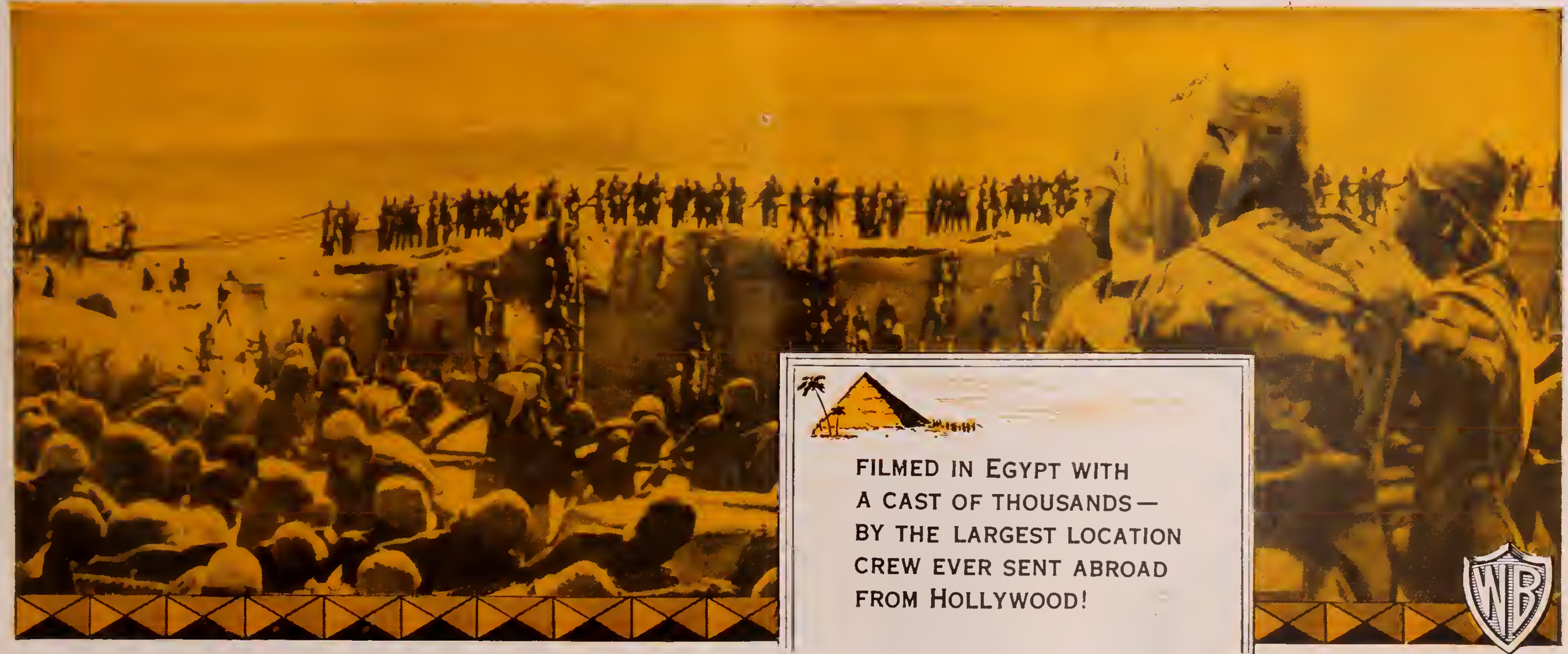
JACK HAWKINS ◆ JOAN COLLINS ◆ DEWEY MARTIN ◆ ALEXIS MINOTIS

ROS. take pride in presenting the

ure history, HOWARD HAWKS'

E PHARAOHS

WARNERCOLOR · STEREOPHONIC SOUND



FILMED IN EGYPT WITH
A CAST OF THOUSANDS—
BY THE LARGEST LOCATION
CREW EVER SENT ABROAD
FROM HOLLYWOOD!

WRITTEN BY WILLIAM FAULKNER • HARRY KURNITZ • HAROLD JACK BLOOM • A CONTINENTAL COMPANY LTD. PROD.

PRODUCED AND DIRECTED BY HOWARD HAWKS PRESENTED BY WARNER BROS.

Music composed and conducted by Academy Award Winner DIMITRI TIOMKIN who went to the land of the Nile and captured it in haunting melody!

In July

we'll teach you

"How to Be Very, Very Popular"

FROM THE PRODUCER OF "HOW TO MARRY A MILLIONAIRE"! **

IN CINEMASCOPE

*
* KEEP YOUR EYE ON SHEREE NORTH! WOW!

20th Century-Fox presents BETTY GRABLE · SHEREE NORTH · BOB CUMMINGS · CHARLES COBURN · TOMMY NOONAN in HOW TO BE VERY, VERY POPULAR · with Orson Bean · Fred Clark · Produced, Directed and Screen Play by NUNNALLY JOHNSON ** . COLOR by DE LUXE

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* — MARTIN QUIGLEY, JR., *Editor*

Vol. 199, No. 9 — May 28, 1955

Unity in Exhibition

IT was inevitable that continued joint activity by Allied and TOA would lead to the development of strong sentiment for a merger. For several years prior to the first Allied-TOA committee observers noted that the viewpoints of the two organizations on most major issues were practically identical. It was only a matter of time before the two groups would work out common approaches at least to some trade problems. In fact the court decision ordering theatre divorce really removed the fundamental bar to a single U. S. exhibitor organization.

Members and officers of the two major exhibitor organizations learned to work together well in the two campaigns for repeal of the Federal admissions tax. More recently a joint committee was formed to plan and guide the current drive against subscription television. Then this week in New York committees representing Allied and TOA got together for a common approach to certain trade practices. This meeting took place amidst growing expressions for an outright merger. From a logical point of view a single national exhibitor association should have been established several years ago. The success of the various joint committee meetings has convinced many that the question of conflicting personalities among exhibitor leaders has been overemphasized.

The disappointment about the breakdown in plans for a round table meeting of exhibitor leaders and company presidents is another factor that brought Allied and TOA into closer harmony. Also significant is a certain sense of frustration in some exhibitor circles on the matter of the establishment of an arbitration system, a goal that is still illusive despite so many meetings and the passage of so much time.

A single voice for all exhibition would be useful, especially in legislative and public relations matters. Such an organization, of course, could not automatically solve all the problems of the day. The worth of any body growing out of Allied and TOA would depend on its purposes, its leadership and its supporting membership. There certainly is no lack of experienced and forward looking exhibitor leaders to head any combined organization. If plans can be worked out to merge Allied and TOA, the effort should be supported by every exhibitor in the whole country.

In the long run the distributors also would benefit by the existence of a single national exhibitor group. If for no other reason discussions with one group could be carried on easier than with two. This would mean that all concerned would have more time for the fundamental job on which everything else depends—getting more satisfied customers into the theatres. If Allied and TOA are to be merged the succeeding organization's scope should not be limited to trade practices. It definitely should encourage activities that would increase attendance. Up to now no exhibitor group has paid enough attention to showmanship.

* * *

Exhibitor Self-Regulation

THE current situation in Ohio has made clear once again the fact that self-regulation by exhibitors is equally as important as self-regulation by producers so far as decent entertainment is concerned.

It is a shocking state of affairs when hundreds of conscientious exhibitors are confronted with a revival of censorship on account of the actions of a few who confuse license with liberty. Conditions in Ohio, following the elimination of the state censor board by court order, have reached such a point that Senator Charles A. Mosher, legislative leader in the fight to repeal the censorship law, has threatened to vote for a new censorship statute unless "burlesque" and other types of objectionable pictures cease to be played in certain drive-ins and theatres. Moreover, Gov. Frank Lausche has gone on record this week with a statement that he will do "everything possible to get a new movie censorship law" asserting that objectionable films shown up to now in Ohio "are only a mild forerunner of what can be expected unless a stronger censorship law is enacted."

The Independent Theatre Owners of Ohio, with Robert Wile as executive secretary, have waged a good fight against censorship and are doing all in their power to encourage exhibitors not to book objectionable films. Mr. Wile has even gone to the length of seeking agreements from certain independent distributors not to accept bookings in Ohio for certain films.

The motion picture industry—as any other industry—can escape governmental regulation only to the extent it keeps its own house in order. The wrath of an aroused public opinion knows no bounds, as witness the strict anti-crime comic book laws recently passed unanimously in New York State. No exhibitor should forget that he has much to gain by maintaining proper community relations. This requires enlightened self-regulation in booking policies.

* * *

¶ Before next winter is over all concerned should understand better the relative dramatic impact of home television vs. motion pictures in the theatres. Not only are several of the major studios making programs for TV presentation next season but also the Screen Directors Guild will produce a weekly filmed half hour program. This program, scheduled for the National Broadcasting Company network, will be sponsored by the Eastman Kodak Company.

—*Martin Quigley, Jr.*

Letters to the Herald

Film Understanding

To the Editor:

Surely our films—without propaganda in the oppressive sense of the word—can lead to understanding of our people, and where there is understanding, hate cannot exist.

It seems pitiable, then, that we make some pictures which expose us not only to ridicule, as a people, but which seem to indicate that we are a land of gangsters, crooked officials, experts in every conceivable form of violence, sex and sadism. These films come up with such reasonable regularity it must be difficult for the makers to comprehend their reception abroad—not in box office—but in terms of creating contempt for America and our apparent way of life; how can they believe otherwise when they know we have made these images of ourselves?

They might doubt the Russian distortions of fact, but how can they believe that our own distortions are such? The answer is sure: they believe that we are reproducing our life in true fashion. We believe the same of their films, unless the film be a comedy or other obviously unreal concept, thus we shouldn't be surprised when the foreign visitor expresses fear, as one did to me, of stopping over in Chicago between trains!

There is no limitation on the endless variants of story we can use—but we should remember to be "men of good will" and not injure ourselves, our country, through mere thoughtlessness, lack of tact concerning the foreign nationals portrayed, or through overstressing the more violent aspects of our life on this side of the ocean. There are too many better ways of spreading contempt for our people.—*DELMAR LAWRENCE DAVES, 107 North Bentley Avenue, West Los Angeles, California.*

No Flat Rental

To the Editor:

Up to the present time, in spite of the fact that Al Lichtman told us at Chicago over a year ago that he would sell his pictures flat rental in small towns, we seem to be unable to buy them down here flat rental and 20th-Fox is still insistent on percentage.

Immediately following the TOA meeting at Chicago when Mr. Lichtman told us that he was instructing his branches to sell the small situations on a flat rental basis, I contacted the Atlanta branch of Twentieth Century-Fox and told them that I would be interested in installing CinemaScope equipment in the Walton theatre, Selma, a little 450-seat theatre which plays a lot of second run product, provided they would sell me their CinemaScope attractions second run after the large Wilby theatre there. They replied that they would be glad to talk with me about this at Atlanta and I have attempted to talk with them about it now for some eighteen months but have gotten nowhere with it.

I have other situations where I run into the same difficulty, towns of no more than 8,000 population, where I have attempted to buy their product on a flat rental basis but have always been rebuffed. I have discussed with any number of our Alabama Theatres Association members the Lichtman plan and they all tell me that they aren't able to buy the 20th-Fox product flat rental. Mr. Lichtman's suggestion, therefore, of arbitrating film rentals of $50 or less flat rental just doesn't mean anything, at least in this section, for he has no such thing to arbitrate.

Incidentally, after waiting one year to get an answer from 20th-Fox about the flat rental second run CinemaScope attractions at Selma, I went ahead and installed the equipment in hopes that I could get enough product from some of the other distributors to run CinemaScope but, failing to do so, I am now attempting to pick up any first run CinemaScope attractions on a percentage basis which do not go into the larger theatre there.—*R. M. KENNEDY, Birmingham.*

Theatre TV

To the Editor:

It is hard to ask this question: Is the motion picture industry asleep? I own a television set and I want to know what is going on. I see and hear almost every night some statement belittling the motion picture industry. Why kid ourselves? The television industry is out to get us and we are sitting in the superdreadnaughts of the entertainment field and are being attacked by midgets (namely the 1¼ foot by 1½ foot of the television receiver).

If television is to be whipped it will have to be in their own back yard. Theatre television will be the answer and it cannot be just the larger cities that will be able to install it. It will have to be a Broadway to Main Street hookup. Every town from 2,000 population on up will have to install it and see that it works. Too long have the motion picture theatres neglected the large television screen. Let's get it going, let the engineers develop a system that will bring in not only a large picture, but one in color that will look like the present Technicolor attractions which we are now showing.

Theatre television right now is expensive but with more theatres to defray the cost and equipment reduced to mass production the exhibitors can install it and make their properties once more their life-savings instead of being forced to the wall day by day. Start taking away from midget screen television and put them in their rightful place—Radio With Eyes.—*ROY METCALFE, Manager and Owner, the Times Theatre, Cedar Rapids, Iowa.*

MOTION PICTURE HERALD

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On the Horizon

HOSTS

Next to making friends of Congressmen, making friends of their secretaries helps the industry. And so, when the Congressional Secretaries' Club visits New York June 3-5, New York exhibitors will be their hosts. The Metropolitan Motion Picture Theatres Association has seen to it the Washingtonians will be able to enter the Radio City Music Hall, the Roxy, Capitol, and Paramount theatres --free of charge. Moreover, they are invited by the Council of Motion Picture Organizations to make that organization's offices their "headquarters".

POSTPONEMENT

Theatre owners who have been worrying about extension of the minimum wage laws to their operation, may relax. The House Labor Committee Tuesday voted to put off consideration of such extension probably until next year. It currently will study only raising of the minimum from 75 to 90 cents.

WARNER PROFIT UP

Warner Brothers Pictures, Inc., for the six months ended February 26, 1955, report a net profit of $2,081,000. The net profit for the corresponding period of 1954 was $1,618,000. Film rentals, sales, etc., for the half year ended February 26 amounted to $35,079,000, compared with $34,059,000 for last year.

WARNING

Broadcasters were told this week by two persons to whom they had better listen, that they have responsibility, and should observe it carefully. President Eisenhower asserted that because the appealing personality in broadcasting is in the home rather than in print, broadcasting probably sways people more than the press. He asked the industry to make the distinction clear between news and opinion. Representative Percy Priest, of Tennessee, chairman of the House Commerce Committee, said complaints about radio and television are numerous and in writing to Congressmen, and that if Congress today were asked to write a law on air communications, it might not allow it the same freedom. The messages were given at the 33rd annual convention of the National Association of Radio and Television Broadcasters, this week in Washington.

RKO, continued

Stockholders will meet in Dover, Del., August 3, and meanwhile major shareholders Howard Hughes and Floyd Odlum are "continuing" their discussions on RKO's future, James R. Grainger, president of the company, stated this week. Mr. Grainger added he is "in no position" to tell what is happening, what will happen, or how long the talks will continue.

TV ORGANIZING

Television may set up a trade organization along the lines of the MPAA, the trade heard this week in New York. It would not handle sales or other policies; it would standardize and create habits of informational exchange and cooperation.

NEW SOURCE

New sources of production money will be afforded independent producers in the immediate future by independent film laboratories which are seeking means of maintaining continuous operation through financing of films.

CHILD STAR

With the arrival on the cinema scene of a nine-year-old actor capable of carrying a picture (Tim Hovey in "The Private War of Major Benson") this industry, having been without a child star coining money and family-favor for it since Shirley Temple and Mickey Rooney grew up, may be on the eve of a whole new wholesome era.

Samuel D. Berns, Floyd E. Stone, William R. Weaver

WHEN AND WHERE

June 6: Annual golf tournament of the Variety Club of Albany, Shaker Ridge Country Club, Albany, N. Y.

June 6: MGM Ticket Selling Workshop, St. Louis, Mo.

June 9: Fourth annual film industry golf tournament sponsored by New York's Cinema Lodge of B'nai B'rith, at the Vernon Hills Country Club, Tuckahoe, New York.

June 12: Humanitarian award dinner of the Deborah Sanatorium and Hospital, Bellevue-Stratford Hotel, Philadelphia.

June 13: MGM Ticket Selling Workshop, Santa Fe, New Mexico.

June 14-16: Annual convention of the Virginia Motion Picture Theatre Owners, Chamberlin Hotel, Old Point Comfort, Va.

June 16: MGM Ticket Selling Workshop, Olympic Hotel, Seattle.

June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

June 20: MGM Ticket Selling Workshop, San Francisco.

June 26-28: Annual convention, Mississippi Theater Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitors Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

THE PLANNERS. The men who projected the Paramount program at the studio the other day, in a meeting of the minds of home office group and division managers and studio chieftains. Seated are Gordon Lightstone, Canada; Robert J. Rubin, administrative executive; Sidney Deneau, assistant to E. K. "Ted" O'Shea; Mr. O'Shea, vice-president for eastern distribution; George Weltner, chief of world-wide sales; Hugh Owen, in charge of western distribution; A. Fitter, his assistant, and Jerry Pickman, vice-president for advertising, publicity and exploitation. Standing: Sid Blumenstock, assistant national publicity director; Howard G. Minsky, mid-east division; Bryan D. Stoner, central; John G. Moore, eastern; Gordon Bradley, southern; A. M. Kane, south central, and H. Neal East, western.

THEY SALUTED the "bosses." The Women of the Motion Picture Industry were hostesses at their second annual luncheon for the men, in New Orleans. Front row: H. A. Arata, MGM; Milton Aufdemorte and William Holliday, Paramount, and Abe Berenson, Gulf States Allied. Second row: William Cobb, Exhibitors Poster; Milton Dureau, Masterpiece Pictures; Joe Mall, National Screen; Alex Maillho, UA; Allen Ashby, Theatres Service, and Earl Perry, Pittman Theatres. Rear: Gus Trog, Warners; Bob Saloy, Lippert; Renet Brunet, Imperial; John Cado, MPA; Page Baker, Theatres Service; J. R. Murphy, MPA; Dan Brandon, Transway; John Grainger, Columbia; John Richards, Slidell Theatres; J. F. Burglund, MPA; W. A. Hodges, Hodges Theatre Supply; C. J. Briant, MGM; William Murphy, Southeastern Theatre Equipment; Harry Oliphant, and Carl Mabry.

This week in pictures

AN ARGUMENT, in MGM's "Love Me or Leave Me," its 93rd picture in the Radio City Music Hall, New York, since "Young Dr. Kildare" in 1938. The principals quarreling are Jimmy Cagney and Doris Day, seen at the right. The picture is reviewed in this week's Product Digest Section, page 457.

A NEW ALL'ED. This one is Kentucky's, formed May 17th at Louisville. The principals on that day are arrayed at the right. They are, seated: W. A. "Bill" Carroll, executive secretary; Anna Bell Ward; Abram F. Myers, National Allied general counsel; Rube Shor, National Allied president; C. F. Pfister, formerly Ohio Allied president. Standing: Louis F. Arru, Eddie L. Ornstein, Floyd Morrow, Robert T. Enoch, J. M. Reiss.

by the Herald

A DAY IN THE PARK. Producer Frank Rosenberg, second from right, in New York's Central Park with some of his crew for the making of "Miracle in the Rain" for Warner release. Director Rudy Mate is at the left. Van Johnson is at the right, and the girl is Jane Wyman.

AS WARNERS' "Mr. "Roberts" introduced itself to the press and showmen: a grouping at the New York screening. In usual order are Sonny Levy, Newburgh; Frank Marasco, Wappingers Falls; Shirley Levy, WB; Albert McKennan, Pawling, and Irving Rothenberg, WB.

by the Herald

JOHN GLASS, general manager of Hoyts Theatres, Australia, said in New York while visiting the home office of 20th-Fox, which owns Hoyts common stock outright, that he is studying television, which in his country will have some impact. But not on theatre business, he alleged: TV's best shows will be on Sunday, and theatres there don't operate that day. Further, theatres have CinemaScope.

TWO OF the chief speakers at the recent convention of the Motion Picture Theatre Owners of Georgia, at Atlanta. They are Governor Marvin Griffin of Georgia, and J. H. "Tommy" Thompson, president of the exhibitor organization.

THE division managers. At the National Theatres Los Angeles meeting. In array are Gordon Hewitt, Milwaukee; Robert Selig, Denver; Richard P. Brous, Kansas City; Senn Lawler, Kansas City; John B. Bertero, Edwin F. Zabel, and Milton Howard, Los Angeles; Elmer C. Rhoden, president; Frank H. Ricketson, Denver; Alan May, Los Angeles; William Thedford, Seattle; James Runte, San Francisco; M. Spencer Love, Los Angeles, and Bert Pirosh, Los Angeles.

SEYMOUR POE, IFE Releasing's new executive vice-president, said Tuesday in New York before going to Rome to seek autonomy in finance and authority, that he feels the company should release only films of quality and in the ensuing year may have 15 or less for American theatres. He also believes theatre owners, not the public, deny foreign films their opportunity. "This company is in dire need of a good public relations program with the exhibitor," he said.

IN BARCELONA, Universal's European sales conference. The speaker is world wide chief Alfred E. Daff. With him are Enrique Avilar, Spanish manager; Fortunat Baronat, foreign publicity director; Americo Aboaf, foreign general manager; Milton Rackmil, president; John Spires, European supervisor; Marion Jordan, Continental sales manager, and John Marshall, Middle Europe and Scandinavian supervisor.

1955
EUROPEAN SALES CONFERENCE
BARCELONA
MAY 16
Universal
International

by the Herald

At the historic joint meeting of official committees of Allied and TOA in New York Monday. Seated around the conference table are Myron Blank, Benjamin Berger, E. D. Martin, Ruben Shor, Ben Marcus and Walter Reade. Standing are Alfred Starr and Jack Kirsch. The meeting was in the Astor Hotel, New York, where they made plans for the 20th-Fox conference.

JOINT ACTION COMMITTEE MEETS, TALKS TO FOX

by VINCENT CANBY

It was a busy week in New York and, for organized exhibition, it also was an historic one.

Monday, four members each from the top echelons of Allied States Association and Theatre Owners of America came together, for the first time officially in their histories, for the specific purpose of finding a way out of the current trade practice "mess." The following day the same joint exhibition committee took their problems to the top officials of 20th Century-Fox, in what could be the first of a series of conferences with individual companies. And, concurrently, the Allied board of directors was in quarterly session at the Waldorf-Astoria. The results included:

¶ A reaffirmation of the new Allied-TOA unity of purpose, in action as well as words but with the Allied board Wednesday deciding "unanimously" against any merger talks at this time;

¶ A declaration of policy, by E. D. Martin, president of TOA, to the effect that film rentals should be included in any arbitration system for the industry;

¶ Promise from Spyros Skouras, president of 20th Century-Fox, that "serious consideration would be given to all of the requests made by exhibitor representatives," and

¶ Announcement by the joint committee late Wednesday that it will seek meetings with the presidents of Warner Brothers and Paramount next week, similar to the talks held with 20th-Fox, and that the outcome of these talks will be studied in relation to Allied plans to seek Federal regulation of the industry, a move held in disfavor by several top TOA policy makers, it was reported by industry sources.

Monday's meeting of the joint exhibitor committee convened at 11 A. M. on the eighth floor of the Sheraton-Astor Hotel, just down the hall from an Army-Navy-Marine-brass packed meeting of the United States National Resources Committee. With not one swagger stick among them and dressed entirely in mufti were the TOA group comprising E. D. Martin, president; Alfred Starr, Walter Reade, Jr., and Myron Blank, and the Allied group of Rube Shor, president, Ben Marcus, Ben Berger and Jack Kirsch. It was a meeting without general counsel, although Abram F. Myers, Allied general counsel, was on hand for the Allied board sessions Tuesday and Wednesday.

First Joint Meeting Is Cloaked in Secrecy

It also was a meeting cloaked in as much secrecy as can be brought to bear by a group of unarmed exhibitors. The meeting continued until late afternoon, in the course of which there were at least two phone calls from W. C. Gehring, assistant general sales manager of 20th-Fox, presumably arranging the top-level meeting with Mr. Skouras the following day. One reason for the selection of 20th-Fox as the first of such individual conferences was said to be the role played by Al Lichtman, 20th-Fox director of distribution, who sponsored the original exhibition-distribution round table proposal and who more recently proposed making film rentals of up to $50 an arbitrable item.

Besides the individual company approach, also discussed at this joint meeting was the possibility of TOA joining Allied in the move for Federal regulation and the adoption of a non-cooperative policy against one or more of the distributors that are held to be "most responsible" for exhibition's plight. It was reported, however, that TOA, with many of its big circuit members opposed in principle to seeking Government intervention, was reluctant to join Allied on the "go-to-the-Government" issue.

Berger Sees TOA Joining Allied's Federal Move

Nevertheless, Ben Berger, chairman of Allied's Emergency Defense Committee, told the press during a luncheon break Monday that "it looks pretty good" for TOA joining Allied in the Government plan. Mr. Berger said too that his emergency committee would attempt to "spotlight exhibition's plight" at hearings before the Senate's Small Business Committee.

Mr. Berger, joined by Ben Marcus, former president of National Allied, reported that even though Allied and TOA were "seeing eye-to-eye" and were having a "meeting of the minds" on many industry problems, there had not yet been presented a proposal for merger of the two exhibitor groups. Mr. Marcus added that there was not and would not be any merger discussion at either the joint exhibitor meetings or at the Allied board sessions. The two Allied officials also sidestepped any comment on a statement by TOA's Mr. Reade, who said last week that there is "a strong possibility" of a merger between TOA and Allied and that "exploratory talks" concerning the merger "have already taken place."

Tuesday came the first definite result of the joint committee's cooperative efforts when the eight-man team taxied to West 56th Street and talks with Mr. Skouras, Mr. Gehring and other 20th-Fox executives, including W. C. Michel, Arthur Silverstone, Alex Harrison, Glenn Morris and Rodney Bush. Following that meeting, Mr. Skouras announced that because of the absence of Mr. Lichtman, who still is recuperating from a recent illness on the coast, a statement of policy would be issued after he had consulted with the distribution director. To that end, Mr. Skouras left by plane Wednesday for Hollywood.

Called a "Harmonious" Four-Hour Session

The meeting at 20th-Fox, described as "a harmonious four-hour session," highlighted a number of problems confronting the industry. The TOA-Allied committee pointed out the difficulties confronting the small exhibitor in subsequent runs in large cities and in very small towns, and the dire need to review film rentals in order that these theatres may keep their doors open. Mr. Berger, who 10 days ago in Minneapolis called "ridiculous" Mr. Lichtman's $50 arbitration proposal, said that exhibition is "seeking the abolishment of sales terms of 50 per cent and up."

In its report on the meeting, 20th-Fox issued a statement which said that the conference "brought the motion picture industry closer to understanding in their (exhibition-distribution) common goal towards prosperity and harmony. . . . The exhibitor group pointed out the need for more pictures, and of a better quality, to prevent many first run houses from closing their doors. . . .

"The exhibitors also presented their case in favor of arbitration of film rentals. They asked that every theatre in America have the opportunity to buy all of 20th Century-Fox pictures on a fair and equitable basis, in order to retain the greatest possible audience for motion pictures."

TOA Asks Rentals Part Of Arbitration System

TOA's position on the question of film rental arbitration (Allied's, of course, is well known) was cleared up following the 20th-Fox meeting when Mr. Martin stated uneqivocally that film rentals should be included in any arbitration system. TOA recently announced in a bulletin that the current arbitration draft contained provisions for conciliation and, that failing, the exhibitor could go on to arbitration, on all matters, that is, except film rentals. TOA now, apparently, is lined up solidly with Allied on this matter.

Because of the scope and importance of the joint committee discussions and action, the Allied board meeting, ordinarily a news-dominating occasion, was put into a secondary position. The Tuesday morning session, according to Mr. Myers, was in the nature of a preliminary meeting, and in the afternoon the board was minus the four members who participated in the mission to 20th-Fox. It was Wednesday that the organization's course of action for the immediate future was decided.

by the Herald

Walter Reade, left, at the press conference last week at which he confirmed for the first time that exploratory talks had taken place between Allied and TOA concerning a merger of the two units and that there was a clear possibility that it would take place. At right is Herman Levy, general counsel for TOA.

Mr. Shor's announcement about projected meetings with Paramount and Warners came at a trade press conference held at the conclusion of the Allied board meeting late Wednesday. Mr. Myers said that the outcome of the projected meetings with Paramount and Warner Brothers will be studied by the board for possible reconsideration or advancement of Allied's plan to go to the government for a redress of alleged trade practice grievances. Mr. Myers, who sat at Mr. Shor's side at the press conference, said that the decision on the "going-to-the-government" move will be rendered within 10 days or thereabouts after the projected Paramount and Warner Brothers meetings.

Mr. Myers also announced that the U. S. Attorney General will be requested by national Allied to set up machinery insuring affected exhibitors the right to protest and the right to a hearing by the court in all cases involving requests by divorced circuits to expand their theatre holdings. He said that the board called upon him to transmit the organization's bid to the Department of Justice forthwith.

Skouras Is Impressed By Joint Committee

Spyros Skouras, president of 20th Century-Fox and the first major company chief to meet that spiritually unified exhibition committee, had some nice things to say after Tuesday's conference. Said Mr. Skouras: "We were elated that we met with a united group representing the two important exhibitor organizations in the United States. We were greatly impressed with the manner in which they presented their problems and in the utmost sincerity demonstrated. They seek a better industry—not only for one group, but for all of its integral parts—exhibition, production and distribution."

Mr. Myers, conveying the feeling of the board, said that the new acquisitions by divorced theatre circuits has "caused a good deal of anxiety" due to the approval by the Justice Department and the Federal District Court in New York.

Lending support to TOA's reported continued disaffection for joining Allied in the Government regulation move were personal statements made separately by representatives of two of TOA's biggest members on the eve of the historic joint meeting. Leonard Goldenson, president of American Broadcasting-Paramount Theatres repeated late last week his opposition to going to the Government but denied that he would resign from TOA if the national body decided on such action. "I don't think resigning is a way to solve problems," he said. This and a similar statement from Sam Rosen, executive vice-president of Stanley Warner Corporation, were seen in trade quarters as strengthening the hand of Mr. Martin in his dealing with Allied's Mr. Shor.

Meanwhile, in the week, there were still voiced further opinions on Mr. Lichtman's proposal for arbitration of $50 film rentals. Last week's bulletin of West Virginia Allied called it simply a "hush puppy—a tidbit tossed to little dogs to keep them quiet until the table scraps are ready for them."

The board of directors of the Southern California Theatre Owners Association, however, passed a motion unanimously commending Mr. Lichtman and his proposal. "If adopted by all the film companies," said the motion in part, "(it) will be of material assistance in quieting some of the unrest in our industry."

WORLD PREMIERE

LOEW'S STATE, N.Y., JUNE 3

the industry's most ex

followed by

CENTER, DENVER, JUNE 11

ALLEN, CLEVELAND, JUNE 15

ASTOR, BOSTON, JUNE 15

CENTURY, BUFFALO, JUNE 15

CHINESE, L.A., JUNE 17

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Tom Ewell
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TOLL TV FIGHT TO WASHINGTON

Zenith Demonstration for NARTB and FCC, While Opponents Hit Back

The struggle between pro and con forces over subscription television continued this week amid a barrage of announcements, opinion and general summing up.

Among the announcements was one from Zenith Radio Corporation to the effect that Monday it had begun a four-week demonstration series of its Phonevision at the Sheraton Park Hotel in Washington where the National Association of Radio and Television Broadcasters was in annual convention.

Compact Little Brochure

Opinion included a pertinent anti-toll TV column by New York *Daily News* columnist Ben Gross; and action by the primary affiliated stations of the Columbia Broadcasting System backing up the CBS anti-toll TV stand. The general summing up was contained in a compact little brochure, published by the Organizations for Free-TV, which concisely answers pro-toll TV claims point-by-point.

The Federal Communications Commission cleared the way for the Phonevision showings in Washington when late last week the Commission authorized Washington station WMAL-TV to carry experimental Phonevision broadcasts from May 25 to June 24 during the hours of 8 A.M. to 12:30 P.M. Authorization was to permit Zenith to show its system to NARTB members, as well as to members of Congress and the FCC. In making the authorization, the Commission emphasized, however, that it should not in any way be interpreted as meaning the Commission will approve toll TV on a permanent basis.

Zenith, in its press release telling of the demonstrations, said that "this first public showing" was "in the nature of a milestone in the company's technical history. It represents the culmination of nearly a quarter century of research in the field." The demonstration differs from the Chicago demonstrations in 1951, at which time telephone wire lines were used, because now both coding and decoding signals are transmitted from the TV station at the same time, according to the Zenith statements.

Some Pertinent Questions

Mr. Gross, in his toll TV column in the *Daily News,* insisted there are "some points which need to be clarified," and asked: "Is it not true that those pay-as-you-see shows would have to be televised over the channels now used by existing stations? And that being the case, would not this mean that in many communities which have only one TV outlet, the viewers could not tune in on any program during certain periods unless they forked over cash?"

"With some pay telecasters expecting to be on the air from 28 to 35 hours a week," he continued, "one wonders whether they'll be able to acquire or create high quality shows. That is, without taking over from free TV some of its spectaculars, operas, ball games and other sports events. In other words, will they really be able to give us anything not available now?"

TIDE TURNS ANTI- IN FCC MAIL POLL

WASHINGTON: The nays now are leading the ayes, it was revealed this week in a spot check of the mail coming into the Federal Communications Commission on the subject of subscription television. Until very recently the pro-toll TV letters considerably outnumbered the antis. The last three volumes of mail now show, however, that the opponents are outwriting the proponents by about five to one. To date, the FCC has bound 37 volumes of fee-TV letters. With an average of 500 to 600 in each volume, the total number of letters is in the neighborhood of 20,000. It should be noted too that in one of those volumes is a letter from the cousin of the man who recently urged the Commission to approve "description TV." This letter, from California, says the writer is sold on "prescription television."

The action by the primary affiliated stations of CBS was taken at their first annual conference held last week at the Waldorf-Astoria Hotel in New York. By a vote of 107 to 2, they approved a resolution urging CBS "to assume leadership for the preservation of the present American system of free home service."

The resolution also stated that "any system which would require the public to pay for programs broadcast over the air would be wholly inconsistent with the history of American broadcasting, would divide the American people by barring programs to those who could not afford them. . . ."

The brochure, prepared by the Organizations for Free-TV, is entitled "The Claims About Pay-To-See TV and the Facts" and it contains 27 such "claims" and as many answering "facts."

In answer to the claim that "with pay-to-see TV as an added service available to broadcasters, television stations would have revenue from both pay-to-see TV and advertising sponsors," the brochure answers:

"This is an excellent example of the many misleading claims being made by the pay-to-see TV group. Pay-to-see TV is not an added service. Actually, it takes away service now available to set-owners free of charge. Broadcasters, it should be remembered, will always have to substitute a slot machine program for one they have been offering free. Futhermore, when the same time is used, how can it mean additional revenue?"

Arguments Presented

In answer to the claim that toll TV would "greatly multiply the total audience for TV, by making more stations possible, especially in smaller towns, and by giving more people reasons to buy and use television sets," the brochure says:

"Those who do not have TV sets today almost certainly cannot afford them, which would tend to make the above claim nothing short of ridiculous. Another point is this: if a station can't operate successfully in a "free market" because it can't attract large enough audiences, it certainly can't hope to succeed when programs have to be paid for."

In other quarters this week, the FM broadcasters session at the annual convention of the NARTB, meeting in Washington, shelved a resolution that favored toll TV. The resolution, offered by Washington station owner Ben Strouse, declared that "it is correct as a matter of law, principle and public interest for a broadcast licensee to make a direct charge to a listener for a service rendered by the broadcaster over his licensed frequency." The meeting killed the resolution for the time being by deciding to send it to the FM radio board for further study.

Speaking of radio, Edgar Kobak, president of the Hickory Bill Broadcasting Company, asked, in a letter to the FCC, what would happen to such events as the World Series if they go to toll television. "If the World Series goes toll TV," he wrote, "will it be taken away from me on radio? The same goes for the Metropolitan Opera and the great symphonies and other programs now available on radio."

Mr. Kobak continued: "Radio broadcasting is also licensed by the FCC and radio is as 'free' as television. It is my feeling that any hearing held on toll TV should also include the subject of toll radio. Should one be free and the other paid?"

Starr Talks on Toll TV In Portland, Seattle

Talks on subscription television highlighted special meetings last week in Portland and Seattle featured by the appearance of Alfred Starr, chairman of the executive committee of Theatre Owners of America. On Thursday Mr. Starr spoke before 100 members of the Oregon Theatre Owners Association in Portland, and on Friday he met with the board of directors of Theatre Owners of Washington, Northern Idaho and Alaska. Also discussed at both meetings was the TOA-sponsored Exhibitors Film Financial Group, with the Washington unit forming a committee to study the plan for exhibitor-financed production.

JOHNSTON FIRMLY BACK OF CODE AND SHURLOCK

MPA Head Cites Decrease of Censor Activity and Praises Value of Code

by WILLIAM R. WEAVER
Hollywood Editor

"No state has passed a new censorship law since the industry's adoption of the Motion Picture Production Code, and many states which had censorship laws before then have repealed them since," Eric Johnston, president of the Motion Picture Association, told a sharply inquisitive press at his Hollywood headquarters last weekend.

Reporters had arrived bearing copies of formal statements by the Legion of Decency the week before and by the Archbishop of Los Angeles (James Francis Cardinal McIntyre) on the morning of the Johnston news conference criticizing the administration of the Code under Geoffrey Shurlock. President Johnston threw his own and MPA's strength solidly into support of both the Code and its administrator.

Continuing on the matter of state censorship, Mr. Johnston said in answer to inquiry as to whether current criticism might inspire attempts to set up new political censorship bodies, "I do not believe this agitation will incite any new law-making. The Production Code is the most valuable thing we have. It is a very fine thing for the film industry in our country, and around the world. It is so highly respected abroad that it has had much to do with creating world wide welcome for our pictures because other countries know they run no risk of our pictures offending their people either morally or in point of good taste."

The Johnston news conference was held the morning after a meeting with the production heads of the 10 member studios of the Association of Motion Picture Producers, of which he also is president, and he stated flatly in his extensive opening remarks that the recent attacks upon the Production Code Administration were a principal reason for his coming west at this time.

Films With Violence Blamed for Moves

He said the matter had been gone into thoroughly with the production heads, and that he and they were unanimous in their conclusion that "Geoffrey Shurlock and his staff are doing an excellent job." Mr. Shurlock, who had succeeded Joseph I. Breen as administrator, was present at the Johnston interview and frequently answered questions referred to him by the president.

CARDINAL McINTYRE WARNS ON FILMS

In a special letter to Roman Catholic pastors in his diocese, James Francis Cardinal McIntyre, Archbishop of Los Angeles, last week said, "There is an obvious trend toward (moral) laxity in some motion picture productions and in the advertising of them as well." The prelate urged the pastors to warn their parishioners, particularly young people, of this trend and to remind them of the Legion of Decency pledge. "Observance of the pledge," he said, "will be a security to the individual and to the community."

Both men attributed the attacks to what they called an "accumulation" of pictures that had acts of extreme violence in them. Mr. Johnston said, "Mr Shurlock noted this trend toward themes with violence last autumn, and called it to the attention of the production heads, who concurred in his opinion about it and said they would take steps to minimize this kind of material. They have done so, but the pictures that were in production at that time came into release in the period from then to now, more or less simultaneously, with the consequence we now have to deal with them."

Mr. Shurlock added, "It is not that there is more violence now in a violent picture than there ever was, but simply that more of the pictures coming into release at the indicated time happened to be pictures with violence in them."

Sees Difference of Opinion As Natural Thing

To a reporter who sought an expression about the Legion of Decency's formal statement, asking whether this indicated a drifting apart of Legion and Code opinion concerning content, Mr. Johnston said, "I do not think it is at all strange that there should be at any time a wider or less wide divergence of viewpoint, a greater or lesser degree of agreement, between the Code staff and any of the groups that perform a reviewing function for their members. Maybe Mr. Shurlock can make this clearer to you than I can."

Taking over, Mr. Shurlock said, "The area of difference between any of the reviewing groups and us is never very great, although often keenly felt. Our function, as Joe Breen always said, is to see that our pictures conform reasonably to the standards of reasonable people. Sometimes special groups differ with us on special points—but all of them are in agreement with us on moral and taste grounds."

At this point Kenneth Clark, MPA public relations counsel, asked leave to interrupt and used it to inform press representatives present that there are 13 recognized reviewing bodies, in addition to the Legion, and that the collective membership they represent number 40,000,000.

Asked whether there had been an increase in complaints from those groups during recent months, Mr. Johnston said no.

Sees No Necessity To Make Concessions

Asked whether concessions of any kind would be made toward the Legion, in sequel to the charges made, Mr. Johnston replied, "We do not feel it is necessary to make concessions to any group." He went on to point out that the member companies of MPA are dedicated to a policy of making pictures that are acceptable to the family unit, that they always have been and will continue to be. He added that this policy is not in any way incompatible with the making of pictures based on adult themes, as has been demonstrated repeatedly in the past.

A questioner who asked whether there is any thought of making changes in the Production Code, Johnston said no.

A reporter who wanted to know "what would MPA have to do if it wanted to drop the Production Code altogether," was told, "It would only be necessary for the MPA board of directors in New York to pass a resolution doing away with it," but was given to understand clearly that it's not going to happen.

Answering windup questions on a smattering of other matters near the close of the hour-long meeting, Mr. Johnston said:

MPA figures indicate domestic grosses and attendance both were up slightly in 1954 over 1953;

Remittance Regulations Greatly Relaxed

Remittance regulations have been relaxed abroad to such a degree that the major companies have only a small amount of funds blocked overseas;

Foreign revenue may amount to as much as forty-seven per cent of the American industry's revenue in 1955;

There is steady increase in the amount of playing time given imported films in this country, and the MPA is in favor of this development;

The MPA has not received the $25,000 fine automatically imposed on Howard Hughes for releasing "The French Line" without a PCA seal, but Mr. Hughes has cut the picture in compliance with PCA objections and it has been granted a seal;

American pictures are receiving 60 per cent of the world's playing time.

SEX FILMS HURT CENSOR FIGHT

Ohio Senator May Reverse Anti-Censorship Stand If Showings Continue

COLUMBUS: Senator Charles A. Mosher, the leader in the anti-censorship battle in the Ohio Senate, has threatened to reverse his previous stand, drop his repeal measure and support two censorship bills now before the House. The reason for the threat was the showing of "burlesque pictures" in several northern Ohio drive-ins. He said he would actively fight for censorship unless showings of such pictures in Ohio cease.

Lausche Pledges New Law

Governor Frank Lausche, a long-time advocate of censorship, said, in a letter to the *Catholic Chronicle,* Toledo, he will do "everything possible to get a new movie censorship law." He denounced "indecent" films saying they are "only a forerunner of what can be expected unless a stronger censorship law is enacted." He added it was "folly to expect the industry to censor itself" and that films will become more and more "a morally disintegrating influence upon youth" unless they are curbed by law.

Robert Wile, secretary of the Independent Theatre Owners of Ohio and one of the most ardent fighters against censorship in the state, said that an agreement was reached with distributors of several of the pictures in question not to take future bookings for Ohio drive-ins and other theatres. Among the features involved are "The French Follies," "One Summer of Happiness" and others.

Protest "French Follies"

"The French Follies" was cancelled by the Blue Sky drive-in, Wadsworth, after the Wadsworth Ministerial Association and school leaders complained to Mayor Don Merriman. This was followed by an editorial in the Wadsworth *News-Banner* denouncing censorship based on "enforced morality" saying it is a "dangerous threat to American freedom." It called censorship "insidious" and said "it admits that a selected few, chosen by appointment or by election, have the wisdom to set moral standards and have them backed by decree."

Meanwhile, Mr. Wile advised Ohio exhibitors to play all pictures which have the Production Code seal even though some may be condemned by the Legion of Decency as in the recent case of "Son of Sinbad." He suggested using the line, "This picture has the seal of approval of the Production Code authority," for films in that position. Eight neighborhood houses in Columbus are scheduled to show the picture first run in mid-June.

His statement followed an announcement by Roman Catholic Bishop George J. Rehring of Toledo which called for a boycott of theatres which show films condemned by the Legion of Decency. Bishop Rehring said "respectable people" will shun such theatres and not allow their children to attend and added the industry has shown in the past it can provide "healthy entertainment" but that "some persons in the industry" refuse to supply unobjectionable films.

Ban "Blackboard Jungle"

Other censorship developments this week included the banning of "Blackboard Jungle" in Winthrop, Mass. and deletions of several scenes in the same film in Milwaukee. The film was scheduled for the Winthrop theatre May 20-21, but at a special meeting of the town board May 19, the board refused to grant the film a license. Officials of the Snider circuit, owner of the theatre, appeared before the board and pointed out the film has a PCA seal, a "B" rating by the Legion of Decency, and has already played in Boston and surrounding cities. But the board's decision was unaltered.

The Milwaukee motion picture commission had hinted at possible withdrawal of the operating license of the Towne theatre, where the film was booked, if cuts were not made. However, four changes were agreed upon by both the commission and the distributor and it opened May 19.

In Kansas, where the film censorship repeal act was recently passed by the 1955 State Legislature, Attorney General Harold R. Fatzer, after seeing photos of a nudist film planned for showing in the state, said he would file a suit testing the validity of the law. He said the suit would also raise the question of whether two subjects can be included in one repealer. The censorship repeal was added as a rider to a bill to repeal an obsolete motor carrier law and Mr. Fatzer said the State Supreme Court had held that two subjects could not be in a repeal act, as in other types of laws.

Mrs. Frances Vaughan, chairman of the Kansas Board of Review to be abolished June 30, said the distributor of the nudism film hoped it would receive a state seal of approval. But if it didn't, she quoted him, it would be shown anyway.

Shea Buys in Manchester

The Pine Island recreation area in Manchester, N. H., has been purchased by the Shea Theatres circuit for a reported $200,000. Included in the purchase are the Pine Island drive-in theatre, an amusement park and a picnic grove. Gerald J. Shea, president of the circuit, said that after remodeling is completed the new enterprise will be under the management of Edward Fahey, former manager of the company's Manchester theatre.

Probe Tests For Jobs in Industry

A survey, undertaken by the Ford Foundation's Fund for the Republic, to examine whether, and to what extent, political tests are used for employment in the entertainment industry, is nearing completion, John Cogley, director of the project, announced last week. Work on organizing the material and writing the report, he added, will begin shortly and should be ready this summer.

Mr. Cogley, former executive editor of *Commonweal,* said that between 200 and 300 people in the film industry have been interviewed and the range of personalities questioned vary from members of the "Hollywood Ten" to executives of the Motion Picture Alliance for the Preservation of American Ideals.

The survey is concerned primarily with two area, films and radio and television, and seeks answers to these questions:

Is there a political criteria used for employment of people?

If there is, what are the criteria? Membership in the Communist Party? Suspected membership in the Communist Party? Uncooperative witnesses before governmental agencies investigating subversive activities? Listings, such as in *Red Channels?*

What is the rationale for establishing the criteria? For patriotic, economic or other reasons?

How many people are affected?

What about the question of clearance?

Mr. Cogley said the report will "focus the issues at stake rather than contain elaborate recommendations." The recommendations, he added, will be more implicit than explicit, adding that as an outside group "we are interested in the whole thing as it affects . . . civil liberties" and American traditions. Any changes which should take place, he continued, will have to be adopted by the industry itself.

Allied Artists Profit Rises

HOLLYWOOD: Steve Broidy, president of Allied Artists, announced here last week that the gross income of the company and subsidiaries for the 39 weeks ended April 2 was $9,134,458, which compares with $8,290,681 for the corresponding period last year.

Net profit before Federal income taxes was $684,868, compared with $585,289 in the 1954 period. After provision for income tax reserve, net profit was $440,686, compared with $281,289 last year. Approximately $527,000 of the newly reported gross was from the sale of old negatives, according to Mr. Broidy.

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SELECTION AIM OF PARAMOUNT

Freeman, Hartman Cite Goal as Quality to Give Profit to Everyone

HOLLYWOOD: "Formula pictures are a thing of the past at Paramount," Y. Frank Freeman, vice-president in charge of the studio, said at the final session of the sales-merchandising meeting at the studio last week. He said that Paramount has a single goal: "to make the finest pictures with the best of everything, so the return will be adequate for our customers and ourselves."

Mr. Freeman and Don Hartman, executive producer, outlined the pictures to go before the VistaVision cameras in future months. Mr. Hartman said, "We will be as selective in choosing production elements as the audience is today in selecting entertainment." It was announced that virtually all pictures planned are scheduled to be made in color by Technicolor as well as VistaVision.

Pictures Are Listed

The pictures recently completed, currently shooting or scheduled for production are as follows:

Cecil B. DeMille's "The Ten Commandments," the story of Moses, with a large cast including Charlton Heston, Anne Baxter, Yul Brynner, Edward G. Robinson, Yvonne De Carlo, Debra Paget, John Derek, Nina Foch, Judith Anderson, Sir Cedric Hardwicke, Vincent Price, Martha Scott, John Carradine and Henry Wilcoxon.

"Anything Goes," starring Bing Crosby, Donald O'Connor, Jeanmaire and Mitzi Gaynor. Robert Lewis directs and Robert Emmett Dolan produces, with a musical score including Cole Porter favorites and new songs by Sammy Cahn and James Van Heusen.

Hal Wallis' "Artists and Models," starring Dean Martin and Jerry Lewis and directed by Frank Tashlin.

Alfred Hitchcock's "The Man Who Knew Too Much," starring James Stewart and Doris Day, currently filming in French Morocco and London.

"Too Late, My Love," with a cast of new faces including Carol Ohmart, Tom Tyron and Jody Lawrence. Michael Curtiz is producer-director.

George Gobel's First Film

George Gobel, television comedian, will make his picture debut in "Lady Eve," Paul Jones producing and Norman Taurog directing.

Perlberg-Seaton's "The Magnificent Devils," based on Lucy Herndon Crockett's novel, starring William Holden and Deborah Kerr.

"The Mountain," based on Henri Troyat's novel of adventure in the Alps to star Spencer Tracy. Edward Dmytryk will produce and direct.

"The Red Nichols Story," biography of the jazz bandleader to star Danny Kaye. Robert Parrish will direct and Pat Duggan produce.

Another Martin and Lewis comedy, a Western satire called "Where Men Are MEN?" with Paul Jones and Norman Taurog producing and directing, respectively.

New Lancaster, Crosby Films

Hal Wallis' "Gunfight at the OK Corral," starring Burt Lancaster as Wyatt Earp.

Another Bing Crosby film scheduled for the autumn to be produced by Robert Emmett Dolan.

"The Sons of Katie Elder," to be produced by Samuel J. Briskin.

Two other Hal Wallis productions, "The Rainmaker," based on the N. Richard Nash play, and "Route 66," starring Shirley Booth.

Alfred Hitchcock's "Flamingo Feather," novel by Laurens Van Der Post.

Ponti-De Laurentiis' "War and Peace," from Tolstoy's novel, starring Audrey Hepburn and Mel Ferrer and directed by King Vidor.

Other productions planned are Eugene O'Neill's "Desire Under the Elms," "The Loves of Omar Khayyam" and "The Captain's Table." Also William Wyler is scheduled to make three productions and Billy Wilder is preparing a film that will bring back Maurice Chevalier to the U. S. screen.

Paramount Canadian Meet In Toronto This Week

TORONTO: A meeting of the Paramount Canadian organization was to be held this week at the King Edward Hotel, Toronto, with Gordon Lightstone, general manager, who recently returned from the sales-merchandising conference at the Paramount studios, presiding. Attending from the New York office were George Weltner, Paramount worldwide sales head; Jerry Pickman, vice-president in charge of advertising-publicity; Robert J. Rubin, home office administrative executive, and Oscar Morgan, short subjects sales manager. Members of the Canadian organization were to attend the Imperial theatre here where "Strategic Air Command" is being shown on Canada's largest screen with horizontal double-frame VistaVision.

Purchase Swan in Terre Haute

The Stratford Entertainment Corporation, Terre Haute, Ind., has purchased the Swan theatre, Terre Haute, from an Indianapolis firm. Named as new manager of the theatre is Arthur H. Ratcliffe, Jr., whose father built the house 40 years ago.

Celler Bill Would Cut Damage Tax

WASHINGTON: House Judiciary Committee Chairman Cellar (D., N. Y.) has announced he will introduce a bill to exclude from Federal income tax two-thirds of the treble damages recovered by persons bringing private anti-trust suits.

The Celler bill would have the effect of overturning a recent Supreme Court decision involving Goldman Theatres, in which the high court held, at the Internal Revenue Service's request, that the entire amount of treble damages recovered in such suits was taxable. Lower courts had held in line with the Celler bill that only the actual damages recovered were subject to Federal tax and that the extra amount between actual damages and treble damages was not taxable.

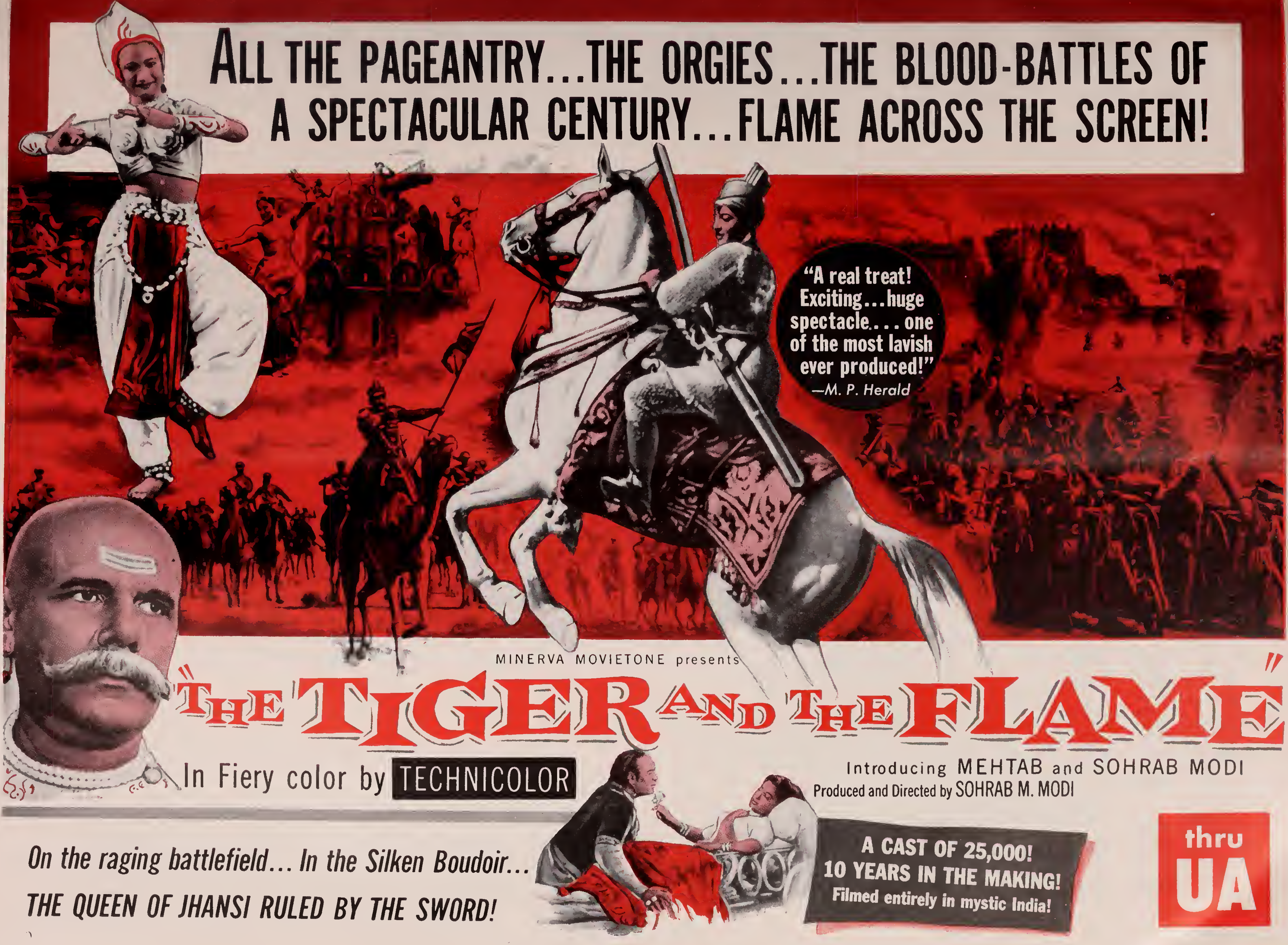
Mr. Celler's sponsorship of the new bill underlines his opposition to other legislation to give courts discretion to award less than treble damages. He argued this week that treble damages are awarded now as an incentive to injured persons to undertake the complex, lengthy and expensive law suits. "As an inducement to injured persons or companies to press their own suits against anti-trust violators," he said, "and to insure adequate compensation for the risks and expenses involved, it is desirable to have the two-thirds damages treated as non-taxable income."

Paramount's "Foys" Benefits Cerebral Palsy in New York

"The Seven Little Foys," the Paramount film in VistaVision and color by Technicolor starring Bob Hope as Eddie Foy, Sr., will have a colorful benefit premiere for United Cerebral Palsy at the Criterion theatre in New York, it was announced this week. The film will follow the current attraction, Paramount's "The Far Horizons." Mr. Hope currently is in Australia to spark the Cerebral Palsy drive there and to appear at the picture's world premiere at the Prince Edward theatre in Sydney June 1. The film co-stars Milly Vitale and was directed by Melville Shavelson.

"War and Peace" Film Will Run Four Hours

HOLLYWOOD: The De Laurentiis production of "War and Peace" will run four hours, with an intermission, according to Dino De Laurentiis. He said Henry Fonda will co-star with Audrey Hepburn and Mel Ferrer and the production will cost $5,000,000 with a seven-month shooting schedule. It will be made in English and dubbed later in Italian for distribution in that country. Mr. De Laurentiis said that Paramount, which will distribute the film everywhere but in Italy, is not co-producer, but will have advanced about 40 per cent of the cost by the time it receives the negative.



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RANK'S RETURN TO CEA LIKELY

Report Move Under Way; Gordon of Allied Talks of Conciliation Value

by PETER BURNUP

LONDON: Diplomatic and highly discreet moves are believed to be in process in behalf of both sides which, it is hoped by independent exhibitors at least, will bring J. Arthur Rank's CMA theatres back into the fold of the Cinematograph Exhibitors' Association.

First overt indication thereof is seen in an exceptionally forthright declaration made by Alfred Davis—no kin to John Davis, managing director of the Rank Organization—at the half-yearly meeting of CEA's London and Home Counties branch.

Called "Biggest Disaster"

Alfred Davis, son of the late Israel Davis, a renowned pioneer in theatre building, spoke out as chairman of the branch with authority when he remarked that the Rank withdrawal was "undoubtedly the biggest disaster that has ever befallen us. It has cut the branch in half." The London branch is admittedly the biggest sufferer in the withdrawal for the country's largest concentration of circuit houses is in that area.

Mr. Davis went on, however—and his speech had obviously been carefully prepared and delivered only after considerable deliberation—in these terms:

"I cannot help feeling that the responsible leaders of the industry—and by 'leaders' and with due deference I don't necessarily mean the elected officers of this Association, but I mean the men in this industry who, by virtue of their business interests, their power and their position in the trade—should be able to sit round a table and resolve this problem."

Statement Had Blessings

To many outside the inner circle the declaration savoured of heresy; for such words had never before been uttered by a working theatre man in defiance of CEA's tight-knit authority. The informed, however, knew in advance that the carefully composed announcement—to say the least of it—had the blessing of other powerful theatre interests, numbered among which is Sir Philip Warter's ABC. The latter is at least as strong in booking power as Mr. Rank's CMA.

Sir Philip is understood to favor a return of CMA to CEA membership, if only on the ground that no considerable industry can put itself forward either to Parliament or the populace as a united whole when one substantial limb stands aloof.

Suggestions are made in some quarters that important heads may tumble in the guillotine before the Rank-CEA rift is healed. Some go so far as to say that Walter Reginald Fuller, due to retire as CEA secretary in less than three years' time, might find it highly convenient to do so at this juncture.

Peace Achieved Before

Similar proposals were made some years ago on the occasion of a previous Rank-CEA quarrel. Peace was achieved then however, by a discreet face-saving formula and the sacrifice of Mr. Fuller now would undoubtedly lead to a considerable rumpus in the hard and stubborn core of CEA ordinary membership.

Nevertheless, Alfred Davis' by no means oblique reference to "the elected officers of this Association" is not to be ignored. It certainly reflects the feeling of many in the top echelon of exhibitors.

It is understood that John Davis has in mind traveling to the Exhibitors' Association convention at Llandudno in mid-June, and addressing the brethren not only as Britain's leading producer and distributor but as the provider of ancillary products, such as advertising additions to an exhibitor's programme.

Without undue wishful thinking, the vast majority of theatre men would stand up and cheer if the two Davises—John and Alfred—were to introduce the dove of peace in the salubrious beach resort of North Wales while ordinary theatre men are in conclave.

GORDON SPEAKS FOR ALLIED

The visit to London of Allied States Association's Julius Gordon followed closely the pattern of that of TOA's Walter Reade, Jr.

At a press conference in CEA's offices, Mr. Gordon told newsmen that he had been sent here as a goodwill ambassador by his association to explore the possibilities of closer liaison with CEA. He was in search, he said, of a first hand report on trade problems here and to see how CEA solves its own problems.

Faced as the American exhibitor is by the rising graph in rentals he was particularly concerned with the machinery of the joint CEA-KRS committee to which any exhibitor with the full force of CEA behind him can take his rental grievances. Mr. Gordon felt that machinery of that sort is precisely what the American theatre man is looking for.

The Allied secretary blamed the system of competitive bidding for higher rentals. That situation, together with the longer playing time now demanded and the notorious product shortage, was killing the exhibitor's goose. Mr. Gordon felt that if distributors in the U.S. continued to refuse to meet exhibitors on the rental problem the latter may be forced to resort to Federal legislation. That was a move which no man wanted; and that was why he was so concerned with the CEA-KRS machinery.

Mr. Gordon attended a meeting of CEA's London branch, was its guest at luncheon, and traveled to Paris to sit in at the European conference of exhibitors there May 25.

PRODUCTION GAIN SEEN

An upward trend in the volume of British production is indicated in the half-yearly list issued by the Producers' Association of "long" films registered for Quota in the six months to March 31 last. The total was 84 compared with 75 in the previous six months.

▽

Danny Kaye, here for a vaudeville booking at the London Palladium, will be a guest of honor at a Variety Club luncheon at the Dorchester Hotel June 7. He will there receive from the United Nations Association a cheque for £150,000 for him to present to the United Nations' Children's Fund.

▽

Full circle of the turning wheel is seen here in the change of the name of General Film Distributors to J. Arthur Rank Film Distributors.

G. F. D. was established in May, 1935, by the late C. M. Woolf when the latter parted from the Ostrer Brothers, then controlling Gaumont-British Picture Corporation. Back of the new distributing firm was General Cinema Finance Corporation, of which J. Arthur Rank was the principal director.

A year later G.F.D. took over Universal Pictures, Ltd., and in March, 1937, acquired the rights of all films then handled by Gaumont-British Distributors, Ltd., including Gaumont-British News. Later, Mr. Rank extended his field of operations by acquiring the controlling interest in the Gaumont circuit and later the Odeon group of theatres. This was followed by the acquisition of substantial interests in theatre circuits in Commonwealth countries and elsewhere abroad.

Handling as it does the largest British production output, together with two newsreels, the Rank film distribution concern is easily the biggest renting organization this side.

Picker Sees 40 Per Cent of U.A. Gross from Abroad

With first quarter earnings running "well ahead" of the comparable 1954 period, Arnold M. Picker, United Artists vice-president in charge of foreign distribution, said in New York early this week that foreign business of the company would be "about 40 per cent of the anticipated $50,000,000 world wide gross." Mr. Picker, announcing that 33 to 36 feature films would be distributed abroad by U.A., said that the recent inauguration of a 16mm. program would boost the company's revenue considerably.

"Foreign Intrigue" for U.A.

United Artists has completed arrangements to finance and release "Foreign Intrigue," starring Robert Mitchum in a feature-length version of the television show. Sheldon Reynolds produces and directs.

Trade Sees "Roberts" in 32 Centers

Approximately 17,000-18,000 exhibitors and press, radio and television representatives attended the special series of "in-the-theatre" trade screenings of Warners' "Mister Roberts" this week, it was announced by the company. It was shown in each of the company's 32 exchange centers throughout the country in selected theatres.

Unanimous acclaim greeted the showings, according to the company, and several hundred exhibitors wired the Warner home office sales department predicting the film will be a "boxoffice smash."

Among the cities where the picture was shown were: Albany, Atlanta, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Jacksonville, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Haven, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, Salt Lake City, San Francisco, Seattle, St. Louis and Washington, the company announced.

Based on the Broadway play and novel of the same title, "Mister Roberts" stars Henry Fonda, James Cagney, William Powell and Jack Lemmon and was directed by John Ford and Mervyn LeRoy in CinemaScope and WarnerColor. The Leland Hayward production is reviewed in the Product Digest section of this week's HERALD.

TOA Sets Convention Trade Show Plans

E. D. Martin, president of Theatre Owners of America, last week announced plans for a trade show to be held in conjunction with the national TOA Convention in Los Angeles October 6 to 9.

Space for 135 industry exhibits has been allocated at the Biltmore Hotel where theatre owners will view the latest innovations in theatre equipment and products. The contract for the management of the trade show has been awarded to William S. Orkin of the Orkin Expositions Management Company of 19 West 44th Street, New York City.

Brochures and contracts for space will be available in approximately two weeks, at which time, active solicitations for trade show space will commence.

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12 "Hopalongs" to Carroll

Carroll L. Puciato, president of Carroll Pictures, has announced that his company will reissue 12 Hopalong Cassidy features originally released by United Artists. The first six will be ready for release by June 15 and the second group of six by January 1, 1956. The titles are being changed and there will be new prints, trailers and accessories, it was announced.

HONOR MAJOR WARNER AT UJA LUNCH IN NEW YORK

***THE AWARD.** A bible, hand-made and silver-bound, is presented Major Albert Warner, center, by Barney Balaban, president of Paramount Pictures and representing the United Jewish Appeal. At the right, Adolph Schimel, Universal counsel, and chairman of the UJA motion picture industry drive.*

New York amusement industry leaders Tuesday raised $425,000 for the United Jewish Appeal at a luncheon at the Hotel Pierre which honored Major Albert Warner, one of the Warner Brothers, for his leadership in humanitarian causes and his renowned and yet quiet philanthropies.

The Major received from Barney Balaban, himself a leader in many causes, president of Paramount Pictures, and on this occasion representing the UJA, a hand-tooled, silver-bound bible, made in Israel. The inscription said Major Warner followed the precepts in the book.

Guest speaker was Avraham Harman, Israeli Consul-General, who pointed up the similarity in political systems between the U. S. and his country, described the need for Israel as a haven, and especially and poignantly declared there should be one place where the Jews could defend themselves with strength and in justice.

The cause of UJA basically is that of democracy, Major Warner said in accepting the award. Therefore, he added: "It is never a job which is finished, for the rights and privileges of mankind are eternal. By helping UJA, we are furthering the cause of freedom all over the world." Major Warner closed by saying he would "always remember the day when I received the finest gift that man could give to man."

A great part of the executive roster of the New York industry attended the affair. The luncheon chairman was Adolph Schimel, Universal Pictures counsel and chairman of the amusement division campaign.

The national UJA goal is just under $100,000,000. This aids the United Israel Appeal, the Joint Distribution Committee, ORT, the New York Association for New Americans, the National Jewish Welfare Board, and the American Jewish Congress.

In addition to the principals mentioned, on the dais were industry personalities such as Samuel Rosen, Samuel Rinzler, Fred Schwartz, Jack Cohn, Herman Robbins, Leopold Friedman, Harry M. Warner, Robert Benjamin, Ned E. Depinet.

Some others in attendance, among the estimated 250 who came, were William Brenner, Robert Weitman, Alan and Burton Robbins, Edward Fabian, Emanuel Frisch, Leon Goldberg, Leonard Goldenson, Irving Greenfield, Arthur Israel, Jr., Malcolm Kingsberg, Arnold Picker, Harold Rinzler, Arthur Rosen, Mortimer Wormser, Charles Boasberg, Leo Brecher, Julius Joelson, Harold Klein, Leon Bamberger and Nat Lefkowitz.

Associated Prudential Opens New Drive-in

Associated Prudential Theatres was to open its new Sunrise drive-in, Bayshore, Long Island, Thursday. The theatre, with a capacity for 1,500 cars, is reported to be the largest in the east. It also claims the first installation of a new 135 by 54-foot screen, said to be the largest developed by the Motion Picture Research Council in association with Alcoa.

Name Group On COMPO Patron Poll

Appointment of 40 top industry leaders to serve as a national committee under the chairmanship of Elmer C. Rhoden for the national Audience Awards poll to be held November 17-27, was announced this week by COMPO co-chairmen Wilbur Snaper, Sam Pinanski and Al Lichtman.

Last week, Robert W. Coyne, special counsel, announced that COMPO June 1 will make available through the regional offices of National Screen Service a 12-page brochure explaining the audience poll. With the brochure will be a ballot on which showmen may nominate pictures and personalities. This will list pictures released between October 1, 1954, and March 31, 1955. Later ballots will list films for the April-June and July-September periods. The exhibitors' selection finally will be tabulated and the narrowed-down field submitted to the public for voting in November.

The type of award to be given to poll winners was the subject of another recent meeting in New York with major company and advertising agency art directors in attendance. It is possible this matter also will be put before the public.

Named by the COMPO co-chairmen to serve on the poll's national committee are the following, all of whom have accepted the invitation:

Horace Adams, Richard W. Altschuler, Governor Ellis G. Arnall, Harry C. Arthur, Jr., John Balaban, Harry Brandt, Walter E. Branson, Col. H. A. Cole, Will J. Conner, Roy Cooper, Simon H. Fabian, Charles J. Feldman, Emanuel Frisch, Leonard H. Goldenson, Maurice R. Goldstein, M. F. Gowthorpe, William J. Heineman, Harry Hendel, Eric Johnston, Ben Kalmenson, Jack Kirsch, Edward W. Lider and Ben D. Marcus.

Also, E. D. Martin, Pat McGee, Abe Montague, Martin J. Mullin, C. Elmer Nolte, Jr., Robert J. O'Donnell, Walter Reade, Jr., Charles M. Reagan, Frank H. Ricketson, Jr., Herman Robbins, Sol A. Schwartz, Ruben Shor, Spyros S. Skouras, Joseph R. Vogel, George Weltner, Robert N. Wilby.

Messrs. Snaper, Pinanski and Lichtman are ex officio members of the national committee.

Second Chesapeake Trial Against Circuits October 2

The second trial of Chesapeake Industries' $15,000,000 suit against RKO Theatres and Loew's Theatres has been set for October 2. Chesapeake had charged that it was unable to get its Eagle Lion Classics product into RKO and Loew's houses in the New York area. Federal Judge Augustus Hand dismissed the suit in 1954 and the Court of Appeals reversed the decision.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 21st were:

Albany: Daddy Long Legs (20th-Fox).

Atlanta: Daddy Long Legs (20th-Fox); The Prodigal (MGM); The Sea Chase (W.B.).

Baltimore: Blackboard Jungle (MGM) 3rd week; Daddy Long Legs (20th-Fox) 3rd week.

Boston: Revenge of the Creature (U-I); Wuthering Heights (Goldwyn) (reissue).

Buffalo: Daddy Long Legs (20th-Fox) 3rd week; Kiss Me Deadly (U.A.); Strategic Air Command (Par.); That Lady (20th-Fox).

Chicago: The Blackboard Jungle (MGM) 3rd week; Marty (U.A.) 2nd week; The Prodigal (MGM) 3rd week; Strategic Air Command (Par.) 3rd week.

Columbus: Blackboard Jungle (MGM) 2nd week; The Prodigal (MGM).

Denver: Daddy Long Legs (20th-Fox); The Prodigal (MGM); Timberjack (Rep.).

Des Moines: Daddy Long Legs (20th-Fox) 2nd week.

Detroit: Blackboard Jungle (MGM) 5th week; Daddy Long Legs (20th-Fox); The Prodigal (MGM) 2nd week.

Hartford: Daddy Long Legs (20th-Fox); Doctor in the House (Rep.) 4th week; End of the Affair (Col.); Rage at Dawn (RKO); Tall Man Riding (W.B.)

Indianapolis: Strategic Air Command (Par.).

Jacksonville: An Annapolis Story (A.A.); Cell 2455 Death Row (Col.); Daddy Long Legs (20th-Fox); The Sea Chase (W.B.).

Kansas City: A Man Called Peter (20th-Fox) 6th week.

Memphis: The Prodigal (MGM).

Miami: The Blackboard Jungle (MGM) 4th week: The Sea Chase (W.B.).

Milwaukee: Cell 2455 Death Row (Col.); Daddy Long Legs (20th-Fox); The Prodigal (MGM); Run for Cover (Par.).

Minneapolis: The Blackboard Jungle (MGM) 3rd week.

New Orleans: Bedevilled (MGM); Gate of Hell (Japanese) (Harrison) 2nd week; The Prodigal (MGM); Revenge of the Creature (Univ.); Strategic Air Command (Par.) 2nd week.

Oklahoma City: Daddy Long Legs (20th-Fox) 2nd week; The Prodigal (MGM) 3rd week; The Purple Plain (U.A.).

Pittsburgh: Aida (I.F.E.) 3rd week; Davy Crockett (reissue) (U.A.); Green Scarf (A.A.) 5th week; Strategic Air Command (Par.).

Portland: The Blackboard Jungle (MGM) 3rd week; Daddy Long Legs (20th-Fox) 2nd week.

Toronto: Daddy Long Legs (20th-Fox); The Prodigal (MGM); Strategic Air Command (Par.); Tight Spot (Col.).

Washington: Blackboard Jungle (MGM) 4th week; The Country Girl (Par.) 15th week; The Glass Slipper (MGM) 7th week; The Prodigal (MGM) 2nd week; Run for Cover (Par.); Violent Saturday (20th-Fox).

Writers Guild, West Coast, Approves Film, TV Pacts

HOLLYWOOD: Three new collective bargaining contracts, highlighted by the film agreement with major companies, were approved last week by the Writers Guild of America, West Coast, membership at the organization's annual meeting. The other two contracts cover work for television subsidiaries of major companies and with networks for live shows. The new film contract sets up new minimum wage levels with $350 weekly as a minimum for free-lance writers and it gives the guild the right to "cancel contract if any theatrical films produced and released since August 1, 1948, are released for free television." The pact is for three years, retroactive to January 6, 1955. New officers elected by the guild were Edmund Hartmann, president; Gomer Cool, vice-president, and Curtis Kenyon, secretary-treasurer. Daniel Taradash was elected president of the screen writers branch; James Warner Bellah, vice-president, and Jesse L. Lasky, Jr., secretary-treasurer.

U-I to Sneak-Preview "Benson" in Key Cities

Universal-International will hold a series of sneak previews of "The Private War of Major Benson," its Technicolor comedy starring Charlton Heston and Julie Adams in every key exchange center in the United States as well as in sub-key cities to accommodate its exhibitor customers, it was announced this week by Charles J. Feldman, Universal Pictures Company vice-president and general sales manager. The picture is scheduled for August release and will be backed by an all-out promotional campaign which is being launched simultaneously with the sneak previewing in the key city theatres.

LATE REVIEW

Seven Little Foys

Paramount—Where There's Hope There's Joy

(Color by Technicolor)

Someone will have to invent a jet-powered time-piece to clock the limitless number of chuckles and belly-laughs found in Bob Hope's best film of his career. He is simply magnificent in the role establishing his right to be admired as an actor with sensitive dramatic qualities in addition to his superior rating as a show business personality through his characterization of Eddie Foy.

The name Foy, nostalgic to older show-goers, survives for the newer generations in a heart-rending, entertaining life story of the song and dance man who toured the country as a vaudeville headliner and starred in many Broadway hits. The trials and tribulations of his romance and marriage to an Italian ballerina; the attempt to rear his seven youngsters into the only business he knew; and the integration of high points in Foy's career, have been brilliantly, wittingly, entertainingly written into the screenplay by Mel Shavelson and Jack Rose in a manner sure to bring big grosses from the family trade.

Shavelson and Rose, well-established as a writing team, here make their important debut as director and producer, respectively. Shavelson has done a top notch directorial job, drawing out unusual performances and keeping the entertainment alive. The production has been tastefully developed with all the advantages of VistaVision and color by Technicolor. Edith Head's spirited costume designing; Nick Castle's informal choreography; and Joseph Lilley's musical treatment of many songs sung by Foy which have become famous standards, all add to the over-all performance.

The film's outstanding high spot, the one patrons will be telling the neighbors about, is a scene in which Foy accepts the award as Father of the Year at the Lamb's Club from George M. Cohan, portrayed in the same sensational Academy Award winning style as in "Yankee Doodle Dandy" by James Cagney. The repartee, song and dance routine Cagney and Hope do in this bit is worth twice the price of admission.

Among other cast standouts are attractive Milly Vitale who gives a warm, inspiring performance as Foy's wife; George Tobias in a tailor-made part as the booking agent; Angela Clarke as Miss Vitale's sister and the butt of Foy's "sister-in-law jokes"; and the seven little stage wonders of the Foy family. A more unrelated looking group of lovable, wise-cracking moppets would be hard to find.

The story deals with Foy's theatrical ambition which has him running away from matrimonial ideas that might retard his career. All resistance is lowered when he meets beautiful, talented Miss Vitale and finds his career at stake if he doesn't get her to join the act. He travels to Italy to have her marry him, not only because he loves her, but he loves the Shuberts as well. On returning to America he discovers he's about to become a father which has him working doubly hard to meet the expenses of what becomes practically an annual christening event—seven times.

Foy buys a house in New Rochelle for the family and takes vaudeville bookings that have him on the road for seven months, during which time his wife becomes seriously ill without letting him know. She dies the day he returns. Remorseful for his lack of attention to his family, Foy quits show business to become a father to his children. Tobias shows up after several months with a booking if Hope will train his brood to join the act.

Audiences will love the informality and the antics of the neophytes, but Miss Clarke as the sister-in-law tries to get even with Hope for bringing the kids up in a theatrical atmosphere. She hauls him into a New York Court through an order obtained by the Society of Prevention of Cruelty to Children. The children, whom he thought had built up a hatred for him, come to his defense and get the judge to change his decision. All ends well with the aunt, the children, and Foy, who used to be too tired to attend, making their way to church together on Sunday.

Previewed at the Paramount studio in Hollywood. Reviewer's Rating: Excellent.—SAMUEL D. BERNS.

Release date, not set. Running time, 95 minutes. PCA No. 17278. General audience classification.

Eddie Foy	Bob Hope
Madeline Morando	Milly Vitale
Barney Green	George Tobias
Clara	Angela Clarke
Judge	Herbert Hayes
George M. Cohan	James Cagney

Richard Shannon, Billy Gray, Lee Ericson, Paul De Rolf. Lydia Reed, Linda Bennett, Jimmy Baird, Tommy Duran, Lester Mathews, Joe Evans, George Boyce, Oliver Blake, Milton Frome, King Donovan, Jimmy Conlin, Marian Carr, Harry Cheshire

Hollywood Scene

Hollywood Bureau

FOUR PICTURES were started, and four others finished during the week, to leave the over-all total of films in active production at 30.

Outstanding among the new undertakings is "Giant," on which George Stevens and Henry Ginsberg are co-producing for Warner release with George Stevens directing the Edna Ferber novel. It's going in CinemaScope and WarnerColor and has Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols and Rodney Taylor.

Bryna Productions began shooting "The Indian Fighter," for UA release, in color and CinemaScope, with Kirk Douglas, Walter Matthau, Walter Abel, Elsa Martinelli, Eduard Franz, Diana Douglas and Lon Chaney in the cast. It is being produced by William Schorr, with Andre de Toth directing.

"Battle Hell," a Chester Production for Filmakers release, is going in SuperScope, with Wendell Corey, Mickey Rooney and Don Taylor in leading roles. Hal E. Chester is the producer, Lewis R. Foster the director.

"Man to Man" is a Republic enterprise with Rod Cameron, Julie London and Ben Cooper in top roles. William J. O'Sullivan is associate producer, and William Witney is directing.

Howard Pine Joins New Pine-Thomas Productions

Howard Pine, a producer with Universal-International, has been released from his contract so he may join William Thomas, partner of his late father, William Pine, in the attempt to keep alive the organization the two men had, in new production plans for United Artists and possibly others. Mr. Pine will finish "Girl in Cage" before leaving the U-I lot. Mr. Thomas currently is associated with the late Mr. Pine's estate and Maxwell Shane in a company now called PTS Productions.

THIS WEEK IN PRODUCTION:

STARTED (4)

FILMAKERS
Battle Hell (Chester Prods.; Superscope)

REPUBLIC
Man to Man

UNITED ARTISTS
The Indian Fighter (Bryna Prods.: CinemaScope; Color)

WARNER BROS.
Giant (George Stevens.; CinemaScope; WarnerColor)

COMPLETED (4)

MGM
Trial (CinemaScope)

U-I
A Time Remembered (Technicolor)

WARNER BROS.
The Darkest Hour (Jaguar Prods.; CinemaScope; WarnerColor)
Pete Kelly's Blues (CinemaScope; WarnerColor)

SHOOTING (26)

ALLIED ARTISTS
Gun Point (CinemaScope; Technicolor)

COLUMBIA
Picnic (CinemaScope; Technicolor)
Marshall of Medicine Bend (Scott-Brown Prod.; Technicolor)
Joe Macbeth (Film Locations, Ltd.)
The Cockelshell Heroes (Warwick; CinemaScope; Technicolor)

INDEPENDENT
Timetable (Mark Stevens Prods.; Superscope)
Bombay Flight 417 (Paal-Filmistan, Ltd.; Eastman Color)
Wetbacks (Pacific Coast Pics.; Eastman Color)

MGM
Diane (CinemaScope; Eastman Color)
Forbidden Planet (CinemaScope; Color)
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward CinemaScope; Color)

PARAMOUNT
The Man Who Knew Too Much (VistaVision; Technicolor)
Anything Goes (VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

REPUBLIC
The Vanishing American

RKO RADIO
Tennessee's Partner (Bogeaus Prods.; Superscope; Technicolor)
Portrait of Alison
Bengazi (Panamint Pics.; Superscope; Technicolor)
Treasure of Pancho Villa (Superscope; Technicolor)

20TH-FOX
The Tall Men (Hawks & Bacher; CinemaScope; Color)

UNITED ARTISTS
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I
Away All Boats (VistaVision; Technicolor)

WARNER BROS.
Miracle in the Rain
Rebel Without a Cause (CinemaScope; WarnerColor)

FRENCH FACING LOSS FOR YEAR

by HENRY KAHN
in Paris

Henri Frenay, delegate general of the French Producers Syndicate, reported recently that even if total box office figures for 1955 remain at the same level as those for 1954, the French film industry will lose 1,500,000,000 francs this year, a result of rising costs in the face of stationary attendance totals.

"Despite the fact that two-fifths of the revenue from the industry comes from abroad," he said, "it is impossible for French films to pay their way. Indeed, I doubt that we could show a profit even if the French Government makes a real effort toward lifting some of the various tax burdens the industry carries."

Mr. Frenay has just returned from Germany where he discussed the possibility of formation of a European film union. Italy also would be included in such a union. The French market is too small, said the French official, and unless broader foreign markets are found, the domestic industry may suffer seriously. He said the German film position was no better than that of France, and the Italian position, which is supposed to be satisfactory, "is more apparent than real."

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The Film Equipment Exhibition, which opened recently in Paris, brought together the wares of 334 manufacturers from 13 countries. The exhibition is held in Paris every two years to avoid a conflict with the German Photokinat exhibition held biannually in Cologne.

Western Germany was particularly well represented at this year's Paris show with 79 companies on hand. Eastern Germany was represented by six companies, in addition to seven from Great Britain, 11 from the United States and 192 from France itself. Heavy equipment was conspicuous by its absence, but it is understood that talks are going on with a view to enlarging the 1957 exhibition. The exhibition next year, of course, will be held in Cologne.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Active theatres in Mexico City now number 127 with the opening of the select, 3,200-seat Cine Polanco in the fashionable neighborhood of the same name. The theatre, owned and operated by Teatros Nacionales, S.A., of which Theodore Gildred is president, has underground parking and costs $360,000. Its opening feature was 20th Century-Fox's "The Egyptian," also playing simultaneously at the Cine Mexico here.

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Adolfo Ferandez Bustamente, chief of the City Amusements Supervision Department, who doubles as film director and scenarist, recently demonstrated that he is impartial as an official. He fined the Cine Orfeon, secondary first run house, $160 because it failed to hold to the times for exhibition stated in its program. The film which was showing at the time was "A Los Cuatro Vientos," which was written and directed by Mr. Bustamente. The fine is one of the heaviest ever imposed for such an infraction.

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The National Cinematographic Industry Workers Union (STIC) has repeated its ultimatum to exhibitors that unless the exhibitors grant a 25 per cent wage increase to Section One Members (theatre employees) by July 1, a general strike will be called. Notice to that effect was filed, as the labor law requires, with the Federal Board of Conciliation and Arbitration, which is seeking to settle the dispute peacefully. The exhibitors insist that they cannot afford to meet STIC's demands because, although their income is higher their profits are even lower than they were in 1950 due to high costs particularly in respect to wages and taxes.

The STIC also has asked for a 25 per cent wage increase for its workers from the eight U. S. and four Mexican film distributors, but without repeating a previously announced strike threat, also set for July 1. The trade has been speculating as to just how much more pay STIC would ask from the distributors. The board also is busy trying to settle this question amicably.

ITALY

by ARGEO SANTUCCI
in Rome

The "compulsory" deposits of American companies in the Banca Nazionale del Lavoro reached more than $4,000,000 at the end of December, 1954, it is estimated in the bank's recently issued annual report. According to law, a "frozen" deposit of about $4,000 has to be made for each non-native film more than 1,000 meters long, which is shown here in a dubbed-Italian version. The deposits are made at the Government - operated Banca Nazionale del Lavoro.

The money thus deposited, which will be returned without interest after 10 years, is being used to finance local production. The total deposits, from all countries, reached more than $5,000,000 at the end of last year, the bank reported.

The annual report also revealed that last year the bank granted loans to native producers totaling about $12,500,000, a decrease of about five per cent from the amount of loans granted in 1953. Seventy-two pictures were financed by the bank in 1954, compared to 90 in 1953.

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A new company, ACMES (Azienda Cine Meccanica Effetti Speciali) was recently organized in Rome. Its capital is shared by five companies: Incom, Tecnostampa, Spes, Stacofilm and Filmeco, owners of studios and dubbing and printing operations. President of the company is Sandro Pallavicini, managing director of Incom, the most important Italian company producing newsreels.

IRELAND

by T. J. SHEEHY
in Dublin

The Republic of Ireland is to have a moral rating scheme for films similar to that organized by the Legion of Decency in the United States. The gradings will be issued by the National Film Institute whose patron is the Archbishop of Dublin. The Institute is a voluntary body which receives state grants and often works in conjunction with Government departments, especially the Departments of Health and Education.

The Institute will grade films as: 1) suitable for general audiences, 2) adult entertainment, 3) objectionable in part, and 4) objectionable in whole.

At present the films passed by the State Censor are legally considered fit for audiences of all ages. Parents, teachers and sections of the clergy, however, consider that many recent films passed by the censor are not suitable for youngsters. The censorship law makes provision for the issue of "limited" certificates, but since its inception no attempt has been made to utilize these provisions.

Although never officially stated, it has been generally recognized that a system of "limited" certificates (for "adult" and "general" audiences) would probably hinder the industry rather than help it, and would lead to legal complications if it were properly carried out.

Loew's Files Application For Florida Drive-In

Loew's Theatres has filed an application in New York District Court for permission to acquire the Normandy Outdoor theatre near Jacksonville, Florida. It would be the second drive-in acquired by Loew's since the Paramount decree freeze on new theatre acquisitions by defendant companies, the other being the Twin drive-in, Chicago. A hearing on the request has been set for June 2 and Justice Department officials in Washington said they were studying the new application and did not know whether they would endorse the request or raise objections. The Justice Department, however, told the District Court it had no objections to the acquisition of the Chicago drive-in.

Sindlinger Studies in Texas

BEAUMONT, TEX.: Albert E. Sindlinger, president of Sindlinger & Company, business analysts, and his staff arrived here early this week to start an entertainment field study of the Beaumont-Port Arthur-Orange market. The study is being sponsored by Julius Gordon's Jefferson Amusement Company and by the Association of Theatre Screen Advertising Companies.

Red Chinese Say '55 Total 880,000,000

by A. C. PINDER

TOKYO: Word from Peiping indicates that the Chinese Communists have finally decided that motion picture attendance figures are not top secret statistics. The Red Government has announced that total attendance for 1955 will be exactly 880,000,000, no more or less as a result of 1,300,000 film showings.

This will represent an attendance increase of eight per cent over the 1954 total and 14 per cent more showings. Peiping also announced that special efforts are being made to get propaganda films to various remote areas where China's "minority" peoples live. This entails a program of film showings by special, traveling projection teams, of which 848 are being organized. The Government also is reported building 20 new theatres.

Although theatre managers in Red China don't have to worry about attracting their audiences, they do have special problems unknown to the outside world. Sources in Tokyo reveal that Chinese managers are held strictly to account when their audiences fail to applaud in the right places, or if they do applaud in the wrong places.

Record Advance Newspaper Ad Campaign for "Stranger"

A record $113,000 advance newspaper advertising campaign for United Artists' "Not As a Stranger" covering 75 newspapers published in the 32 exchange cities began this week, it was announced by Francis M. Winikus, national director of advertising, publicity and exploitation. The campaign, which is independent of additional cooperative insertions, will present a series of six 300-line teaser ads, each of which features one of the stars of the film, Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford and Charles Bickford. Produced and directed by Stanley Kramer, the film will have its world premiere at the Stanley-Warner theatre in Beverly Hills, Calif., June 29.

Rosenfield Keys "Green Magic" To Groups for Exploiting

IFE Releasing plans a specially directed campaign to bring its "Green Magic" to the attention of certain key groups under Jonas Rosenfield, Jr., advertising, publicity and exploitation vice-president. Key points in the campaign are special showings. In New York alone there have been 32 of these for more than 2,000 community and organization leaders, to build a "word of mouth" campaign. Producer of the color documentary, Count Leonardo Bonzi, was brought from Italy to that city for radio and TV appearances and newspaper, syndicate, and magazine interviews.

People in The News

Spyros P. Skouras, president of 20th Century-Fox, has been named honorary chairman of the 56th anniversary dinner of the National Jewish Hospital in Denver to be held at the Waldorf-Astoria Hotel, New York, June 6.

Robert S. Benjamin, chairman of the board of United Artists, left New York this week for a 10-day trip to Europe, where he will attend the world premiere of "Summertime," in Venice.

Albert A. List, chairman of the board of RKO Theatres, will sail for Europe June 1, accompanied by his wife.

Harry Kaplowitz succeeds Larry Lapidus as film buyer for Stanley Warner theatres in the New Haven zone. Mr. Lapidus resigned to join the Frank Damis drive-in circuit of New Jersey. Mr. Kaplowitz had been employed in the Philadelphia zone offices of Stanley Warner.

Donald A. Henderson, vice-president and treasurer of 20th Century-Fox, left New York this week for London.

Max E. Youngstein, vice-president of United Artists, arrived in Hollywood this week for a 10-day visit, during which he will confer with Robert F. Blumofe, vice-president in charge of west coast operations; Leon J. Roth, west coast publicity coordinator, and independent producers releasing through UA.

George Nichols, for the past six years a member of the MGM studio publicity department, is now special representative of Howard Dietz, vice-president.

New COMPO Ad Quotes "New York Journal"

The 44th in the series of COMPO ads in *Editor & Publisher,* which appeared May 21, featured the ads published by the New York *Journal-American* to encourage motion picture theatre attendance. The *Journal-American* ads all carry the caption, "Only at The Movies Can You Enjoy Entertainment Without Interruption." "Like us," states the COMPO ad, "the publishers of the New York *Journal-American* apparently are convinced that it is important that people should go out of their homes and seek entertainment in theatres."

Alabama, Georgia Units Name Officers

ATLANTA: J. H. Thompson and R. M. Kennedy were reelected presidents of Theatre Owners of Georgia and Theater Owners of Alabama, respectively, at the joint conventions here, held in connection with the Southeastern Movie Festival last week.

Elected to serve with Mr. Thompson were O. C. Lam, Rome; Nat Williams, Thomasville; Ray Edmonson, John Stembler and Fred Story, Atlanta, vice-presidents; E. D. Martin, Columbus, treasurer, and John Thompson, Gainesville, secretary.

Other officers selected by the Alabama group were Dan Davis, Rufus Davis, Jr., Lester Neely and J. W. Gaylard, vice-presidents; T. E. Watson, secretary-treasurer, and Mack Jackson, board of directors representative.

Netter to Retire as Florida State Head

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced last week that Leon D. Netter, president of Florida State Theatres, Inc., and a theatre executive in the home office of the company for more than twenty years prior to his going to Florida, will retire from active business life and has decided to take things a little easier and assume a consultant role with the Florida circuit unit, effective July 1. Louis J. Finske, now vice-president of the Florida circuit, will become its president, succeeding Mr. Netter, on July 1st. Mr. Finske has been associated with Mr. Netter for the last three years in the operation of Florida State Theatres, Inc., with headquarters in Jacksonville, Florida. Prior to his affiliation with Florida State, he was president of Penn-Paramount Corporation which operates theatres in the Pennsylvania area.

Allied Artists Opens Office in Frankfurt

The setting up of a sales office in Frankfurt, Germany, by Allied Artists International was announced this week by Norton V. Ritchey, president. Succeeding Jack Schumann as Allied Artists' special representative in Germany is Walter Agulnik, active in German film circles for many years. Mr. Agulnik already is operating from the company's new office, situated in the Europa-Pabst Building. Negotiations for the move were finalized by William Satori, Mr. Ritchey's assistant who now is on a business trip through the European territory. Mr. Ritchey said that the setting up of a permanent office in Germany was "an absolute necessity" due to the increasing importance of the market.

Poli Sells Worcester House

WORCESTER, MASS.: Loew's Poli-New England Theatres, Inc., as part of its divestiture program, has sold the 2,300-seat Elm Street theatre here to Bertram and Lena Handleman, real estate investors, who plan to demolish the structure and erect a garage. The sale price was $152,000.

The National Spotlight

ALBANY

Harry Kaplowitz is new film buyer for Stanley Warner in New Haven, Conn. zone, which includes Albany, Troy and Utica. Transferred from Philadelphia, he succeeded Larry Lapidus, who resigned to take a similar position with Frank Damis' drive-in organization of New Jersey. Damis is a former Stanley Warner and Warner Theatres zone manager in Newark. Lapidus, son of Jules Lapidus, WB eastern division manager, was feted in New Haven last week, a delegation of distributor branch managers from Albany attending. . . . Harry Lamont, who closed the Riverview drive-in, Rotterdam, for a day to complete installation of a wider screen and CinemaScope, also advertised a new snack bar, new entrance and new lights. . . . Paul V. Wallen had his second straight bad break with a closed-circuit telecast. The Marciano-Cockell fight drew only 400 in the 1,500-seat Grand, at $3.30.

ATLANTA

Wide screen equipment has been installed in the Peachtree Art theatre in Atlanta. . . . C. O. Jeffery, general district manager of the Alexander Film Co., was in for a sales meeting with his representatives. They are W. B. Barnes, Lamar Cochram, E. D. Collins, E. M. Box, J. F. Fpffar and Jack Stephenson. . . . Allen D. Robertson, manager of the Peachtree drive-in, a unit of the Storey Theatres, died at a local hospital after a short illness. Burial was held in Elmhurst, Long Island. . . . Shirley Smoak, United Artists, is back from a vacation spent in Florida. She now is busy making preparations for the building of a new home. . . . John Young has sold his Dixieland drive-in theatre, Opp, Ala., to Georga Owens, owner of other drive-ins and theatres in Opp. . . . Herman Addison, press representative of United Artists, and his boss Mori Krushen were hosts to press and radio men at a dinner recently. . . . R. L. Parham, formerly with the Crescent Amusement Co., Nashville, Tenn., has opened his 600-car drive-in, Huntsville, Ala.

BALTIMORE

Among the Washington branch managers attending the luncheon held by the Allied Motion Picture Theatre Owners for the new Maryland censor board chairman, C. Morton Goldstein were, Sid Cooper, U.A.; Herb Bennin, MGM; Hal Saltz, U-I; Fred Sandy, Sandy Films; Joe Brecheen, RKO; Charles Kripps, 20th-Fox; Phil Isaacs, Paramount; Ben Caplon, Columbia; Milt Lipsner, Allied Artists. . . . Hicks Circuit's Mayfair theatre is having its marquee repainted. . . . Ted Kirwan, New theatre, on an auto trip to West Point. . . . Aaron Seidler, New Albert, back from a New York trip, is now booking and buying for the Alpha. . . . Art Hallock, manager of the Paramount theatre, arranged for the Overlea Kiwanis Club to present a wheelchair to the 14th District Health Association on stage of his theatre. . . . Jack Levin, Irvington theatre, has returned from a California trip.

BOSTON

After 35 years in the MGM sales department, 30 of them in New England, Harry Worden has retired. He was hired in 1920 by Marcus Loew himself. An old vaudeville man, he plans to stay in show business, but has not decided yet in what capacity. . . . Mack G. Paul, co-owner of Major Theatre Equipment Company, is to be married May 30 to Miss Marilyn C. Bloom of Mattapan at the Hotel Fensgate. . . . Edward S. Canter, American Theatres Corporation treasurer, is in Beth Israel Hospital for observation of a kidney condition. . . . Samuel Pinanski is back from a trip to California, arriving in time to serve as toastmaster at installation of Sentry Lodge, B'nai B'rith, officers at the Bradford Roof. A wrist watch was presented to out-going president George Roberts, who is succeeded by Harry Segal, United Artists branch manager. . . . Mrs. Ted Fleisher, wife of the Interstate Theatres president, has been installed as president of the Noemi 11, United Order of True Sisters.

BUFFALO

Frank Murphy, Loew division manager, Cleveland and Buffalo, is vacationing in Ireland with Mrs. Murphy. . . . Application to build Brighton's (a Rochester suburb) first drive-in has met opposition from the Iola Sanatorium and Monroe County Home and Infirmary and about ten nearby East Henrietta Road property owners. The town's Planning Board and Zoning Board of Appeals has taken the proposal under advisement following a public hearing in the Town Hall. The applicant is Joseph M. Falvo, owner of 33 acres of land on the east side of East Henrietta Road. . . . The Women's League of Tent 7, Variety Club will hold its annual Installation Dinner in the Delaware Avenue headquarters June 10. . . . The World theatre on North Street in Rochester, opened last fall, has temporarily suspended operations. Opened as a first-run theatre after an overhaul job was done on the building, the World abandoned its first-run policy within a few weeks and operated as a neighborhood movie house.

CHICAGO

Jim O'Riley, Kling Film Productions director, married Cecilia Fox at Holy Name Cathedral May 28. . . . Fred Corey, manager at the Surf, was host to the Daughters of the British Empire Saturday afternoon when they again staged their annual benefit in behalf of the British Home for the Aged at Brookfield. . . . All the Surf facilities were turned over to the organization. . . . Members of the Cinema Lodge took over the Black Orchid last Wednesday for their bowling team annual banquet. . . . Stanley Leay, owner of the Stanley Theatre, Galena, Illinois, greeted friends on Film Row this week. . . . Irving H. Levin, a Chicago boy who made good in Hollywood at 34, has two pictures playing on the same bill at B&K's Roosevelt Theatre in the Loop. He is president of Filmakers, producers of "Crashout," and "Mad at the World." . . . Robert O. Deimel is manager of the Gold Coast. The theatre is owned by Dave Gold, who also has the Newberry. . . . Dr. Nicholas Simios is the new assistant manager at the Piccadilly.

CLEVELAND

As evidence of confidence in the future of the neighborhood theatre S. P. Gorrel and Leonard Mishkind, heads of General Theatres circuit operating four Cleveland and one Orrville conventional theatres, have acquired by purchase the 1,750-seat Olympia theatre at East 55th St. and Broadway and the Olympia building from L. C. Glaab. Their other theatres are the Detroit, Garden, Southern and Sun in Cleveland and the Orr in Orrville. . . . RKO this week closed its shipping room and turned its shipping over to State Film, which also handles shipping for United Artists, Republic, IFE and Buena Vista. All RKO shipping room employes are being retained by State Film including shippers Tom Roberts and Harry Lyman and five inspectresses. . . . Marvin Harris' deal with Sher brothers of Columbus for the sale of the Avalon theatre, Toledo, fell through. . . . Lou Blumenfeld, booking manager for Skirball Cricuit is undergoing treatment in Cleveland Clinic for arthritis.

COLUMBUS

The In Town Auto theatre in suburban Whitehall was opened May 18 by the Mainview Corporation, Chicago, as the largest auto theatre in the Central Ohio area. The drive-in accommodates 1,000 cars and has a screen 110 by 60, equipped for CinemaScope projection. Lou Holleb is manager and Jerry Shinbach is head of the Mainview Corp. The In-Town will install in-car heaters for year-round operation. . . . Eight neighborhoods and four drive-ins staged the first neighborhood and drive-in first-run of a CinemaScope attraction with the booking of "Long John Silver." . . . In-Town drive-in has joined the Independent Theatre Owners of Ohio, Robert Wile, ITOO secretary announced. Other new ITOO members include Ron Sturgess, Knox drive-in, Mt. Vernon and Mrs. Theodore Belourres, Skyline drive-in, Wooster. . . . Henry M. Walker, Jr., operator of the Riverside drive-in at Aberdeen, Ohio, has formed a corporation to construct and operate an outdoor theatre in Mason County, Kentucky to be called the Park drive-in, near Maysville.

DENVER

Edward J. Mapel, Gem theatre owner, was successful in his reelection race for city council, but Howard Banzhaf, projectionist at the Tabor, faces a runoff election. . . . Twenty-nine girls from Film Row attended a luncheon at the Navarre and laid plans for the organization of a chapter of Women of the Motion Picture Industry. . . . The

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home of Frank Bertolero, manager of the Homestake, Lead, S. D., was a total loss by fire. . . . The Denham was packed on a rainy night for the regional premiere of "Strategic Air Command." Mrs. Vera Cockrill, manager, was host to several top armed forces officers at the affair. . . . George McCool, office manager for United Artists, and Valborg H. Anderson were married. McCool has been in the industry 46 years, coming here several years ago from Omaha. . . . Republic has turned over their inspection and shipping to the Denver Shipping and Inspection Bureau. Don Spaulding, Republic shipper, moves to Denver Shipping, succeeding Nick Chaponi, who quit to open a restaurant.

DES MOINES

It was "buck night" at the Corral drive-in near Perry and up came a tractor-drawn hayrack with 30 persons aboard! It was a group from the Rippey high school, out on a hayride, who decided to stop in for the show. Carl Schwanebeck, manager of the house, grinned bravely and waved them past the gate after he had collected a total of one dollar. . . . The Everly theatre at Everly is to be open two nights a week during the summer season. The venture is being underwritten by the Everly Commercial Club. . . . Another theatre which has reopened is the Primghar at Primghar, which, under the management of A. F. Palmquist, owner, is receiving the co-operation of the city's chamber of commerce. The Primghar will be open seven nights a week. . . . The Dawn, community-owned theatre at Elma which was destroyed by fire a year ago, has been rebuilt and given a symbolic new name—The Flame. . . . Lewis Lepovitz, manager of the Iowa at Madrid, has closed the theatre. Lack of patronage was given as the reason.

DETROIT

United Detroit Theatres throughout the Detroit area ran special Walt Disney matinees on Donald Duck's birthday. . . . Big doings for "Strategic Air Command" at the Michigan theatre included a broadcast from Fred Wolf's WXYZ mobile studio parked in front, a concert by Selfridge Air Force Band, and a drill by the Wayne University Air Force Unit drill team. Sally Jane Geier, 18-year-old baton twirling champion headed a group of twirlers on opening day and the following Friday. . . . With railroad cooperation, hundreds of people are seeing "Cinerama Holiday" from far-flung cities. The first show train included Peru, Wabash, Huntington and Ft. Wayne, Ind.; Montpelier, Ohio, and Adrian, Michigan. The trains make the round trip in a single day. . . . New screen and projection equipment to handle CinemaScope, VistaVision and other wide screen techniques have been added to the Strand in Roscommon. The Strand, closed since January, was reopened by owner-manager Raymond Peterson this month.

HARTFORD

E. M. Loew's Theatres, building a $200.-000. 500-car capacity drive-in theatre on the former site of Candlelight Stadium, Bridgeport, Conn., has changed opening date from early June to July 1. Construction is being supervised by George E. Landers, the circuit's Hartford division manager. . . . Mrs. N. J. Lawler, widow of the pioneer New England theatre owner, is dead at Greenfield, Mass. Survivors include a son. Carroll J. Lawler, former general manager of the Hartford Theatres Circuit. . . . The State Traffic Commission has granted George LeWitt provisional approval of his application to build an outdoor theatre at Berlin, Conn. The Commission's approval is contingent upon the New Britain theatre owner's compliance with five recommendations made by Commission membership concerning traffic.

INDIANAPOLIS

"Strategic Air Command" caused the only stir of excitement in an otherwise quiet week at first run theatres here. . . . Attendance for the Marciano-Cockell fight telecast was 1,100 at the 3,200-seat Indiana, manager Al Hendricks reported. . . . Tent No. 10 of Variety will hold a drawing for a 1955 Cadillac Club Coupe at the Speedway party May 28. . . . Many exhibitors in the exchange area will participate in Nickelodeon Week, June 11. Wm. A. Carroll, secretary of the Allied Theatre Owners of Indiana, announced. . . . An effort to reopen the Circle theatre at Hagerstown is being made by Perfect Circle, the community's leading industry. . . . Kenneth Hibler closed the Eastern, a neighborhood house at Fort Wayne, May 11. . . . Pres Stoner entertained Martinsville high school juniors and seniors with a special midnight show at his Center-Brook drive-in following their annual prom.

JACKSONVILLE

Exhibitors on Film Row were Joseph Sirugo, Islander drive-in, Key West; Harold D. Popel, Telco Theatres, West Palm Beach; Mrs. R. L. Woodard, Woodard theatre, Madison; Roy Bang, Florida theatre, St. Augustine; "Doc" Saunders, State theatre, Gainesville; and Frank Sparrow, Ritz theatre, Winter Haven. . . . Harry Botwick, South Florida supervisor of Florida State Theatres, was at the home offices for conferences. . . . Metro's Alfred Terranova returned from a down-state vacation. . . . Jerry Jernigan and Jim Kirby, U-I salesmen, were in for briefings on new product available to exhibitors. . . . Roy Smith, theatre supplier, spent several days in the Tampa area. . . . The Motion Picture Exhibitors of Florida president, Jerry Gold of Pahokee, has urged all MPEOF members to make cash contributions toward the fight against pay-as-you-see TV. . . . Danny Deaver, Normandy Twin Outdoor, and Bill Wallace, Benton Brothers Film Express, represented Tent 44 at the Variety convention in Los Angeles.

KANSAS CITY

There are 11 first run theatres (not counting three art theatres) in Greater Kansas City, 15 drive-in theatres within easy driving distance, and 30 subsequent run theatres. Another drive-in will open this summer in Jackson county. . . . "Prince of Players" is being given special treatment by Fox Midwest, being shown only at the Uptown, which is the midtown theatre of the four in different sections of Greater Kansas City that ordinarily play day-and-date first runs. Prices were not advanced. . . . At art theatres, the Glen holds "The Game of Love," over, advertising the extended time as "fifth shocking week." . . . The Kimo holds "The Glass Slipper" into the seventh week. . . . "Doctor in the House" is in its seventh week at the Vogue. . . . "A Man Called Peter" is being held for the seventh week at the Orpheum.

LOS ANGELES

The Film Row Club made its quarterly contribution to the Red Cross blood bank May 17, with most of the film exchanges represented. . . . The sympathy of the Row was extended to Dick McKay, Principal Theatres booker, whose mother passed away. . . . Connie Titus, Independent Theatre Guide, will marry Josiah Baker on May 27. . . . In addition to operating the Carlton theatre here, Freddie Dee has taken a flyer at the night-club business by taking over the Club Braz, in Hollywood. . . . The Seligman theatre in Seligman has been closed by the Harry L. Nace Theatres. . . . The Sero Amusement Company is enlarging its Rancho drive-in, San Diego, from 750 cars to 1,000. . . . The new addition to Warner Bros. contract department is Carol Marono, who will succeed Jean Warner in the capacity of contract clerk.

LOUISVILLE

Lester Grewell, co-owner of the Family drive-in theatre, Charlestown, Indiana, as well as an Altec Service engineer serving the local area, has been hospitalized at Sts. Mary and Elizabeth Hospital here for several weeks. He is expected to return to

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his service duties and to his theatre operation very shortly. . . . Bob Lavell, the new sales representative for the Falls City Theatre Equipment Company has returned from a complete tour of Southern Indiana getting acquained with the exhibitors and other members of the industry in his newly acquired territory.... Harry and Sam Switow, executives of M. Switow & Sons Theatrical Enterprises, are on an extensive vacation trip to Hawaii. They are expected to return in approximately 30 days. . . . Guthrie F. Crowe, former president of the Kentucky Association of Theatre Owners, and former Commissioner of the Kentucky State Police, and now a Federal Judge in the Panama Canal Zone, was a recent visitor here in Louisville. . . . According to Floyd Morrow of Morrow Theatre Service, a buying and booking service for drive-in theatres, he will handle the buying and booking for Noah Campbell's, Lycinda drive-in theatre, Fusonia, Kentucky, which is scheduled to open on or about May 27.

MEMPHIS

Universal Film Exchange, Inc., distributor of Universal-International Pictures, has started construction of a $100,000 building at Hulin and St. Martin streets in Memphis. . . . Completion of the new Memphis home of Universal is scheduled for September. branch manager Richard C. Settoon said. The new home will be completely air conditioned. . . . First run attendance was off during Cotton Carnival Week in Memphis except at Loew's Palace where MGM's film, "The Prodigal," brought in two and one-half times average business. . . . Methodist Church East, a new church, is being built on Poplar Avenue in Memphis and the congregation will hold services in the Plaza theatre, nearby, until the building is completed. . . . Midway drive-in, Camden, Tenn., has been completed and opened for its first season. Exhibitors Services, Inc., Memphis, is booking agent for the new drive-in. . . . Mid-South exhibitors booking and shopping on Film Row included Lyle Richmond, Seanth, Mo.; Fred Brown, Prescott, Ark.; Gene Thompson, Cave City, Ark.; J. A. Petty, Waynesboro, Tenn.; W. H. Gray, Rutherford, Tenn., and Clark Shivley, Clarksdale, Miss.

MIAMI

The fine art of judo was a recent Saturday stage attraction at the Center. . . . WITV has secured the services of scenic designer Bob Patterson, formerly with the ABC network, who will be in charge of art and sets. . . . Harry Botwick, district supervisor for Florida State Theatres, returned from a business trip to Jacksonville with a heavy cold which has kept him below par for several days. . . . The Mitchell Wolfsons and daughter Frankie flew to New York recently where Mrs. Wolfson was planning on seeing the latest shows while Frankie and her Dad took off for the Radio-TV Convention in Washington, D. C. . . . WTVJ's Betty Crumpton, secretary in the administrative department, and Linton Tyler, of the prop department, were to get married May 25. . . . Taking it on the shin was Stanley Stern, head of Wometco's real estate department, who had a severe leg laceration which required stitching and continued medical attention. Also conferring with the doctors was Frank Myers, of Wometco's purchasing, who was hospitalized with a mild heart attack.

MILWAUKEE

Joe Reynolds, former manager of the Oriental theatre is now managing the downtown Towne theatre. He had been at the Oriental house for 13 years and 6 weeks. Mr. Reynolds relates he has been in the business some 28 years, starting September 18, 1927 at the Shakespeare theatre in Chicago. . . . Mrs. Marion Hvasta, former manager of the Towne theatre, moved to the west coast with her husband. . . . Harris G. Phillips, 66, a stage manager here when vaudeville acts were popular, passed away from cancer. He was employed at the Old Majestic theatre from 1912 until he went to the Riverside in 1928, where he worked for 10 years. He had been working at the Tower theatre when he became ill in January. . . . Most drive-ins here throughout the state are all installing larger screens. . . . A full house was the attendance at the recent Variety luncheon in the club rooms to hear Sam Kaufman's report on the national convention. It was announced that the Heart collection will be held in July. . . . Jim Champine, former assistant manager at the Palace, is now the manager of the Ogden theatre at Beaver Dam.

MINNEAPOLIS

The Lucky Twin drive-in theatre, estimated to cost $750,000 is scheduled to open for business June 4. The new outdoor stand occupies a 74-acre site across the Minnesota River in Burnsville township. Officers of the theatre are A. L. Aved of Aved Theatre Service, president; John F. Cedarberg, Jr., vice-president; and Claude J. Dickinson, also of the Aved firm, secretary and treasurer. The drive-in will have two screens and will have what is reported to be the only four-track stereophonic sound system in a drive-in in the country. . . . Unusually nice summer weather and lack of good product at the moment are blamed for the slow business in the loop this past week. . . . Work has begun on the remodeling and redecorating of the former office of former MGM branch manager W. H. Workman at the MGM exchange. The office will be used by Ralph Maw, MGM district manager. . . . Need for additional research and study facilities at the Variety heart hospital on the University of Minnesota campus has brought a pledge from Northwest Variety Club for construction of a fifth floor to the structure at a cost of $247,000. . . . Leo Aved, operator of the neighborhood Empress and the Navarre drive-in at Lake Minnetonka, is seeking a license for a drive-in at suburban Coon Rapids.

OKLAHOMA CITY

The Oklahoma Tax Commission's report on theatres for the month of March, 1955, shows 291 returns and $23,624.99 tax, compared with 304 returns and $24,270.47 tax for March, 1954. This indicates a decrease of 2.66 per cent. . . . "A Man Called Peter" is now playing in five suburban theatres in Oklahoma City. . . . The Harber theatre was closed for two days, May 23 and 24 to install a new wall-to-wall seamless screen which theatre officials say will give the largest picture in Oklahoma City. Reopening May 25, the new screen was used for the first time in showing "Strategic Air Command." . . . Oklahoma City's Variety Club Health Center was photographed by a group of Hollywood cameramen representing the national Variety Club organization. . . . The Circle drive-in theatre in Oklahoma City has reopened with a new, larger wide screen. The drive-in was closed several weeks while undergoing remodeling.

OMAHA

Herman Gould, Russell Brehm and United States Senator Roman Hruska, who now have the 84th and Center Streets drive-in at Omaha, are building the 84th and O Streets drive-in in Lincoln. It will have a 1,000 seating capacity, 120-by-60 foot screen and new type of ramps for easier position and viewing. The entire area will be hard surfaced and will be ready for patrons about mid-July. . . . Paul Benson, who has theatres at Table Rock and Sterling on Southeast Nebraska, has moved his residence from Lincoln to Cook between his two theatres. . . . Carl Bailey, exhibitor at Pawnee City, reported his wife is seriously ill following a stroke. . . . The Horace Heidt Show Wagon will be in Omaha May 29 at the Paramount Theatre and the 10-girl chorus will be led by Reita Green of Scottsbluff, Neb. . . . Otto Endorf the new manager of the Legion theatre at Daykin, replacing Stanley Smith. . . . The Talmage Chamber of Commerce last week started a series of free films for the summer. . . . Sue Tabor has been added to the United Artists staff and Eleanor Naylor has been moved to the desk of secretary to Manager Don McLucas.

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PHILADELPHIA

City's Art Commission disapproved the design for a new $30,000 sign for the Stanley Warner's Stanton in the center-city zone, rejecting a vertical-type sign for structures facing the city's new Penn Center development. . . . Nate Milgram's DeLuxe Buying and Booking Service assigned to handle the CV, Shippensburg, Pa., formerly known as the State, which was completely rebuilt after burning down. . . . Birk Binnard, new advertising and publicity director for the Stanley Warner Theatres here, was tendered a farewell dinner by theatremen in Reading, Pa., where he managed the circuit's Warner for ten years. . . . Booking and buying for the Red Run drive-in, Roozersville, Pa., is now being handled by Robert E. Johnson out of Washington, D. C. . . . The Park, Scranton, Pa., closed permanently. . . . Kutztown, Pa., District School Board, with a single theatre in the community, enacted a 10 per cent amusement ticket tax for the first time. . . . Chester Budzinski, former manager of the Palace, Avoca, Pa., and Kathryn McCallick, on the service staff of the Sterling, Wilkes-Barre, Pa., announced their engagement.

PITTSBURGH

Bob Hope will visit Pittsburgh and the Stanley theatre stage on July 6 when his "Seven Little Foys" plays that house. . . . "Strategic Air Command," backed by a top publicity campaign and strong reviews seems set at the Penn for an extended run. . . . Charlie Eagle, veteran Stanley manager, underwent emergency operation in West Penn Hospital. . . . Memorial Day bookings loom promising with "Soldier of Fortune" in the Fulton; "Daddy Long Legs" in the Harris; "The Sea Chase" in the Stanley, and "Doctor in the House" in the Squirrel Hill. . . . Tommy Morton, the hero in Lester G. Cowan's film, "Main Street to Broadway," has forsaken the movies to concentrate on a singing career. He visited Pittsburgh this week to plug his debut record "Rich In Love" on the Unique Label. . . . The Al Levy testimonial banquet in Hotel Roosevelt brought out 125 of his friends and associates. The former 20th Century-Fox district manager here who was transferred to a similar post in Boston was gifted with a silverware certificate presented by Bert Stearns, head of Co-Operative Theatre Service.

PORTLAND

Eddie Cantor in town for a couple of days as guest of the Portland Gas and Coke Co., sponsors of his TV comedy show. . . . Kirk Douglas and Bryna Productions moved onto location near Bend, Ore. for five weeks' shooting on "The Indian Fighter." Elsa Martinelli, Walter Matthau, Walter Abel, Eduard Franz, Lon Chaney, Alan Hale, Jr., Elisha Cook, Jr., and William Phipps headed the crew of 180 people up from the film colony. . . . M. M. Mesher, president of Port-Par theatre here, had plenty of praise for VistaVision after seeing the installation in Los Angeles last week. . . . Paramount manager Dick Newton and field man Walter Hoffman lined up the Air Force planes, marching units, bands, equipment, and what have you for the big premiere of "Strategic Air Command" May 24. . . . Alfred Starr, chairman of board of TOA, was here for a few days. He was kept busy with speaking dates.

SAN FRANCISCO

Tom Lucas sold his Brockway theatre at Kings Beach to Verne Shattuck and Jack Neugebauer. . . . According to owner Henry Preciado, the Rex theatre and El Rio theatre, Madera, have not been sold as was before reported. . . . Bob Bemis, Walter G. Preddy Supply Co., reports recent installation of new equipment for Emil Palermo's Star theatre, Stockton. . . . Don Yarbrough, publicity director for local Fox West Coast Theatres, is on a typical busman's holiday—seeing the shows in New York during a two-week visit. Extensive remodeling on Pat Patchen's Minor theatre, Arcada, has been completed. . . . Mason Shaw, Saratoga theatre, Saratoga, recently purchased the Town theatre, San Jose, from Barney Gurnette and Al Sanford.

ST. LOUIS

The Lindina theatre at Edina, Mo., now is open five nights a week, being closed on Mondays and Tuesdays. . . . The Film Center, Inc. of Chicago collaborated with the Illinois State Library in giving previews of three films in Alton, Ill. recently. . . . A box office has been opened at the Bross Brothers Music Store in St. Charles, Mo., where persons can get reserved seats for "Cinerama Holiday" at the Ambassador theatre in St. Louis. . . . Miss Sharon F. Knickmeyer, a 19-year-old sophomore of Fontbonne College in St. Louis, was crowned Miss Missouri of 1955 at the Miss Missouri Pageant at the Fox theatre. . . . The Ritz theatre at Arcola, Ill., has dropped its Wednesday and Thursday night shows and its Saturday matinees. . . . The Corral drive-in theatre, between Flat River, Mo., and Farmington, Mo., is now showing its pictures on a "giant" wide screen.

TORONTO

Winners in the Ballyhoo Contest being conducted by Dan Krendel in the Ontario B district of Famous Players were Art Cauley and George Forhan, Jr. in the two groups. Other winners were Mel Jolley, Bob Harvey, Al Hartshorn and Charlie Perrie and Len Gouin. . . . Bookers in the RKO organization in Canada will be given an opportunity to show their appreciation during the coming month in a contest announced by general manager Jack Labow as "Branch Managers Appreciation Month". . . . Royal, Moose Jaw, is closed for renovations. When the house is reopened, it will be under the managership of Alex Hunt who has been projectionist in the house for the past 20 years. . . . A free gift to all lady patrons on the first three nights of the week is being made by three Hamilton houses, the Savoy, Windsor and York. . . . Nicky Langston, manager of the Palace, Hamilton, has joined the Biltmore theatre organization in a supervisory capacity. . . . Herb Mathers, manager of the Empire-Universal Films Ltd. branch here, was appointed assistant to Mark Plottel, sales manager.

VANCOUVER

Eric Johnson has bought out Saul Stone's interest in the 350-seat theatre at Elston, a Saskatchewan farming town. . . . Jim Beveridge, who operated the Empress in Nordegg, Alberta, for the past 26 years, has closed the house after the shutting down of coal mines in the district. He will manage the Cordium, a new 475-seater in Drayton Valley, Alberta. . . . Dan Sutherland, old time exhibitor now retired, has an interest in the New Westminster drive-in, opened a year ago. . . . New officers of the British Columbia Exhibitors Association are: Owen Bird, president; Max Chechik, vice-president; Gerry Sutherland, secretary, and Earl Hayter, secretary. Retiring president is Len. Johnson. . . . Frank Fisher, vice-president of JARO, flew in from Toronto on a one-day visit for a session with Jack Reid, B. C. manager. . . . Stew McQuay, with JARO in Calgary for the past nine years, is new to Winnipeg JARO manager.

WASHINGTON

The NARTB convention was held in Washington at the Shoreham and Sheraton Park Hotels May 22-26. . . . On June 26, at the Mt. Lebanon Cemetery, Brooklyn, New York, a stone in memory of Max Cohen will be unveiled. Cohen, who died on July 13, 1954, established and owned the Minerva Film Exchange. He was a member of the Variety Club of Washington and Motion Picture Pioneers. . . . Eric Johnston, president of the Motion Picture Association, and Mrs. Johnston, were guests of honor at a dinner at the Washington Club. . . . The Metropolitan and Ambassador theatres showed films of the Marciano vs. Cockell fight. . . . Among those who attended a White House conference on Operation Brotherhood, were Orville Crouch, Loew's Theatres, Jerome Baker, RKO Keith theatre; Ira Sichelman, 20th Century-Fox; John Horton, Universal, and Walter Branson, RKO. . . . Jack Benson, Ross Wheeler and Jerry Sandy will be hosts at the Variety Club on May 28, for Mambo Night.

Don't Miss IT! from Columbia

Admission Price Index At New High

WASHINGTON: Admission prices in large cities rose to record levels in the first quarter of 1955, the Bureau of Labor Statistics has reported.

The Bureau collects statistics quarterly in 18 large cities and weighs the results to represent price trends in the 34 largest cities.

The Bureau said that the combined index of adult and children's prices in March stood at 202.6 per cent of the 1935-39 average, compared to 196.9 per cent at the end of December, 1954, and a previous high of 199.9 per cent in September, 1954.

The adult price index was put at 207.9 per cent of the base figure at the end of March, compared with 202.0 per cent at the end of December and the previous high of 204.5 per cent at the end of September. The children's price index was put at 172.5 per cent of the 1935-39 average, a figure reached once before, at the end of December, 1953. It was down to 167.7 per cent at the end of December, 1954.

Allied Rocky Mountain Board Elects Officers

DENVER: The board of directors of Allied Rocky Mountain Independent Theatres met here last week and elected its annual officers. Named were Neil Beezley, national director; James Peterson, president; Tom Smiley, vice-president; Fred Hall, secretary, Gus Ibold, treasurer, and J. H. Ashby, general manager. The board also passed a resolution condemning the sales policies of Buena Vista Film Distribution Co., saying it prevented small town exhibitors from profitably playing Walt Disney productions and protesting the "indifference and inadequacy of the sales force representing such important pictures."

Ask Insurance Rate Cut For New England Drive-ins

The Drive-in Theatre Association of Independent Exhibitors of New England has launched a campaign for lower insurance rates for drive-ins through their removal from classification with parking lots, garages, restaurant lots and other "hazardous businesses." At a recent meeting called by Edward A. Lider, president of Independent Exhibitors, the association voted to ask the Commissioner of Insurance for Massachusetts to place drive-ins in a special classification of their own. To give force to the request, a committee has prepared statistics.

Columbia University Plans $6,000,000 Arts Center

More than 300 persons representing all phases of the arts were on hand at a luncheon at the Waldorf-Astoria, New York, Tuesday as plans were discussed for the proposed $6,000,000 "Arts Center" at Columbia University. The 10-story structure will house such schools and departments as architecture, music, painting and sculpture, archeology and the communication arts, including motion pictures, television and radio. Construction of the center is to begin as soon as the $6,000,000 is raised.

New York City Official Dislikes Ticket Taxes

Dr. Luther Gulick, New York City Administrator, speaking before the United States Conference of Mayors last week in New York City, described as "inequitable, inefficient and in the long run dangerous to the local economy" nuisance taxes, which includes amusement taxes. Dr. Gulick, whose city last year adopted a five per cent admissions tax, suggested that communities "make greater efforts to impose user charges, improve the property tax, and develop an important, new sensitive tax on individuals related to income." He added that "most municipal non-property taxes are inequitable. They strike most heavily the lower income groups and the largest families."

Plan Phone Meeting for Hospital

S. H. Fabian, national chairman of the One-Day—Week Audience Collection Drive to benefit the Will Rogers Memorial Hospital during the week of August 15, announced this week that arrangements have been secured with the Long Lines Division of American Telephone & Telegraph for a closed-circuit telephone conference with all 32 exchange area cities June 7.

The Committee has decided, said Mr. Fabian, that the telephone conference method of simultaneously reaching all distributor and exhibitor chairmen, their committees, and exhibitors, is the most efficient in telling of the hospital's urgent needs. Invitations have gone out to exhibitors throughout the country asking for their cooperation, and their attendance at the broadcast.

Following the telephone broadcast June 7, and working up to the campaign week, the distributor-exhibitor organizations in all exchange areas will concentrate on securing pledges of cooperation from theatres throughout the nation. A concerted effort will be made to line-up the highest possible participation among drive-ins and conventional theatres—who actually are part-owners of Will Rogers Hospital, Mr. Fabian said.

Theatres are asked to run a special appeal trailer, and to take up an audience collection on at least one day during the week of August 15, starting preferably with the new-program day. Herman Robbins, vice-president of the hospital board, is contributing the facilities of National Screen Service in distributing the special appeal trailers.

"Hell and Back" Shown To Army Commanders

Following a special preview in the Pentagon of Universal's "To Hell and Back," the U. S. Army made a special request for its six Army Commanders to see the film at the U. S. Military Academy, West Point, N. Y. this week. It marked the first in a series of screenings to be held for high military officials throughout the country, the company announced. "To Hell and Back" is based on the autobiography of Audie Murphy, most decorated soldier in American history, who plays himself in the film.

Digesting the "DIGEST"

A total of six new pictures are reviewed in the Product Digest Section of this week's HERALD. A sentence of significance follows from several of the reviews:

MISTER ROBERTS (Warners)—"a smart translation to the screen of the Broadway stage hit . . . audience potential of the picture is enormous."

LOVE ME OR LEAVE ME (MGM)—"a great, big box office bonanza . . . was made to entertain and that it does in abundance."

THE PRIVATE WAR OF MAJOR BENSON (U-I)—"sends audiences away beaming their eagerness to tell everybody they know to come and see it."

SOLDIER OF FORTUNE (20th-Fox)—"one of the handsomest CinemaScope productions 20th-Fox has yet released . . . photography in color by DeLuxe . . . could win a prize."

For a GOOD TRAILER IN DOUBLE-QUICK TIME...

1327 S. WABASH
CHICAGO 5, ILL.

630 NINTH AVENUE
NEW YORK 36, N.Y.

ORDER YOUR NEXT SPECIAL TRAILER WITH CONFIDENCE FROM GOOD OLD DEPENDABLE FILMACK

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

An Argument for More Participation in Promotions

COLLUSION is a legal word in this business but only because of a combination of circumstances that are not beyond some questioning. In other industries, it is considered smart to work collectively for the common good. Public relations, as well as the national interests of industry, are served best when men of good will get together in joint effort to obtain a maximum result at a minimum cost, for mutual aid and benefit.

The Southeastern Movie Festival at Atlanta offered proof of that fact. As prime-movers, they created a joint effort beyond anything we have witnessed. And the very excellent color section in the Sunday Atlanta *Journal and Constitution* is evidence in hand. Only, this should be carried much further, in the best interest of motion picture industry. Such regional efforts should not be limited to circulation in one area.

It happens that the Sunday magazine of the *Atlanta Journal* is printed in Louisville, Kentucky, by publication printers who are famous for fine color work, in many magazines and sections. So, we suggest, why not more regional sections, for the southeast, the southwest and elsewhere, that would be keyed to campaigns and playdates, in fine colors? Dave Lipton has led the industry in the extensive use of Sunday sections with playdates featured. We believe this pin-point saturation is more valuable to the industry than "desire to see" created many months in advance. It's bad timing, and poor public relations, to do otherwise.

We talked with Paul Jones, whose by-line supports this special section in the *Atlanta Journal and Constitution*. He headlines the fact that "Something Wonderful Happened to the Movies" and proves it with color pages and advertising pages from five major companies. What we'd like to see are some more "one-time-shots" that originate (let us say) in Atlanta, and extend to Jacksonville, Miami, Tampa, St. Petersburg, New Orleans and Texas.

Somebody will make a few dollars, and save a lot of dollars, promoting regional movie inserts for Sunday newspapers—which work usually once a year, but could work oftener in more limited territory. We ask Kyle Rorex and others in a thousand-mile area across the deep south, to consider strongly the possibility of doing co-operative and collective things that will work advantageously for the benefit of the industry.

DRIVE-IN UP-BEAT

And what could be more logical? Drive-in Theatres are family entertainment—they cater to the whole family, and they eliminate the problem of baby-sitters and parking. Families will drive ten miles to a drive-in when they wouldn't walk ten blocks to a conventional theatre. And if the drive-in theatre operators violate the family moral code, they'll suffer—and so will the whole of film industry. We hear rumors of "burlesque" films in drive-ins, and we detest the notion of "dusk to dawn" shows in drive-ins, for good and sufficient moral reasons.

Parking is a problem, even in the small towns. Conventional theatres have more to fear from the parking problem than television. Nobody wants to take the car out and go downtown—to spend time and money finding a place to park. It's the easy answer to "Let's stay home" rather than "Let's go to the movies." We are not alone in this problem, for it affects all business on Main Street. Your local merchant is your partner in this predicament.

But no others will go to the Government for relief. Other industries have no such intentions. The Government doesn't owe you a living—nor the butcher, the baker, nor the candlestick maker. And you should particularly ask the automotive dealers in your area. They pay the highest terms to keep their franchises, are held to the highest sales quotas—whether they sell cars or not—and they get a maximum of 35% of their gross income.

¶ ATLANTA is an area of 800,000 population, yet all the newspapers (the morning, evening and Sunday editions of the *Journal and Constitution*) plus the leading radio and TV station, are under one editorial ownership. If Loew's or Paramount controlled all the theatres in an equal area, there would be anti-trust suits and triple damages, running into millions of dollars. What is the essential difference—since the newspapers and airwaves are much more in the field of *communications*, and the theatres are strictly in the field of *entertainment*? We like that phrase in the Federal Communications Law which speaks of "the public interest, convenience and benefit."

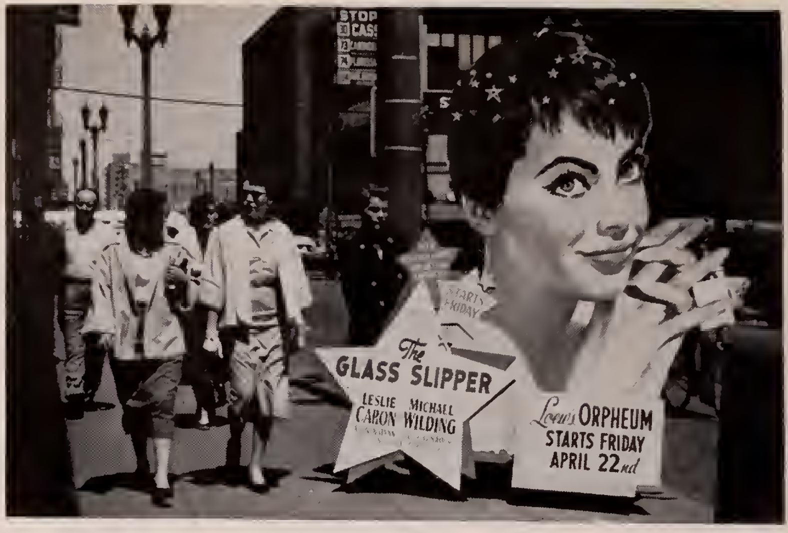
* * *

¶ PAHDON ouh southern accent, but we've been talking to Georgia girls, than which there are none prettier. The Hollywood starlets can take cover when the Atlanta chapter of WOMPI—Women of Motion Picture Industry—come out en-force. We noticed that fact at the Atlanta Biltmore, with our WOMPI's looking more like Hollywood than Hollywood itself. The Governor of Georgia speaks with pride of the Georgia peach crop, and we agree.

* * *

¶ NOT ONLY Atlanta, but Birmingham, too, had a special movie section on Sunday, May 15th, to launch the Southeastern Movie Festival. The *Birmingham News* printed an eight page full newspaper size insert with the top-line, "In Summer's Heat . . . Theatre Land is Vacation Land." In two colors, with plenty of supporting ads from local theatres and major companies, this section was as good or better in Birmingham than anything from outside city limits. They proclaim the fact (which we didn't realize) that you can see 25 top movies for the price of one day's vacation. We credit Irvin Sheffrin, of Allied Artists national field staff, with some of the promotion necessary to create this end result. —*Walter Brooks*

Those Mickey Spillane dames push "Kiss Me Deadly"—David Bolton, San Francisco Bay area manager, surrounded by Marian Carr and Yvonne Doughty, starlets on tour, traveling in pairs. More on the opposite page.


The GLASS SLIPPER
LESLIE CARON MICHAEL WILDING
STARTS FRIDAY
Loew's ORPHEUM STARTS FRIDAY APRIL 22nd

How'd you like to meet Leslie Caron walking? Zeva Yovan, manager of Loew's Orpheum theatre, St. Louis, paraded this cut-out made from a 24-sheet as sidewalk ballyhoo for "The Glass Slipper."

Personalities In Pictures

Ted Schlanger, Stanley-Warner Philadelphia Zone manager, welcomes Piper Laurie, as publicity for her newest picture, "Ain't Misbehavin'", opening at the Mastbaum theatre.

Sol A. Schwartz, president of RKO Theatres, Fleet Admiral Halsey, Steve Edwards, director of advertising and publicity for Republic Pictures, and Rear Admiral John J. Bergen, Wall-Streeter and showman, spark the premiere of "The Eternal Sea" at the RKO Albee theatre, Providence.

More managers who enjoy their work. William Trambukis, manager of Loew's State theatre, Providence, R. I., gets pleasure in posing with Cleo Moore, on tour for "Women's Prison."

Starlets from "The Prodigal" visit Tri-States Theatres in Des Moines. Don Knight, city manager, Bob Stone, MGM field man, Kermit Carr, booker and buyer, and A. Don Allen, advertising manager, with Darlene Engel, Joan Patti and Jolene Brand, visitors from Hollywood.

ROUND TABLE in ATLANTA

Atlanta's Variety Club is active, and aggressive. They do things, from club quarters on the roof of the Atlantan Hotel that are impressive and inspiring. Picture windows give you views of the State of Georgia, in all directions. And showmen congregate here, to put over showmanly stunts, for the benefit of Variety Club charities. On Friday the 13th, before we arrived in Atlanta, the Variety Club sold 100,000 copies of the *Atlanta Constitution*, donated by the newspaper and charged for according to the buyers' wishes, as a gift for cerebral palsy. Whatever it cost these contributors to buy that issue of the *Constitution* — it raised $75,000 for their fund. With their wheelbarrows (to cart home the cash) the "Old Newsboys" in their aprons and Variety barkers' top-hats charged all the traffic would bear. Hollywood stars, Georgia peaches, the Governor, the Mayor and the Chief Barker, all carried papers, for sale at whatever price —often $10 per copy, or better.

How to Pay the Rent

And the Variety Club has another feature that intrigues our interest. They play a "blackboard game" each month—to raise money for the Club. On the big board are the names of 300 barkers, and for each, a number. Once a month, the lucky winner takes home a new Dodge car, and the Club gets $1,500 in profit, for the upkeep of the Club. It costs each player $10 a month to take part in the Blackboard game, but it accomplishes a lot for Variety Club activities. We saw lots of familiar names on the blackboard—three hundred of them, more than can be recited here. In the heart of Film Row, and with accent on southern hospitality, the Variety Club in Atlanta is a model for the country at large, and what we wish for, in New York.

Curtis Mees, contributor to *Better Theatres,* and active Crewman in Tent No. 21, is now manager of the Paramount theatre, Atlanta. We found a good picture of him in his "Old Newsboy" get-up, which appeared last week. Bill Hadley, who was at the Paramount, is headed North for a new assignment, which will be a return for him to his home state. . . . Boyd Fry, manager of Loew's Grand theatre, with Judson Moses, MGM's Atlanta field man, and others of the Metro contingent, were very much on hand for the Workshop which started off the Movie Festival. We sat in on this session, the fourth we have witnessed, and mingled with three hundred or more showmen from three states, including many old friends and new. Mike Simons and Emery Austin went through their polished routines for an assembly of students that were attentive from 10 o'clock in the morning to five o'clock in the afternoon—something for the record, when repeated for the twentieth time, in as many Workshops, across the nation. We visited again with Joseph Jarvis, from the Gilbert Stuart theatre, Riverside, R. I., and L. J. "Bill" Williams, of Union, Mo., both panelists we met before in other cities. Claude Motley, vice-president and general manager of Video Theatres, Oklahoma City, and Hal Barnes, director of advertising and publicity for Central States Theatres, Des Moines, were other panelists.

MOVIE FESTIVAL
NOTHING BEATS THE MOVIES
MAY 16 - JUN
Old
NEWSPAPER
Day

Harold Spears, chief barker of Atlanta's Variety Club, Tent No. 21, and Yvonne de Carlo, from Hollywood, touch off the "Old Newsboys" in their terrific street parade and one-day effort which raised $75,000 for cerebral palsy. And the day was Friday the 13th—with only the best of luck!

E. E. Whitaker operating head of Georgia Theatres, was in for the Workshop with a delegation of his managers, headed by John Harrison, whom we introduced to Mike Simons as a Quigley Grand Award winner —the only one present on this occasion. We hadn't seen John since he received his plaque at a TOA convention in Washington, several years ago. And we saw our old friend Mack Jackson, smiling and debonair as usual, who introduced us to Lester Neeley, Jr., of Marion, Alabama, a friend of the Herald. Mack knows everybdy at a convention in the south, for he has been attending them for a long, long time. He enjoys the distinction of having been an exhibitor in one situation, Alexander City, Alabama, for thirty-five years, and few can say they ever had so many friends in film industry.

Comment on the Spot

Mrs. Adeline Gawthrop, owner of the Linda Drive-In theatre, and other houses, at Palatka, Florida, is a member of the Herald Institute of Industry Opinion, and contributes regularly to this forum. She believes in single-features, and says so, with vigor. Mrs. Gawthrop was in Atlanta for another MGM Workshop, having also attended the one in Orlando. But she said she was really in Atlanta to take a dancing lesson. In Jacksonville, she said, she could teach the teachers. Bryant Williams of Cochrane, Ga., of the Martin & Thompson Theatres, said he had been a member of the Round Table since 1938.

M. W. Peck, of Sparta, Ga., and Mrs. Peck, were our table companions at the Kick-Off luncheon. He told us he considered the "Film Buyers Rating" in The Herald the most unique and valuable feature in any trade journal. Bob Moscow, of the Rialto theatre, Atlanta, wanted to stress the importance of exact running times in trade papers. Said an error could throw his projectionist badly off schedule—all we could say we get the footage from the distributor at the time the picture is reviewed. Of course, we saw Emil Bernstecker, of Wilby-Kincey Theatres, who was just in New York for the Quigley Annual judging, and Bob Wilby, just back from Europe.

WHAT EXHIBITORS DO AT CONVENTIONS —get themselves photographed with visiting Hollywood starlets! Here you catch Mack Jackson, from Alabama, and Boliver Hyde, from Florida, in the act of greeting Elyse Novey (blonde) and Maxine Cooper (brunette) on tour for United Artists. In the second picture, they are laughing because Maxine has just said "If you don't smile, I'll 'Kiss You Deadly.'" And in the background—that handsome profile is none other than photogenic L. M. "Buck" Stockton, standing behind the registration desk at the Southeastern Movie Festival, and looking almost as if he had posed for the poster! These pictures were made on his 51st birthday—and when the talent scouts see how well he photographs, they'll have him in the movies!

QUIGLEY AWARDS CONTENDERS

JAMES M. ARCHER
LaScala
Glasgow, Scotland

EARL BAUGHMAN
Eureka, Eureka, Cal.

D. BHATTACHARYYA
Columbia Pictures
Bombay, India

PAUL BROWN
Ritz
San Bernardino, Cal.

JACK BURDICK
Stanley
Vancouver, Can.

BILL BURKE
Capitol, Brantford, Can.

BILL BUTLER
State, Shelby, N.C.

J. W. CAMERON
Capitol
Ft. William, Can.

D. M. CAMPBELL
Regal, Stirling, Scot.

H. STUART CODDE
20th Century-Fox Films
Sydney, Aust.

MAX COOPER
Cove, Glen Cove, N.Y.

JOHN G. CORBETT
Glove
Gloversville, N.Y.

HARRY DEARMIN
Orpheum
Marshalltown, Ia.

WILLIAM E. DENNIS
Cla-Zel
Bowling Green, O.

ELMER N. DE WITT
Defiance, Defiance, O.

J. DI BENEDETTO
Poli, Worcester, Mass.

BOB DIEM
Colonial, Reading, Pa.

PETER DRYHURST
Regal, London, Eng.

TONY EWIN
Grand, Banbury, Eng.

GEORGE FORHAN
Belle, Belleville, Can.

L. E. FRASER
Bloomfield
Birmingham, Mich.

ARNOLD GARY
College
Birmingham, Ala.

ARNOLD GATES
Loew's Cleveland, O.

CHARLES GAUDINO
Poli, Springfield, Mass.

ELAINE S. GEORGE
Star, Heppner, Ore.

JOHN W. GODFROY
Paramount, Ashland, Ky.

ADAM GOELZ
Outdoor, Frankfort, Ind.

STAN GOODMAN
Hollywood
Sioux Falls, S. D.

HARRY GREAVES
Winter Garden
Brisbane, Aust.

ROD GURR
Metro-Goldwyn-Mayer
Sydney, Australia

LEO HANEY
Tivoli
Michigan City, Ind.

AL HEFFERAN
Century
Coopersville, Mich.

D. HUGHES
Cabot, Bristol, Eng.

STANLEY HARVEY
Ritz, Romford, Eng.

A. HEATON
Regal, Beverley, Eng.

HARRY HOMENIUK
Seneca
Niagara Falls, N.Y.

BOB HUBBARD
Century, Oakville, Can.

P. E. JELKS
Regal, Newbury, Eng.

MEL JOLLEY
Century, Hamilton, Can.

DAVID KAPLAN
Trans-Lux, Boston, Mass.

JOE KENNEDY
Bellaire
Bellaire, N.Y.

NYMAN KESSLER
DeWitt, Bayonne, N.J.

SIDNEY KLEPER
College
New Haven, Conn.

P. H. KRISHNA
Columbia Pictures
Bangkok, Thailand

JOHN E. LAKE
Savoy, Luton, Eng.

E. C. LAMOUREAUX
Palace, Windsor, Can.

J. J. LEFAVE
Capitol, Windsor, Can.

A. LOEWENTHAL
Ward, New York

T. MURRAY LYNCH
Paramount
Moncton, Can.

MURRAY MEINBERG
Main St., Flushing, N.Y.

AL MESKIS
Warner
Milwaukee, Wis.

GEORGE R. NORTON
Lee, Lee, Mass.

VICTOR NOWE
Odeon, Toronto, Can.

BRUCE A. OGILVIE
Palms, Phoenix, Ariz.

L. OLDMEADOW
Metro, Melbourne, Aust.

AL PERKINS
Roxy, Midland, Can.

GEORGE PETERS
Loew's, Richmond, Va.

K. PORTER
Ritz, Nuneaton, Eng.

LEO RAELSON
Trylon
Forest Hills, N.Y.

R. M. RICHARDS
Majestic
Melbourne, Aust.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

I. J. SADOW
Starlite, Rossville, Ga.

SYDNEY SALE
Granada, Dover, Eng.

HARRY SCHLINKER
Fresno, Fresno, Cal.

JERRY SCHUR
Uptown
Los Angeles, Cal.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

JACK SIDNEY
Century, Baltimore, Md.

MURRAY SPECTOR
Plaza, Englewood, N.J.

L. L. SPURGIN
Savoy
Wolverhampton, Eng.

J. TAPKE-LOKENBERG
Aasta
The Hague, Holland

WM. J. TRAMBUKIS
State, Providence, R.I.

BEN TUREMAN
Russell, Maysville, Ky.

G. A. WALTERS
Prince Edward
Charlottetown, Can.

HARRY WIENER
Oswego, Oswego, N.Y.

G. C. WILLIAMS
Regent, Chatham, Eng.

HARRY WILSON
Capitol, Chatham, Can.

WILLIAM H. WILSON
Paramount
Edmonton, Can.

WILLIAM WYATT
Virginian
Charleston, W. Va.

ZEVA YOVAN
Orpheum, St. Louis, Mo.

Round Table

¶ Phil Gerard, publicity manager for Universal in New York, says it's going to be a hot July—at the box office, that is—when "Foxfire" hits the screens, with Jane Russell and Jeff Chandler, and he sends some beautiful pictures, suitable for a den, to prove it. . . . Walt Disney sent us a coonskin cap as a souvenir of the press preview of "Davy Crockett"—and now there's another box in the mail, that rattles. We will wait to open it until we get home. . . . Ivan Ackery, growing mellow over the years, has his picture in "The Pet Corner" of the *Vancouver Province* Sunday magazine section—hold on, wait a minute, it's only on the same page. The headline fooled us—it read "Get Your Pet in Pictures"—and that sounds like Ivan. . . . Matt Saunders sends a tear-sheet from the *Bridgeport Post* with a good cooperative ad for "Marty"—who, as you know was a butcher. Top line across the picture says "Just call me Marty"—and suggests the film is "a real slice of life"—over the signature of The Beef Box. . . . Francis Gill, manager of the Paonia theatre, Paonia, Colorado, says he has installed wide screen and CinemaScope in his small town, and that Tom bought the theatre in Hotchkiss, Colorado. . . . Fox West Coast managers are looking for "Miss Universe" all over their territories, and John Denham, manager of the Denver theatre, Denver, poses with a couple of contenders who have better than an even chance. . . . Orpheum theatre, San Diego, reported by Fox West Coast, ran a "Holiday for Housewives"—and as a stage attraction, a "Housewives' Hula" which should add a touch of spice to a cooking school session. . . . Jack Hameker, city manager for Evergreen theatres in Spokane, asked teen-agers to pick their own vacation pictures, using stills and pressbooks to encourage selections.

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¶ The Rivoli theatre, Toledo, where the manager isn't named in this caption, sends photos of their handling of "The Long Gray Line"—with a mob of teen-agers pushing Robert Francis for his autograph, in the lobby—and "the Gray Ladies" of the Red Cross at work on the box-office line. . . . Sometimes we think—one more of those "creature" films and we'll go out this 30th floor window to our end. But Al Plough, manager of the Stanton theatre, Philadelphia, can apparently take it, for he poses with a lobby-creation of the "creature" on a double-horror bill. . . . Harry Botwick, district manager for Florida State Theatres in Miami, posed with Cyd Charisse and Tony Martin for news pictures in connection with a special screening of "Hit the Deck.". . . Ben Geary, manager of the Athena theatre, Athens, Ohio, sends pictures of his attractive lobby display for "Battle Cry" and "Silver Chalice.". . . Kay Armen, who has a starlet role in "Hit the Deck" made an appearance at the Mayfair theatre, Asbury Park, with city manager John Balmer, for Walter Reade theatres, and authographed photos for her fans. . . . M. W. Rose, manager of the Michigan theatre, Detroit, admiring his lobby set-piece for "East of Eden.". . . Milo E. Pullen, manager of the Hub theatre, Rochelle, Illinois, sends pictures of his excellent Spring Style Show and most particularly, the attractive winner of his "Miss Exquisite Form" contest. A very good result for a town of 5,000 population—proving that these qualifications are not limited to the metropolitan areas—nor the showmanship, either. . . . Bill Burke, manager of the Capitol theatre, Brantford, Ont., had very excellent display for MGM's 1955 Motion Picture Celebration, with evidence to prove that they were both right and the patron couldn't go wrong.

▼ ▼ ▼

¶ Bill Hastings, our Quigley Grand Award winner in large situations for 1954, had a carload of good looking girls on parade for "Jupiter's Darling"—but said there were more goose-pimples than dimples, with the temperature hovering around ten above. . . . Harry Schlinker, manager of Warner's Fresno theatre, Fresno, Cal., where good exploitation has originated before and will again, used a space-man in space-suit to capture newspaper space for "Conquest of Space.". . . Ben Blumberg, manager of the Stanley-Warner New 69th Street theatre in Philadelphia gives away re-conditioned TV sets to juveniles to boost his Saturday matinee business—and probably keep them away the rest of the week? . . . Those "Prodigal" girls were in Milwaukee, and if the camera doesn't mislead us, they really took over the town, in captured Dodge cars. . . . Maury Schwartz, manager of the Bridge theatre in San Francisco, had internes and hospital beds as street ballyhoo for "Doctor in the House"—but will Al Floersheimer please write? Does Walter Reade have this theatre on the west coast, or is the caption accidently stuck on, with your Oakhurst address? . . . Lou Sorenson, manager of the Utah theatre in Salt Lake City, proves that they like Indian pictures like "Chief Crazy Horse" in CinemaScope and color, out there on the home-grounds for Indians. . . . Manager Tom McMahon, of the fashionable Sutton theatre, on New York's East Side, provided some provocative lobby stunts for his plush patrons as extra pulling power for "Marty"—which doesn't need anything but word-of-mouth. . . . William J. Moclair, managing director of the Roxy theatre, had his usherettes in evening dress, and looking like debutantes, for "Daddy Long Legs.". . . Francis Bickler, manager of the Fox Wisconsin theatre, Milwaukee, had Jane Russell swimming down the lobby stairs, with a 24-sheet cut-out against a mirror to make it realistic.

Selling Approach

DADDY LONG-LEGS — 20th Century-Fox. CinemaScope, color by DeLuxe. Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter, in a much-loved and long-remembered stage and screen success, re-created in our new dimensions, new color, new rhythm. All the fun of life is in it! All the joy of love is in it! Two great stars who were born to dance together. 24-sheet extra-good as pictorial art for cut-outs in lobby or marquee display, and smaller posters equally and accordingly. Jumbo herald in two colors from Cato Show Print. Door panels and other accessories up to the standard of this top-flight film. Newspaper ad mats are a showman's dream of something different to key his campaign with a new style, that won't look like yesterday's advertising. Many ads in all sizes and shapes, but the set of teasers will please you particularly, and can be used in many places as the theatre's standing display. The combination mat, with six ad mats and two publicity mats, is the best bargain in town at 35c and has everything necessary for small situations. Put the complete campaign mat on standing order at National Screen. Top name recordings from the song hits of the picture provide many music and disc-jockey tieups. The Fred Astaire Dance Studios in many cities are standing by to cooperate, and you're crazy if you don't use this effective promotion now, and often. Start this ball rolling and you'll find half a dozen tieups a year, from the same nice acquaintance. Fred Astaire will give free dance lessons to lucky prize winners at your theatre, and provide dancers and dancing that can take place on your premises. Book tieups and radio interview recordings are cited.

THE ETERNAL SEA—Republic. Sterling Hayden, Alexis Smith, Dean Jagger. His courage and vision, her longing and devotion—with only seven hours to live a lifetime of love! The story of a man's great heroism, from the heart of a woman who waited for her fighting man. The Navy tells the country about "The Eternal Sea"—the President's Committee will work for you, to promote it locally in your theatre. The power of the U. S. Navy is on tap for exploitation aids. Veterans' groups, women's clubs, sea scouts and school authorities will boost this picture. No posters of distinction, and none larger than the 6-sheet. A mat for a flash circus herald will be supplied gratis to be printed locally. Newspaper ad mats in large and small sizes and with differences in style that give you a choice. The composite mat, selling for 35c at National Screen, contains six ad-mats in one and two-column width, two publicity mats, for small situations.

THE PRODIGAL—MGM. CinemaScope and spectacular color. The biggest picture ever produced in Hollywood. Two years to make! Thousands in the cast. Lana Turner in a costume consisting of dozens of fine pearls. A woman's beauty—and man's temptation—in a city of sin. Two-color tabloid herald from Cato Show Print, sums up the advertising slants in pictorial and subject matter. Bargain package of three great advertising aids for $5.00 including one 40x60 full color spectacular mural, one Lana Turner 40x60 pictorial with beads and one over-the-wire, two-sided, with 30 feet of cord, to string your own. The press received a box containing one pearl which was said to be Lana Turner's costume, but it started talk in advance of the picture. 24-sheet and other posters okey for lobby and marquee display. Newspaper ad mats in profusion, including plenty of Lana, in assorted poses. Armour & Company's $100,000 prize contest, for first runs, started April 29th, closes June 15th, but local Armour dealers may still want to go along for the ride. A set of 12 Color-Glo stills will sell color in your special lobby frame. Exploitation stills of T-N-Turner will land in store windows. Coloring contests are good tieups with commercial sponsors. National Bakers and Max Factor's Make-up are additional advertising tieups. The young girl, Sandra Descher, in the cast with Edmund Purdom and Louis Calhern, is also in line for good tie-ups in "Little Girl Glamour." MGM's complete mat for small situations, as usual, gives you ten ad mats and slugs, two publicity mats, and a yard of linotype border, all for 35c at National Screen on Film Row and it is the biggest bargain in film business.

He's seen it... and it's

REALLY NEW AND DIFFERENT!

YOU'LL SEE IT, TOO!
LOOK FOR THE MANLEY AD IN JUNE, BETTER THEATRES

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Checklist for Popping Oils

Theatre refreshment operators were offered a special checklist of ten important features to look for in the popping and cooking oils they buy for popcorn and other foods by James A. Ryan, president of C. F. Simonin's Sons, Inc., Philadelphia, at a recent meeting of company salesmen there. Simonin manufactures "Popsit Plus," an all-purpose oil, designed for popping, frying and general cooking use.

The ten checkpoints submitted by Mr. Ryan for selection of oil are as follows: *Pure peanut oil,* "because it's the most digestible of all the vegetable oils"; *butterlike flavor,* "because it imparts a deliciously different taste to popcorn and foods"; *golden color,* "for eye appeal"; *always liquid,* "because it requires no melting"; *easy to measure,* "because it avoids waste."

Also an oil that is *always ready to use,* "because it requires no pre-heating or melting"; one with *a flash point over 650°,* "because it pops corn and fries foods evenly, completely"; one with *no fire hazard,* "as this is important with inexperienced help"; one that is *smokeproof,* "because that makes cleaning up a cinch"; and one that *doubles as all-purpose oil,* "so it can be used to fry hamburgers, potatoes, shrimp and chicken parts with delicious flavor and color."

•

Slight Gain in Candy Sales

Sales of candy for the first three months of 1955 were 1% higher than the figure reached for the same period last year, according to the latest estimated sales report prepared by the Bureau of the Census, Department of Commerce, Washington, D. C. The gain was attributed to the 7% increase reported in February this year over 1954's total. It was also noted that poundage sales of 5c and 10c specialties for this year's quarterly period were the same as last although value increased 6% in 1955.

•

Ice Crushing Equipment

Equipment for crushing and shaving ice, constructed for counter installation, has been placed on the market by Ice Appliances, Inc. The ice *crushing* machine, called the "Krusht-Ice," is designed to provide a uniformly sized product and make a companion piece for any ice cube maker. The "Snow-Ice" is an ice *shaving* machine for making snow balls and snow cones. Both units have controlled flow, to permit giving as much or little ice as desired.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITION WANTED

CITY MANAGER. EXPERIENCE INCLUDES drive-ins. Small town or large city operation. Minimum salary $125. BOX 2853, MOTION PICTURE HERALD.

HELP WANTED

MANAGER WANTED FOR SUMMER SEASON. Apply RIALTO THEATRE, Monticello, N. Y.

WANTED EXPERIENCED MANAGERS AND trainees for large New York City circuit. Reply giving full resume, salary requirements, etc. Box 2856, MOTION PICTURE HERALD.

WANTED—THEATRE MANAGERS. EXPERIenced. Exploitation-Minded. For Key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Manager, Stanley Warner Theatres, 2217 Clark Building, Pittsburgh, Penna.

THEATRES

FOR SALE: COMMODORE THEATRE, BUFfalo, N. Y. Air-conditioned, fireproof, one floor, 900 seats. Thickly populated new section. Immediate possession. Four stores well rented. Priced low for quick sale. DAVID KRIEGER, 26 Walnut, Phone 115, Batavia, N. Y.

FOR SALE: 600 SEATS, MODERN BUILDING and equipment, 5 room apartment, city population 2,500, Central California, family operation. ERNIE GLASCOCK, Lake Theatre, Woodlake, Calif.

FOR SALE FOR LESS THAN 1954 GROSS; ONE of Midsouth's most successful Drive-Ins. 550 cars. New $40,000, 104′ screen. Favorable ground lease. Booming community. Investigate thoroughly. $60,000 cash will handle. Able manager available. Also conventional 400 seat colored theatre same town $8,000 cash. For particulars address JOHNSON REALTY CO., Box 722, West Memphis, Arkansas.

SEATING

VACATING OUR IRVINGTON, N. J., WAREhouse. All chairs sacrificed—prices start at $2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

YOUR BEST CINEMASCOPE BUY! CINEMATIC IV adjustable prismatic anamorphic lenses, plus Snaplite Series II prime lenses, all for $595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR SALE DRIVE-IN EQUIPMENT. 4 YEARS old. Motiograph projectors, amplifiers. Strong lamps, rectifiers. 300 Aluminum 6 in. cone speakers. In Northwest. BOX 2857, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated beaded lace-grommet 15′6″ x 20′6″, $75 (frame $25); Solid 6′8″ x 9′3″, $25; Solid 11′ x 4′, $35. Solid spring roller 8′7″ x 11′7″, $75; Solid rope pulley 11′ x 14′, $75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ATTENTION HOLMES USERS! INTERMITTENT movements (less flywheels) $49 pair; Starwheel-sprocket assembly $10 each; 1000W T-20 C-13D Mogul Pref. lamps $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS OPPORTUNITIES

WANTED FILMS FOR DISTRIBUTION IN EAST Africa new and reissues. CHANDRAKANT BROTHERS, Box 5175, Nairobi.

USED EQUIPMENT

SPECIAL PURCHASE! JUST RECEIVED ANother shipment from large circuit of large quantity Simplex rear shutter double bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only $99.75 each. STAR CINEMA SUPPLY, 447 West 52 Street, New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition, Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

NEW ANIMATION STANDS, $1,995; CINEFLEX 35mm Reflex Camera w/6 fast lenses; 2—400′ magazines; 2 motors; $2,500 value $985; Moviola 35mm composite sound/picture $495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Motorized Dolly with 2 seats, takes heaviest cameras, $195; Eastman Airgraph 16/35mm developing machines, used, $225; rolling stand multiple floodlights holding 12 bulbs, $180 value, $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Gable, Allyson, "Robe" Win "Companion" Poll

Clark Gable and June Allyson were named the top film stars of the year in the 11th annual motion picture poll of U. S. women conducted by the *Woman's Home Companion* while "The Robe" was voted the favorite picture of the year for the second year in a row. Other top male stars were Bing Crosby John Wayne, Gregory Peck, Gary Cooper, William Holden, Alan Ladd, Spencer Tracy, James Stewart and Marlon Brando, while the additional female winners were Loretta Young, Barbara Stanwyck, Grace Kelly, Joan Crawford, Doris Day, Jane Wyman, Irene Dunne, Esther Williams and Susan Hayward. Favorite films following "The Robe" were "White Christmas," "Gone With the Wind," "On the Waterfront," "A Star Is Born," "There's No Business Like Show Business," "Magnificent Obsession," "From Here to Eternity," "The Caine Mutiny" and "Rear Window." In the television poll, George Gobel was voted favorite male star, Lucille Ball favorite female star and "I Love Lucy," favorite program. The awards were presented last week at the Beverly Hills Hotel, Hollywood.

Stanley Warner Convenes Philadelphia Managers

PHILADELPHIA: Showmanship and enthusiasm were the keynotes of a series of two managers' meetings held here Wednesday and Thursday by Ted Schlanger, Philadelphia zone chief of Stanley Warner Theatres. The Wednesday meeting included all out-of-town managers and the Philadelphia first run managers. Thursday was a repeat for the in-town Philadelphia neighborhood theatre managers. In the course of the meetings Mr. Schlanger announced several promotions: Harry Kaplowitz, buyer and booker, to head film buyer in the New Haven zone; Bill Yurasko and Elmer Hirth to the buying and booking department. Birk Binnard, manager of the Warner theatre in Reading, was named new chief of advertising and publicity for the Philadelphia zone.

Nickelodeon Anniversary Fete Starts June 19

"Every Man His Own Chairman" is the theme for the nation-wide celebration of the Golden Anniversary of the Nickelodeon, world's first all motion picture theatre, Sunday, June 19. Around Pittsburgh, where the late John P. Harris founded the Nickelodeon in 1905, independent exhibitors are joining with the Stanley Warner and Harris theatres in a special observance which will include special programs in all houses throughout the month of June. The Historical Society of Western Pennsylvania, together with Pennsylvania Governor George M. Leader, Mayor David L. Lawrence, and Allegheny County Commissioners John J. Kane, Harry W. Fowler and John M. Walker, will dedicate a new plaque at the site of the old Nickelodeon on June 19. The Variety Club of Pittsburgh is arranging a dinner and will have as guests former Pittsburghers who gained fame in the movies and representatives of 15 Pittsburgh firms whose founding started industries now world-wide.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 6,503 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	1	20	17	8
Adventures of Hajji Baba (20th-Fox)	–	16	41	22	5
Americano (RKO)	5	10	24	11	3
Athena (MGM)	9	20	47	23	1
Atomic Kid, The (Rep.)	9	16	18	6	–
Bad Day at Black Rock (MGM)	4	25	25	17	1
Bamboo Prison, The (Col.)	–	13	18	8	1
Barefoot Contessa (U.A.)	7	45	22	9	1
Battle Cry (W.B.)	24	31	19	–	–
Beau Brummell (MGM)	–	18	22	16	11
Bengal Brigade (U-I)	–	12	22	20	16
†Big Combo (A.A.)	–	–	–	–	9
Black Knight (Col.)	3	24	25	23	8
Black Shield of Falworth, The (U-I)	–	15	68	25	9
Black Tuesday (U.A.)	–	5	6	10	2
Black Widow (20th-Fox)	3	34	38	8	5
Bounty Hunter, The (W.B.)	4	18	34	16	6
Bridges at Toko-Ri, The (Par.)	29	50	32	1	1
Brigadoon (MGM)	6	18	31	36	8
*Caine Mutiny, The (Col.)	52	63	45	14	1
Camille (MGM) (Reissue)	2	1	1	1	2
Captain Lightfoot (U-I)	–	3	7	6	6
Carmen Jones (20th-Fox)	13	32	13	7	2
Carolina Cannonball (Rep.)	–	–	3	1	4
Cattle Queen of Montana (RKO)	–	10	17	13	3
Chief Crazy Horse (U-I)	–	12	14	6	1
Conquest of Space (Par.)	–	–	7	11	7
Country Girl (Par.)	34	35	10	6	3
Crest of the Wave (MGM)	3	13	10	7	2
Cry Vengeance (A.A.)	–	6	9	8	4
†Davy Crockett (Realart) (Reissue)	–	5	–	–	–
Deep In My Heart (MGM)	5	11	32	30	11
Desiree (20th-Fox)	15	29	20	28	3
Destry (U-I)	3	33	37	8	8
Detective, The (Col.)	–	3	8	8	2
Dragnet (W.B.)	58	42	17	8	2
Drumbeat (W.B.)	15	31	23	26	3
East Of Eden (W.B.)	1	6	1	5	1
Egyptian, The (20th-Fox)	22	47	37	20	6
Escape To Burma (RKO)	–	–	–	4	5
Eternal Sea, The (Rep.)	–	1	6	3	2
Far Country (U-I)	10	19	42	26	4
Fire Over Africa (Col.)	2	19	27	19	7
Four Guns to the Border (U-I)	–	17	28	11	2
Glass Slipper, The (MGM)	–	11	1	3	2
Green Fire (MGM)	–	9	32	23	6
Hansel and Gretel (RKO)	15	19	14	3	2
Hell's Outpost (Rep.)	–	9	15	11	1
Hit the Deck (MGM)	–	7	24	4	1
Human Desire (Col.)	–	5	12	17	8
Human Jungle (A.A.)	10	10	25	13	3
Julius Caesar (MGM)	13	22	22	11	4
Jupiter's Darling (MGM)	–	5	27	23	15
Last Time I Saw Paris, The (MGM)	33	55	33	14	–
Long Gray Line, The (Col.)	3	11	9	14	4
Ma and Pa Kettle at Waikiki (U-I)	4	14	6	9	1
Man Called Peter, A (20th-Fox)	23	13	1	13	–
Man Without a Star (U-I)	–	3	12	3	–
Many Rivers To Cross (MGM)	8	32	24	7	6
Masterson of Kansas (Col.)	2	10	20	8	1
Naked Alibi (U-I)	–	15	21	17	9
New York Confidential (W.B.)	–	1	3	8	7
On the Waterfront (Col.)	46	65	41	11	3
Operation Manhunt (U.A.)	–	–	–	6	–
Outcast, The (Rep.)	5	34	26	13	5
Phffft (Col.)	11	25	34	42	1
Prince of Players (20th-Fox)	2	7	16	8	24
Purple Plain, The (U.A.)	–	–	2	3	4
Racers, The (20th-Fox)	5	5	16	11	10
Revenge of the Creature (U-I)	–	5	6	2	1
Ricochet Romance (U-I)	–	12	14	19	8
Rogue Cop (MGM)	4	33	32	22	6
Run For Cover (Par.)	–	–	3	6	4
Sabrina (Par.)	24	38	38	29	7
Shanghai Story, The (Rep.)	–	3	17	10	5
Shield For Murder (U.A.)	3	19	10	16	4
Sign of the Pagan (U-I)	3	16	29	19	4
Silver Chalice (W.B.)	2	30	43	13	5
Sitting Bull (U.A.)	2	23	18	34	1
Six Bridges To Cross (U-I)	4	17	23	35	2
Smoke Signal (U-I)	–	3	13	18	9
So This Is Paris (U-I)	2	16	36	18	11
Star Is Born, A (W.B.)	21	33	42	18	9
Tarzan's Hidden Jungle (RKO)	–	2	1	5	2
Ten Wanted Men (Col.)	2	11	17	6	3
There's No Business Like Show Business (20-Fox)	30	41	7	13	–
They Rode West (Col.)	–	4	6	8	11
This Is My Love (RKO)	–	14	17	12	6
Three Hours To Kill (Col.)	–	19	19	6	9
Three Ring Circus (Par.)	18	49	24	11	–
Timberjack (Rep.)	–	–	4	6	3
Tonight's The Night (A.A.)	–	–	1	4	6
Track of the Cat (W.B.)	2	20	21	11	17
Trouble in the Glen (Rep.)	–	7	–	6	3
20,000 Leagues Under the Sea (B.V.)	49	26	13	2	–
Underwater (RKO)	4	18	28	3	2
Untamed (20th-Fox)	1	3	20	6	1
Vanishing Prairie (B.V.)	1	30	21	2	2
Vera Cruz (U.A.)	30	47	27	3	1
Violent Men (Col.)	2	22	24	17	6
Violent Saturday (20th-Fox)	–	–	2	1	6
West of Zanzibar (U-I)	–	–	7	3	7
White Christmas (Par.)	48	35	20	5	2
White Feather (20th-Fox)	–	15	23	6	4
Woman's World (20th-Fox)	37	37	33	9	7
Yellow Mountain (U-I)	–	10	11	8	3
†Yellowneck (Rep.)	–	–	–	–	6
Young At Heart (W.B.)	6	14	43	7	5

Columbia's Anne Bancroft

Beautiful, brown-eyed Anne Bancroft was discovered, appropriately enough, at Christopher Columbus High School in New York City. It wasn't long before she was playing leads in top dramatic TV shows. Inevitably, Hollywood called. Now Anne is ready to make her big bid for the brightest lights. Soon she'll be seen—and hailed—as the feminine lead with Victor Mature and Guy Madison in the CinemaScope and Technicolor outdoor adventure, "Last Frontier."

THE NEW STARS SHINE BRIGHTEST AT *Columbia*

JUNE 4, 1955

MOTION PICTURE HERALD

Soviets Win Battles In Global Film War

—A HERALD FEATURE

Remakes on the Make

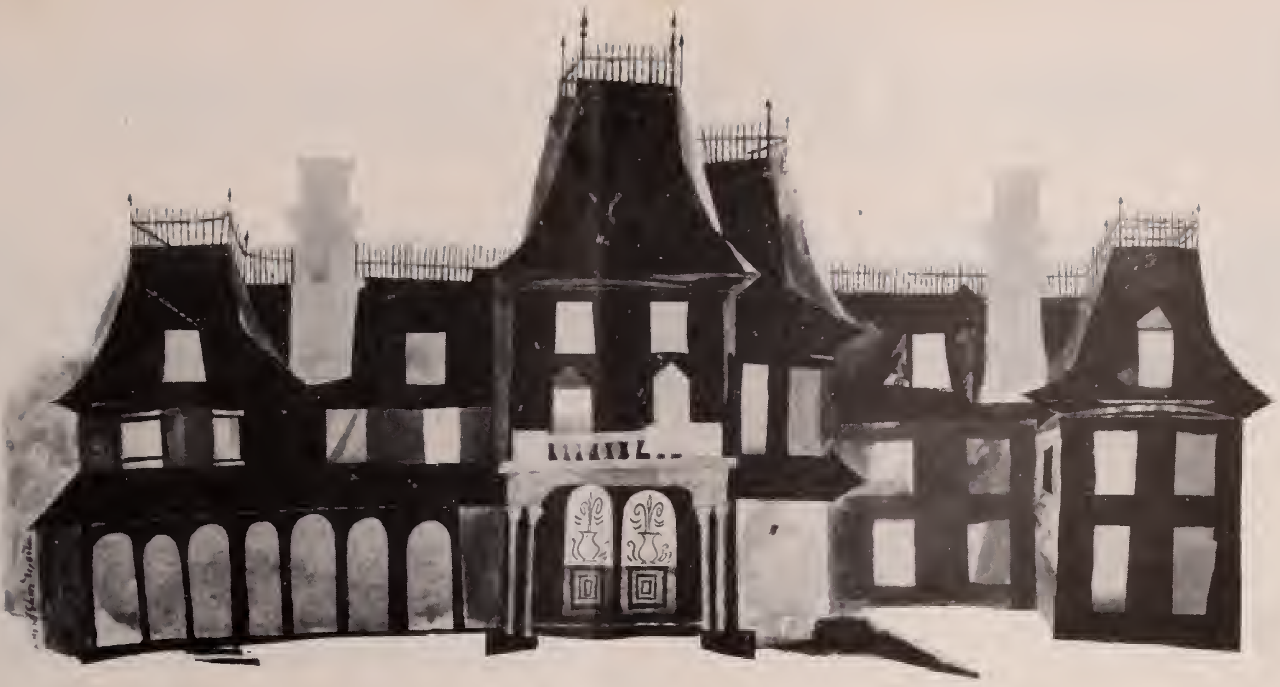
REVIEWS (In Product Digest): THE SEA SHALL NOT HAVE THEM, THE PURPLE MASK, OTHELLO, A DAY TO REMEMBER, EIGHT O'CLOCK WALK, SON OF SINBAD, SEVEN LITTLE FOYS

Entered as second-class matter January 11, 1931, at the Post Office at New York, U. S. A. under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Plaza, New York 10, N. Y. Subscription prices: $5.00 a year in the Americas; $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1955 by Quigley Publishing Company, Inc.*

AFTER "BLACKBOARD JUNGLE" ANOTHER BOX-OFFICE HOTFOOT!

A hitherto forbidden subject, M-G-M has dared to dramatize the revealing best-seller, "THE COBWEB." It will blast the nation just as "Blackboard Jungle" did.

The secrets of the psychiatrist's couch are bared in the strange mansion on the hill whose occupants are caught in the Cobweb of human emotions.



This is the Strange Mansion on the Hill.

A GREAT SUBJECT FOR PUBLICITY!

A complete condensation of the best-selling novel in Woman's Home Companion, out June 23rd. A natural for publicity. AND WATCH FOR THE DARING, OUTSPOKEN TRAILER, A TICKET-SELLER.

Many women confided in him

RICHARD
WIDMARK

Once you have loved...

LAUREN
BACALL

Behind the dignity, a wolf

CHARLES
BOYER

A neglected wife finds trouble

GLORIA
GRAHAME

The despot of the Mansion

LILLIAN
GISH

M-G-M presents in CINEMASCOPE and COLOR

The COBWEB

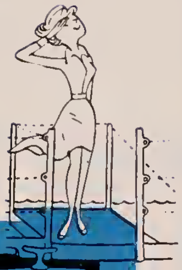
And Introducing JOHN **KERR** and SUSAN STRASBERG
With OSCAR LEVANT · TOMMY RETTIG · Screen Play by JOHN PAXTON
Additional Dialogue by WILLIAM GIBSON · From the Novel by WILLIAM GIBSON · Photographed in EASTMAN COLOR
Directed by VINCENTE MINNELLI · Produced by JOHN HOUSEMAN

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Mister Wilkerson wri

Mister

NEXT ATTRACTION
RADIO CITY MUSIC HALL!



FROM **WARNER BROS.** STARRING

HENRY FONDA · JAMES CAGNEY
WILLIAM POWELL · JACK LEMMON

CINEMASCOPE
WARNERCOLOR AND STEREOPHONIC SOUND

Also starring BETSY PALMER · WARD BOND · PHIL CAREY
Screen Play by FRANK NUGENT and JOSHUA LOGAN
Based on the play by
THOMAS HEGGEN and JOSHUA LOGAN
PRODUCED BY
LELAND HAYWARD
Directed by
JOHN FORD and MERVYN LEROY
MUSIC COMPOSED AND CONDUCTED BY FRANZ WAXMAN

TRADEVIEWS
by W.R. WILKERSON

(REPRINTED IN ITS ENTIRETY FROM THE 'HOLLYWOOD REPORTER,' MAY 19)

• IT'S OUR GUESS, after listening to a preview audience howl for the better part of two hours, that the Warners-Leland Hayward production of "Mister Roberts" will hang up one of the top grosses of this and any other year.

Recently in this column we offered an opinion that our major and minor producers were muffing big potential ticket sales through their refusal (or inability) to come up with pictures that would give audiences the big laughs they yearned to enjoy through viewing motion pictures. We suggested the early foundation of this business was accomplished through the exhibition of pictures that made the ticket buyers merry, gave them laughs, sent them home in happy moods. Further, that our theatre patrons do not want to add to their worries through viewing pictures that burden them with additional mental griefs.

We hardly had the sheet out of this typewriter when a sneak showing of "Mister Roberts" at the Pantages answered our prayer. We heard a jammed theatre rocked to its very rafters with about the greatest continuous

tes an editorial about

Roberts

laughter ANY theatre has ever had. Not only is "Mister Roberts" packed with good, sock belly laughs, it's an exceptionally fine piece of film entertainment that will pack every theatre in the land that's fortunate enough to get its play.

We didn't see the play — also produced by Leland Hayward — but our preview companion had seen it and told us the picture is just 100% better than the stage show that ran for three years in New York and reaped a boxoffice harvest not only there but throughout its long road engagement.

Too—it's our guess that other big production outfits, once they see this picture, listen to the audience reaction and then view the reports of its big cash take, will shift their thinking, ditch a lot of the heavy material now on their planning boards and reach for material that will produce fun and laughter and be able to watch their own boxoffice barometer rise. True, any of them can't pick up a "Mister Roberts" in a fast search, but they can change their sights with a greater accent on comedy and find themselves in a better picture business, winning back a lot of the audience they have lost and bringing a lot of new faces to theatre ticket windows.

"Mister Roberts" will be a sock attraction everywhere. Thanks, Mister Warner! Thanks, Mister Hayward!

IMPORTANT!

UNPRECEDENTED!

On Sunday June 19th Ed Sullivan's "Toast of the Town", for the first time in its seven years on TV, will be devoted entirely to a motion picture. The picture is MISTER ROBERTS and over 50 million people will be watching!

the
$weet
16

from 20th Century-Fox

will make the next 6 months

the happiest of your lifetime.....

...see next issue of Motion Picture Herald

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 199, No. 10

June 4, 1955

Pricing the Market

ATTENTION in the industry lately has been focused on the alarming decline in children's attendance at many theatres throughout the United States. Aggressive efforts, including a fine campaign now under way in the Interstate Circuit, are being made in some quarters to recapture the juvenile audience. Much more needs to be done in this regard.

Theatre-going by children and young people is of two-fold importance: first of all children have a marked direct and indirect influence on attendance by their parents and, secondly, youngsters of today are the grownups of tomorrow. If as children they lose or never acquire a deep interest in motion pictures, they can not be expected to be regular patrons in the years to come.

Many exhibitors have felt that the competition of television for the children's entertainment hours is too great and have given up without a hard struggle. Other exhibitors perhaps have not realized what an effect modern post-war admission scales have on attendance by children. It may well be that children's scales are too high generally. After all, a quarter represents a tiny part of the weekly wage of any worker but it still is a big share of the allowance of millions of children in grammar school.

On the Letters page of this issue appears a communication from Harry R. Horning, Harrisburg, Illinois, who acknowledges that his viewpoint may be unpopular. He maintains very low admission prices for children and does a large mass business with them. Although the total revenue from such low admissions is not great, he is building good will, indirectly stimulating attendance by the parents and is keeping a sound basis of love of motion pictures—in theatres—in the communities his circuit serves.

Whatever the method used, each exhibitor needs to increase the appeal of his theatre to the younger element. Vacation time is an ideal time to begin these efforts. In every case the first thing to determine is that the prevailing admission scale is the best possible under all the circumstances prevailing locally.

■ ■ ■

Big Guns Against Toll TV

EXHIBITORS generally and in particular the members of the committee which has led the fight against toll television can draw satisfaction from the fact that the campaign is now going well. This does not by any means mean that the battle is over—the ultimate action of the FCC is still a matter of grave speculation. However, it is comforting to know that at last the latent sentiment against subscription television has become articulate.

Latest reports from Washington indicate that the mail reaching the FCC is now predominately in opposition to toll TV. Even more significant are the public positions taken by several of the major broadcasting companies. The opposition of RCA to subscription television—on economic and entertainment grounds—has been known for some time. Recently both the Columbia Broadcasting System and the American Broadcasting Company have been aligned against fee TV. Especially noteworthy was the action by CBS which followed a poll of its affiliates. The latter were almost unanimous in favor of the present system of free television only.

With the FCC's deadline for comments—June 9—rapidly approaching, the chief support for toll TV continues to be its original sponsor, Zenith with its Phonevision. The two other systems, Subscriber Vision and Telemeter, of course, continue to favor subscription television but have been relatively inactive in the fight.

There certainly is not going to be any quick decision by the FCC authorizing unrestricted subscription television. That much is sure.

■ ■ ■

Will Rogers Collection

IT is not too early to make careful, detailed plans for the theatre audience collection to be taken up one day of the week of August 15th for the Will Rogers Memorial Hospital. Every theatre and drive-in in the United States is asked to cooperate. The record of that hospital in the care of members of the industry and their families afflicted with tuberculosis is excellent. Its services are available without any charge. Perhaps of even wider import is the fact that the hospital staff has been conducting TB research which may be of lasting benefit not only to members of the industry but to everyone. Pledges of cooperation in arranging the audience collection should be sent immediately to Si Fabian, national chairman of the theatre collection committee, Will Rogers Memorial Hospital, 1501 Broadway, New York City.

■ ■ ■

¶ Reports from the Far East show that Red China is stepping up its use of motion pictures for propaganda purposes. Special efforts are being made to use such films to indoctrinate peoples in remote areas. The Peiping Government claims to have over eight hundred film projection teams touring the country. According to the Red statistics the total audience in 1955 will reach approximately 880 million. Exhibitors are held responsible if the audience fails to applaud in the *right* place or laughs in the *wrong* place. On the other hand exhibitors have no attendance worries. The Communist Party says who goes to the theatre when—and they go or else.

—Martin Quigley, Jr.

Letters to the Herald

Builds Child Attendance

To the Editor:

Our opinion will probably be "lost in the fog" since it would not be popular with most exhibitors, but we have enjoyed a good trade from children in our houses because of price.

In our various towns, our top price for children, through the eighth grade or grammar school, is 14 cents with some small towns charging 12 cents. Better have them at that price than not have them—and after all they do grow up and pay adult fare.

I know of instances where children of 12 pay 65 cents. If there is any better way to run them out of theatres—I do not know it. —*HARRY R. HORNING, Turner-Farrar Theatres, Harrisburg, Ill.*

Winner Says Thanks

To the Editor:

I am tremendously thrilled to know that your judges in the annual Quigley Awards of the Round Table have voted me Overseas showman winner this year. Your telegram was a wonderful tonic and the very proudest win I can recollect! Just at this time I am out of actual physical theatre management and am training the managers "to be" . . . and this was the one Award I have tried for some while to achieve.

David Williams

May I therefore express my grateful thanks to you all. I am hoping before long to visit your country and have looked forward to a trip over for a long while. Then I may be able to thank your journal in person for many happy and useful reading hours.—*DAVID B. WILLIAMS, Circuits Management Ass'n., Limited, Manager Training School, Finchley, England.*

VERITABLE BIBLE

To the Editor:

We consider your publication to be a veritable Bible in this field of commercial activity.—Juan de Js. Pichardo, Ciudad Trujillo, D. R.

Attract the Children

To the Editor:

The problem of bringing more children into our theatres is of vital interest to all present day exhibitors.

As you remark in your editorial (May 21), Hollywood is striving for bigger and better films. The result is that our potential customers, the children, are neglected.

There is a trend today toward too many Indian and too many jungle pictures. Many of the jungle pictures are frightening to the sensitive child, which results in nightmares.

As a beginning, the Hollywod producers would be wise in making more family-type pictures which would appeal to children. A series similar to the Andy Hardy type would be commendable. For teen-agers, pictures with stars of the Deanna Durbin and Mickey Rooney type would have popular appeal.

Another suggestion would be to make more pictures with child stars.

A closer contact with civic organizations, such as the P.T.A. and various youth groups to aid in promoting pictures with child appeal, would be of great value.

Today the motion picture advertising is directed to impress the adult, and we believe that it could be improved upon to a great extent. We recently played "Untamed," which is an excellent picture but all the pictorials were of natives. We believe this is the reason it did so poorly at the box office. . . .

We appreciate the child patronage and it has always been our policy to cater to it and encourage it. We recently wished to play the picture "Davy Crockett Indian Scout," which was released some years ago. We contacted Phoenix Films which is now releasing it, but they would not give us a flat deal. They demanded percentage, which is out of the question for a children's show.

With the full cooperation of the producers and distributors, our children can be brought back into the theatres.—*HAZEL S. SMALLEY, Smalley Theatres, Inc., Cooperstown, New York.*

Step Forward

To the Editor:

I think Mr. Al Lichtman's proposed plan for the arbitration of film rentals amounting to $50 per picture or less is a step forward in bringing together the widely divergent opinions of the forces of distribution and exhibition toward a common understanding of the problem that exists.

Certainly, the adoption of Mr. Lichtman's proposal would be of great significance to the exhibitors of this state in that so many of them fall into this category. Nevertheless, I am still of the opinion that a sensible and workable arbitration system is within reach that will include a wider scope of considerations than that of this latest proposal.—*JAMES S. CARBERY, President, Independent Theatre Owners of Arkansas, Little Rock, Ark.*

MOTION PICTURE HERALD

June 4, 1955

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On the Horizon

BUYING

Who wants RKO Theatres? The question is not facetious. Trading for which neither Wall Street nor the New York industry can explain, on the early days of this week sent the stock from 8½ to 9½. In two days, 40,000 shares changed hands. The company's financial report does not indicate earning or policy changes.

SURVIVAL PICTURES

Twentieth Century-Fox says it has an "exclusive". Two teams assigned by Movietone chief Edmund Reek photographed the recent A-Bombing in Arizona of a "doom town", widely publicized for its potential lessons to civilian defense personnel. In CinemaScope on EastmanColor, it is called "Survival City".

CAMP SHOWS

George J. Schaefer now heads USO-Camp Shows, Inc. He succeeds James Sauter, resigned after five years. Mr. Schaefer has been a director and on the executive committee. He formerly was RKO president, and sales manager at Paramount and at United Artists. USO-Camp Shows was organized in his RKO office in 1942.

RAZING

Sylvester Z. Poli's house at 10 Howe Street, New Haven, is being demolished. This announcement is redolent, in the New England industry, of the late theatre magnate's renowned entertainments. The three-story mansion was the scene of important social gatherings. Its furnishings now are in his widow's summer home at Woodmont, Conn.

REVERSE ENGLISH

Europeans seem to have lost in their pictures the distinctiveness which made them art house successes -- and it is because they are imitating Hollywood. When it comes to that sort of competition, "anything the film producer abroad can do, we can do better here," Arthur L. Mayer, veteran exhibitor and distributor told reporters in New York this week on his return from Europe. Mr. Mayer reported Europeans are attempting lavish, expensive, multi - star productions. Fact is, Mr. Mayer avers, if Americans attempt a "European type" picture, they wind up with a "Marty," which takes prizes abroad.

TO TESTIFY

Several top officials of the Production Code Administration, among others, will testify at the hearings to be held in Hollywood June 15 and 16 by the Senate subcommittee on juvenile delinquency. It is expected that several independent producers, writers and performers also will testify.

ROYAL APPEARANCE

When Empress Nagako, Crown Prince Akihito, Princess Chichibu, and Princess Suga appeared at the Takarazuka Theatre, Tokyo the evening of May 26-- they were in a public theatre their very first time. The picture: Warners' "A Star is Born."

COLOR FILM

Sunday evening, June 5, television viewers will be privileged to see a full length color feature, Alexander Korda's "The Constant Husband." They will see it on NBC-TV's 90 minute "spectacular" show. Most of them, however, will see this colorful spectacle in old fashioned black and white.

OPENING UP

With the industry's topmost stars, most of whom have branched out on a free-lance basis or its equivalent, demanding higher and higher payment for their services, the opportunity for younger players to earn their way into top-billing rank figures to be rosier, shortly, than it's been since today's topmost stars were young hopefuls.

Samuel D. Berns, Floyd E. Stone, James D. Ivers

WHEN AND WHERE

June 6: Annual golf tournament of the Variety Club of Albany, Shaker Ridge Country Club, Albany, N. Y.

June 6: MGM Ticket Selling Workshop, St. Louis, Mo.

June 9: Fourth annual film industry golf tournament sponsored by New York's Cinema Lodge of B'nai B'rith, at the Vernon Hills Country Club, Tuckahoe, New York.

June 12: Humanitarian award dinner of the Deborah Sanatorium and Hospital, Bellevue-Stratford Hotel, Philadelphia.

June 13: MGM Ticket Selling Workshop, Santa Fe, New Mexico.

June 14-16: Annual convention of the Virginia Motion Picture Theatre Owners, Chamberlin Hotel, Old Point Comfort, Va.

June 16: MGM Ticket Selling Workshop, Olympic Hotel, Seattle.

June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

June 20: MGM Ticket Selling Workshop, St. Francis Hotel, San Francisco.

June 26-28: Annual convention, Mississippi Theater Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitors Associations of Canada, Toronto.

November 1-2: Annual convention of the Motion Picture Industry Council of Canada, Toronto.

This week in pictures

THIS IS "THE EMBRAZO," by which Mexicans demonstrate friendship. The illustration, at a party in Cuernavaca, Mexico, is by General Rudolfo Lopez de Nava, governor of the state of Morelos, and his guest, producer Edmund Grainger. The latter is making "The Treasure of Pancho Villa" for RKO release.

THIS IS "MARTY" of the United Artists picture of that name, Ernest Borgnine by actual name, making friends the country over. At the San Francisco exchange he poses with, standing, David Bolton, Bolton circuit; Roda Harvey, Westland Theatres; Robert Broadbent, United Artists Theatre; Gerald Hardy, Hardy Theatres; Rotus Harvey, Westland Theatres; Homer Tegtmeier, B. F. Shearer; Frank Harris, branch manager; and Frank Harr, branch sales manager.

THE LEGION REMEMBERS the late Charles Skouras. At ceremonies the other day at the Ambassador Hotel, Los Angeles, Allied Post 302's laudatory resolution is presented Charles P. Skouras, Jr., second from left. With him are the Rev. Thomas Grice, a past national chaplain, who received the post's Americanism Award; California Deputy Attorney General William V. O'Connor; municipal judge Roger Pfaff, post commander; and Edwin F. Zabel, Fox West Coast general manager. The occasion was the annual Americanism dinner, which the late Mr. Skouras always helped support.

PAST
NATIONAL CHAPLAIN
SIMI VALLEY
302
Charles P. Skouras

HIS JOB calls for discrimination, judgment, tact, and probably plenty of patience. This is Simon Levy, who heads the Advertising Code Administration, in Hollywood—and who each year looks at no less than 100,000 gems of promotion from the producers' advertising, publicity, and exploitation staffs. Mr. Levy is a cooperator with the industry's communicators. And their judge.

TWENTY-SIX YEARS as a Loew's executive come to an end for Oscar Doob September 1, when his resignation occurs. He and his wife will live in Palm Beach in "an experiment in semi-retirement." However, he said at the New York office this week, "I am taking my typewriter with me." Mr. Doob has been with the theatre and then the film company as communications, public relations and promotion specialist, and always a newspaperman.

"IN THE THEATRE" screenings in 32 exchange cities, for Warners' "Mister Roberts." At the right, some of the many hundreds of showmen guests of Warners . . .

IN CINCINNATI, at the Valley Theatre: William and Robert Keyes of the Victory, Dayton; Dale Stevens, Dayton Daily News drama editor; J. S. Abrose, Warner branch manager; Elmer Redille, exhibitor; and Louis Wiethe, circuit owner, Cincinnati.

IN OKLAHOMA CITY, at the Midwest Theatre: Allendar Scott, Dream Theatre; Paul Townsend, Midwest; H. D. Cox, Caddo; Clint Applewhite and his small son, Jerry, Liberty; Don Tullius, Warners; Bill Donaldson, Ritz; Chris Caporal, Bison, George Caporal, Mayflower; Howard O'Bryan, Yale; and B. J. McKenna, Oklahoma.

IN NEW ORLEANS, at the Pitt Theatre; C. C. Meyer, Meyer Theatre, Biloxi, Miss.; Robert and Frank De Graauw, Frank and Bob Theatres, Abbeville, La.; H. T. Fayard, Meyer, Biloxi.

ANNUAL EVENT. The Woman's Home Companion Family Movie and TV Awards were handed winning stars the other day at luncheon in Hollywood. At the left, the speaker is Paul C. Smith, editor of the magazine and president of Crowell-Colliers. With him are June Allyson, who received the Family Movie honor; Lucille Ball, a TV prize winner; Y. Frank Freeman, far left, Paramount studio chief; and Samuel Goldwyn, producer.

WOMEN. New officers of the Women of the Motion Picture Industry, Atlanta club. Seated: Mrs. Evelyn Snow, of Wil-Kin, first vice-president; and Mrs. Stella Poulnot, Republic, president. Standing: Edith Bryant, National Screen, treasurer; Mrs. Ernestine Carter, Paramount, second vice-president; and Doria Honea, Buena Vista, recording secretary.

FAREWELL TO HARRY KAPLOWITZ, from his Philadelphia friends. Luncheon at Old Bookbinders celebrated his promotion from film buying for Stanley Warner's Philadelphia zone to supervision of such activity in the circuit's New Haven group. At right, center standing, he is shown with Joe Engel, Screen Guild; Ulrick Smith, Paramount; Lou Formato, Loew's; Charles Zagrans, RKO; Gene Tunick, and John Turner, UA; and Sam Diamond, 20th-Fox.

WHEN THE VALUE'S THERE IT'S AN OPEN SEASON ON REMAKES

by JAY REMER

Anyone for remakes?

The major producing companies have quadrupled, approximately, their total annual output of such films since 1945. Apparently they are for them.

Executives of the leading circuits do not have as unbounding an enthusiasm but apparently they are also for them, with reservations.

The public, the final and ultimate arbiter as always, has inundated the theatres in some cases and made lonely men of managers in others. Apparently they're not for or against and as one observer tersely put it, "Remake, shmemake, as long as it's good."

Number Is Increasing In Recent Years

Why then, the sharp upswing this past decade. The number has increased each year from a mere handful to a goodly percentage of all releases, culminating this year in a mild boom. As an example, Paramount currently has in production three films, all remakes—"Anything Goes," "The Ten Commandments," "Man Who Knew Too Much."

The answer is mainly one of economics. Not only are the properties already paid for, but also they invariably have proved to be major successes in the past. Other factors such as lack of suitable story material to meet the production schedule and the ability of the original story to lend itself to the times are also important. And then, of course, a couple of lusty "box office" remakes could have easily set off the trend in cyclical Hollywood.

One of the main objections exhibitors seem to raise is the proximity of the original release to the remake. Solomon M. Strausberg, president of Interboro Circuit, New York, is at one extreme, believing that 25 years should be the closest margin between the two, while several others thought that 15 years was not too great a differential as long as the material was modernized via color, techniques and/or a new approach.

15-20 Years Most Popular Age

As an example of the time span between two versions of the same film, 1954 offers a good, typical sample. Of the remakes released last year, approximately 15 per cent were first made more than 20 years previously, 54 per cent 15-20 years, 23 per cent 10-15 years and eight per cent 5-10 years. Probable releases this year and those already released indicate the ratio should remain fairly constant with a tendency toward a greater divergence in time between the old version and the new.

The time element is but one of several reasons given for the success of some and the failure of others. However, all agree it is difficult to pinpoint the exact reason with many noting the capriciousness of the public as a factor in any discussion of the whys and wherefores of the box office. Samuel Rosen, executive vice-president of Stanley Warner theatres, commented, "Too many remakes have laid an egg." Some, such as "Magnificent Obsession," have been particularly successful, he said, while many have not done as well as expected.

SUCCESSFUL REMAKES INCLUDE THE ACTORS

The legitimate theatre is no longer the only medium of entertainment where an actor can play a role more than once. In recent years three actors have portrayed roles similar to ones they played before and they were not in sequels, not in a series, not in reissues, but in remakes of early successes. The first was Tyrone Power who, in 1937, wooed and won Loretta Young in "Love Is News;" in 1949, the lady was Gene Tierney and the film was "That Wonderful Urge." Clark Gable roamed the jungles in 1932 with Jean Harlow and Mary Astor in "Red Dust;" his travels in 1953 were called "Mogambo" and his lovely companions were Ava Gardner and Grace Kelly. Finally there is Bing Crosby, who sang the Cole Porter melodies of "Anything Goes" in 1936 and is currently doing the same thing on Paramount's sound stages. His case is unique—there isn't even a title change.

A practice becoming more and more popular today when remaking past hits is to add musical numbers to the original comedy or drama. Mr. Rosen thinks, as many others do, this procedure is a good one as is its opposite (musicals into non-musicals), elthough this latter is a rarity at the moment.

Musical Retreads Achieve Success

Some musical remakes in the past few years of essentially dramatic films include "About Face" (originally "Brother Rat"), "She's Working Her Way Through College" ("The Male Animal"), "Let's Do It Again" ("The Awful Truth"), "Stop, You're Killing Me" ("A Slight Case of Murder"), "Three for the Show," ("Too Many Husbands"), "Young at Heart" ("Four Daughters") and "A Star Is Born."

Forthcoming musical mutations include "My Sister Eileen," "It Happened One Night," "San Francisco" and Lost Horizons." Currently in release (and doing quite nicely) is "Daddy Long Legs."

The straight musical remake, however, has not been shunned either. Such famous classics as "Show Boat," "Roberta" (known to latter-day audiences as "Lovely to Look At"), "The Merry Widow," "The Desert Song," "The Student Prince" and "Hit the Deck" have been reincarnated. Color has become an essential ingredient while the various new processes are not being overlooked in the expensive remakes.

Subject Matter Not a Factor

The list of recent and coming remakes is not limited to musicals. Mysteries, dramas, comedies, Westerns have all gotten into the act. Although the past five years has seen nearly twice as many remakes put into production as there were the previous five years, no one subject matter has prevailed.

A random, but representative list for the late '40s includes "The Virginian," "Of Human Bondage," "Escape Me Never," "The Three Musketeers," "Kidnapped," "A Connecticut Yankee in King Arthur's Court" and "Little Women." Just as characteristic for these past five years are "Harriet Craig" (known more intimately as "Craig's Wife" her first time out), "The Prisoner of Zenda," "Outcasts of Poker Flat," "Les Miserables," "What Price Glory" and "So Big."

One problem that always arises when remake time rolls 'round is the title. If the original is kept, will its familiarity be an added inducement for the customers or will it give them the "I've seen it" feeling? If the title is changed, will the public resent being "fooled" or not even realize the connection or not even care?

One circuit executive thinks it might be well not to "deceive" them and thus prevent any offense that might be taken. Other circuit heads questioned on the subject generally felt that a title change, if a good one, shouldn't reduce the box office potential or cause any enmity among the customers.

Many Released With New Titles

In the past two years there have been a rash of remakes which have had title changes. Space limitations preclude a complete listing but besides those already mentioned, others involved in this metamorphosis are "Scared Stiff" (Martin and Lewis reworking Bob Hope's "Ghost Breakers"), "Vicki" ("I Wake Up Screaming"), "Man in the Attic" ("The Lodger"), "El Alamein" ("Sahara"), "Destry" ("Destry Rides Again") and "Phantom of the Rue Morgue" ("Murder in the Rue Morgue"). A couple of unreleased ones are "You're Never Too Young" ("The Major and the Minor") and "A Handful of Clouds" ("High Sierra").

No one company is monopolizing the remake franchise nor is there any sign of a recession to the norm of yesteryear. Hollywood, so to speak, is living in the past for a fling at the future.

Remakes, everyone?

U. S. POOR SECOND BEST TO REDS IN FILM USE

Soviet Employs Screen as Propaganda Device with Far Greater Effect

by J. A. OTTEN

WASHINGTON: Communist propaganda pictures are cutting plenty of ice in the cold war.

Last year, the Soviet Union distributed 100 issues of its Government-made newsreel in 60-odd countries. The United States Information Agency sent out to some 60 countries 12 issues of "Our Times," a monthly digest of current happenings.

At a recent youth festival in East Germany, 30 Russian motion picture cameras were trained on the stadium, for a film which was then distributed all over the world. The USIA was fortunate enough to place one camera at the inauguration of President Eisenhower.

U.S. Budget Is Only Fraction of Soviet's

USIA's film program this year is operating on a budget of slightly over $3,000,000. For the coming year the Motion Picture Division asked for $4,484,000. The House cut this to $3,000,000 and the Senate restored it but the final compromise figure probably will be less than the amount asked.

It's impossible to set a comparable figure for the Soviet Union's annual expenditures on film propaganda, for the simple reason that every Soviet-made film—whether "entertainment" or "documentary"—is actually used by the Government as a propaganda film. In addition, no one knows how much slave labor the Russians use in production.

Turner Shelton, chief of the USIA's Motion Picture Division, estimates that the Soviet Union is currently spending some $200,000,000 a year to produce, distribute and exhibit films which follow the Kremlin's line and will help the Soviet in its battle to win the minds of people throughout the world. USIA observers say that just one powerful Soviet propaganda picture, "The Circus," would have cost between $3,000,000 and $4,000,000 to produce in the United States—more than the entire Motion Picture Division budget.

All Product Devoted To Propaganda

Russia has always recognized the propaganda value of the motion picture. Before the Second World War, its finest pictures, distributed aboard, were artistically produced stories of incidents in Russian history. Now in the struggle for the minds of men, all of its pictures are propaganda, and the total output of Russian studios—full-length feature entertainment films, documentaries, newsreels, cartoons—is designed to influence and mould the attitude of its audience. The Soviet union's 90-minute feature entertainment films, briefer documentaries, numerous newsreels and cartoons are all used as propaganda pictures, to be distributed wherever possible all over the world.

SENATE RESTORES HOUSE FILM CUT

WASHINGTON: The Senate Tuesday voted to give the U. S. Information Agency's film program the full $4,484,000 it sought for the fiscal year starting July 1. This would be a sizable increase over the current year's appropriation of $3,087,000. The House has voted only $3,000,000 for the film program for the coming year, and the final figure must now be worked out in a House-Senate conference. The Senate gave the Agency as a whole $88,350,000, just $150,000 less than requested. The House approved $80,500,000. This year's U.S.I.A. budget is $77,114,000.

The top-grossing picture in the Far East today is a full-length Russian film, "The Circus," running for 90 minutes in magnificent color. It is, incidentally, the top Far East moneymaker of all time. "The Circus" tells the story of the skilled artists who come from all the provinces of the Soviet Union to merge their art and their patriotism in the development of a spectacular and breath-taking circus. In some of its mob scenes the picture uses up to 10,000 people.

Films Calculated To Be Popular

Several other Soviet-produced pictures, Mr. Shelton says, are doing good business for the homeland, both in terms of box-office receipts and in terms of giving a false picture of the United States. These are full-length entertainment films, produced with care and talent. "Doomed Village" tells its audience that the Catholic Church in West Germany is a pawn of American big business. "Council of the Gods" make the same appraisal of former President Franklin D. Roosevelt and former Prime Minister Winston Churchill. "Silvery Dust" shows United States monied interests attempting to build up a great monopoly of atomic weapons in order to destroy the world, and casually using negroes as experimental guinea pigs in the process.

The Soviet drive to gain the minds of men through motion pictures has been increasingly supported by the production of propaganda films in satellite and other Communist countries. Last year, according to Mr. Shelton, a total of 150 propaganda films was unleashed by the Soviet Union, Hungary, Poland, Bulgaria, East Germany and Communist China.

Communists Building Industry in China

The story of Communist China's motion picture industry points up more than any other the weight accorded to motion pictures by Communist governments. Before the Communists controlled the country, Mr. Shelton says, China had no film industry. Production was not started until 1953, and then only in a minor way. In that year a huge studio was built in Peiping and a handful of pictures was made. During 1954, however, Peiping turned out 155 pictures—14 full-length features, 15 educational films, 37 documentaries, four cartoons and puppet films, and the rest newsreels. Peiping's product is distributed all over the Far East, and 1954 was just a beginning. A second mammoth studio is under construction now.

USIA films are generally shown to small audiences—at U. S. embassies, through local labor groups, civic organizations, and so forth. There is no charge for admission. In the past few years the Division has requested and obtained the use of industry distribution channels abroad, in order to show a few special pictures in commercial theatres. The most recent picture shown this way was "Flight to Freedom," the story of the escape of two ballet dancers to the free West.

Russia uses the same local channels as the USIA—plus the local Communist party. Russia also pays for the use of halls, when it cannot get them free. In addition, Russian films are shown in commercial theatres, either with or without paid admission. Recently the Soviet Government bought long-term leases on six commercial theatres in the Far East, for showing propaganda films. According to Mr. Shelton these will be shown for paid admissions, or, if people just aren't paying, for free.

Stories Built Entirely on Anti-American Themes

But whether the audience pays or doesn't pay to see a Russian propaganda picture, the picture can be depended on to tell a viciously anti-American story. In "Doomed Village," an American Air Force officer orders the destruction of a West German village, in order to build an airfield on the site. The dazed villagers go to their priest, to discuss ways of halting the project. The priest in turn goes to his bishop, who is living in a palace, only to find that the bishop is on the side of American dollars, which have bought him out. The people are

(*Continued on page* 16, *column* 3)

20TH LIGHTS UP NEW YORK WITH 6 FIRST-RUN HITS ON BROADWAY!

CLARK GABLE
SUSAN HAYWARD

SOLDIER OF FORTUNE

A CINEMASCOPE Picture
COLOR by DE LUXE

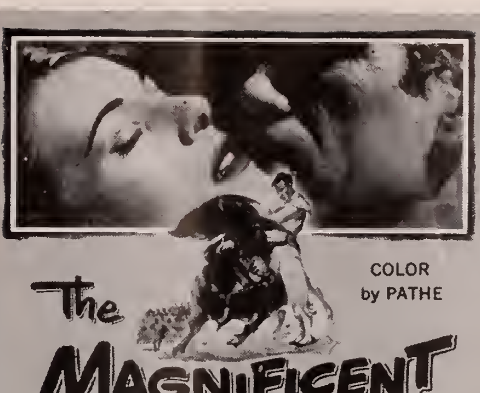
ROXY

VIOLENT SATURDAY

starring
VICTOR MATURE
RICHARD EGAN
STEPHEN McNALLY
ERNEST ("*Marty*") BORGNINE

A CINEMASCOPE Picture
COLOR by DE LUXE

MAYFAIR



The

COLOR
by PATHE

MAGNIFICENT MATADOR

starring
MAUREEN O'HARA · ANTHONY QUINN
A CINEMASCOPE Picture
An Edward L. Alperson Presentation Released by 20th Century-Fox

ASTOR

the seven year itch

starring
MARILYN MONROE
and TOM EWELL
A CINEMASCOPE Picture
COLOR by DE LUXE

A Charles K. Feldman Group Production • Released by 20th Century-Fox

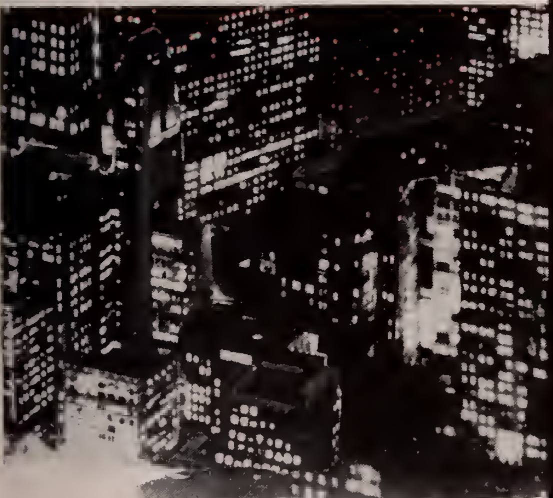
Loew's STATE

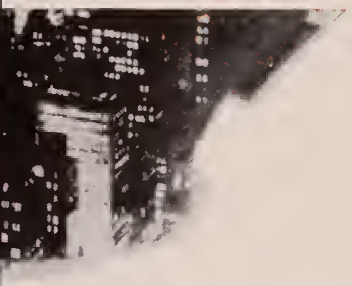
OLIVIA de HAVILLAND · GILBERT ROLAND
in

"That LADY"

Print by TECHNICOLOR
A CINEMASCOPE Picture
Introducing **PAUL SCOFIELD**
co-starring
FRANCOIS ROSAY · DENNIS PRICE
An Atalanta Production • Released by 20th Century-Fox

PALACE





"The Adventures of Sadie"

in COLOR starring
JOAN COLLINS · GEORGE COLE
KENNETH MORE · ROBERTSON HARE
A Langley-Minter Production Released by 20th Century-Fox

TRANS-LUX
NORMANDIE

"It's a pleasure to do business with 20th!"

Ohio House Passes New Censor Bill

COLUMBUS: The Ohio House of Representatives passed the new state censorship bill last week by a vote of 105 to 10. It also approved another bill banning the exhibition of obscene films to children under 18 and the sale of obscene comic books by a vote of 124 to 3.

Leading the debate for the first measure was Rep. Andrew W. Putka, one of its authors, who said, "We have a constitutional as well as moral right to stop this evil of obscene and objectionable movies at the source." Rep. Gilbert Bettman, attacked the bill as unconstitutional and a violation of the right of free expression. He said the problem should be handled by criminal laws.

To Go to Senate

The bill was scheduled to go to the Senate this week where it will be referred to the Education Committee. State Senator Charles A. Mosher is chairman of the committee and the leader in the battle against censorship. Even if the bill should pass the Senate and be signed by Governor Lausche, film distributors and exhibitors are not likely to find it as onerous as the old censorship law which was declared unconstitutional by the courts.

The present measure cuts the annual distribution expenditure for review board licenses from approximately $250,000 under the old statute to an estimated $40,000-$50,000. In addition, the criteria for banning a film are so drawn that practically nothing produced by Hollywood that was not patently liable to police action could be refused a license under the rulings of the new measure.

Moreover, a film could be banned only by the advisory board of three which would be appointed by the Governor, and that action could be taken only after open hearings at which the producer-distributor or his representative was present.

Urged by K. of C. Head

At the 56th annual Knights of Columbus convention here, Henry J. Kondrat, newly-elected state deputy of the Ohio K. of C., said the bill offers "some restraint" but it defines "only a bare minimum of standards for the rejection of films which are obscene or tend to glorify crime and criminals." He said a flood of indecent and offensive pictures will "engulf the state" unless film censorship is restored.

Also speaking at the convention was Bishop Michael J. Ready of the Columbus diocese, who scored the "seeming indifference" of many legislators to the "moral climate of the community." He felt that "much of the current indecency, flaunted publicly in word and action, in print and picture, incites to public indecency and debased morals."

Tennessee Theatre Men Elect Tune, New Slate

Morton Tune, of Shelbyville, Tenn., is the new president of the Tennessee Theatre Owners Association. The organization elected him at the annual meeting Tuesday, in Nashville. Other new officers are W. Russell Holder, Rockwood Amusement, Nashville, vice-president; Aubrey Crouch, Nashville, secretary-treasurer. Among directors are Kermit Stengel, Crescent Amusement, and Alfred Starr, Bijou Amusements. Toll television, newspaper publicity on trade problems, and other topics were discussed. The organization voted to appoint, for the first time, a representative to the Theatre Owners of America.

Fox to Have 13 Features In 5 Months

With the number of releases from 20th Century-Fox in 1955 expected to hit 28, the company today announced that 13 major attractions will be placed in national release between June and October. Of the total, 12 are in CinemaScope and color, and one is a standard release in black and white.

Heading the June releases is Charles K. Feldman's Group Productions presentation of "The Seven Year Itch," starring Marilyn Monroe and Tom Ewell and directed by Billy Wilder. Also in June the company is offering "Soldier of Fortune," starring Clark Gable, Susan Hayward, Michael Rennie and Gene Barry; and "The Magnificent Matador," starring Maureen O'Hara and Anthony Quinn.

July releases are "House of Bamboo" in CinemaScope and color by DeLuxe, starring Robert Stack, Robert Ryan and Shirley Yamaguchi; "How to Be Very, Very Popular" in CinemaScope and color by DeLuxe, starring Betty Grable, Sheree North and Robert Cummings; "A Life in the Balance," starring Ricardo Montalban, Anne Bancroft and Lee Marvin; and the first CinemaScope featurette, "The Living Swamp."'

August releases are "The Virgin Queen" in CinemaScope and color by DeLuxe, starring Bette Davis, Richard Todd, Joan Collins and Jay Robinson; "Left Hand of God" in CinemaScope and color by DeLuxe, starring Humphrey Bogart and Gene Tierney.

September releases are "Love Is a Many-Splendored Thing" in CinemaScope and color by DeLuxe, starring William Holden, Jennifer Jones and Gloria Grahame; and "The Tall Men" in CinemaScope and color by DeLuxe, starring Clark Gable, Jane Russell and Guy Madison.

October releases are "Seven Cities of Gold" in CinemaScope and color by De Luxe, starring Richard Egan, Michael Rennie, Rita Moreno and Cameron Mitchell, and "The Girl in the Red Velvet Swing" in CinemaScope and color by DeLuxe, starring Ray Milland and Joan Collins.

PROPAGANDA

(*Continued from page* 13)

then mobilized through the local workers' unions, and their march saves the town.

"Silvery Dust," which observers describe as a horrifying picture, sets up the premise that United States business interests are using the development of the atom as a money-making scheme, with the intent to enslave the world.

"Council of the Gods," made a year and a half ago, also has a pleasant theme. Its story is that Churchill and Roosevelt, who were manipulated by United States monetary interests, attempted to double cross Russia. The title refers to an alleged group of munitions manufacturers who were trying to negotiate with Hitler to destroy the Soviet Union.

Quality Is Good In Any Technique

"Doomed Village," "Silvery Dust" and "Council of the Gods" are glaring and heavy-handed in their approach to propaganda. "The Circus" sells a more subtle brand. According to Mr. Shelton, all Russian pictures fall into either of these two categories. They are viciously anti-American and anti-Western, he says, or high-mindedly pro-Russian and pro-Communist. And they are good.

Mr. Shelton believes that by and large Russian pictures are very effective where they are shown. "They make the USSR look like a paradise," he says, "compared with the violently unfavorable terms in which they show the United States. They do us harm because they are shown to audiences that don't know the United States."

Of course output from Hollywood gives a strong helping hand to USIA films in telling the story of daily life in America—which is the only thing the Motion Picture Division tries to tell in its pictures. USIA head Theodore Streibert, speaking about Hollywood films, told a House Appropriations Committee recently, "We consider the showing of American films abroad does the United States a great deal of good."

And Hollywood is helpful in another way, too, Mr. Shelton adds, since on request it can arrange for theatrical distribution of USIA films overseas, thus opening the way to what Mr. Shelton calls "the finest and most effective distribution system in the world."

Expect New Moves to Gain Republic Stockholders List

New moves to gain access to the list of Republic Pictures stockholders by the dissident group led by Bernard Smith, Jr., a director, are expected shortly since Mr. Smith requested and was allegedly refused such a list at last week's board meeting. The board declared a regular dividend of 25 cents per share on preferred stock, payable July 1 to stockholders of record June 10. The board also elected Ernest A. Hall, of Ft. Lauderdale, Fla., a director and he is said to be sponsored by management.

NARTB Hits Subscription TV-Again

The subject of toll television dominated various closing sessions at last week's annual convention of the National Association of Radio and Television Broadcasters in Washington, and provided the subject matter for a comprehensive, two-page survey which appeared in Tuesday's edition of the New York *Herald Tribune*.

Prominent in the *Herald Tribune* survey were byline articles by Frank Stanton, president of the Columbia Broadcasting System, and Commander Eugene McDonald, president of Zenith, with the former taking the anti-toll TV approach and Mr. McDonald his usual pro-approach. Mr. Stanton said pay-as-you-see would "hijack the American public into paying for the privilege of looking at its own television sets," while Mr. McDonald simply asked for a chance to show the public. In another article in the section it was predicted there would be no decision on the issue within a year—and a year would be "a miracle." Also discussed was the uncertain attitude of the advertising agencies on the subject as well as the various specific forms of pay-to-see TV.

Fellows Defines Position

In his talk before the NARTB convention, Harold E. Fellows, president, reasserted his organization's opposition to pending subscription television proposals, but added that he was not opposed to all possible forms of toll TV.

"The Association," said Mr. Fellows, ". . . is opposed to any form of subscription television which, through the use of channels allocated for free television, will jeopardize the right of the public to receive a full, free service."

Robert Kintner, president of the American Broadcasting Company, speaking at the convention charged that the proponents of toll TV were misleading and confusing the public in their attacks on sponsored programs and said toll TV eventually would lead to "a more limited use of television facilities that would not be in the public interest." He cited an ABC survey in such key cities as Baltimore, Los Angeles and New York which showed that about half of the people interviewed thought toll TV referred to "special shows" and that those who understood it were against it.

Perkins Vice-President of Paramount International

James E. Perkins has been elected executive vice-president of Paramount International Films, it was announced this week by George Weltner, Paramount world wide sales head. Mr. Perkins has been with the company for 30 years and was in charge of United Kingdom operations since 1946. His headquarters now will be in New York.

AWAIT EXHIBITOR DECISION ON GOING TO UNCLE SAM

Two important decisions are due to be forthcoming within the next 10 days: Allied States Association's plans anent its proposal for Federal regulation of the industry, and the spelling out of the official Theatre Owners of America attitude on that question, even if the position is spelled out only by silence.

Trade observers in New York this week were of the opinion that the Government regulation issue remained a major stumbling block in the path of complete spiritual unity between the two exhibitor groups which have been working so closely together in recent weeks. Further Allied States action on the Government move awaits the outcome of joint Allied-TOA committee talks with the heads of Paramount and Warner Brothers.

Martin Taken Ill

These talks, which Rube Shor, Allied president, had hoped to hold in New York this week, were delayed for the time being by the illness of E. D .Martin, TOA president, who fell ill after returning to his Georgia home following the history-making joint committee talks last week. It was at the close of the Allied board meeting last Wednesday that Mr. Shor declared Allied would proceed with its go-to-the-Government plan should meetings with Warners and Paramount fail of satisfactory results. This, of course, would precipitate a stand by TOA on the issue.

Trade observers believe that if TOA were contemplating aligning itself with Allied on the regulation subject, it would have been evident during last week's series of meetings. The TOA contingent, led by Mr. Martin, gave no indication of such a change either in commenting on the intra-committee meeting or the conference the joint committee had with Spyros Skouras, president of 20th Century-Fox.

Oppose Move to U.S.

Another factor said to be working against a switch in TOA policy is the position held by such strong TOA leaders as Leonard Goldenson, president of American Broadcasting-Paramount Theatres; Sam Pinanski, president of American Theatres Corporation, and Sam Rosen, executive vice-president of Stanley Warner Corporation. All three have gone on the record as firmly opposed to any move toward Federal control, although none contemplates resignation from TOA should the policy switch be made.

Mr. Pinanski, in expressing disapproval of Allied's contemplated move, voiced the concern of many circuit executives who are fearful that Federal legislation on film rentals also would result in Federal regulation of admission prices. Barring any unforeseen change in TOA attitude, it now appears likely that the counsel of leaders such as Mr. Goldenson, Mr. Rosen and Mr. Pinanski may prevail. The counsel, if nothing else, it is pointed out, will mitigate against any snap changeover in TOA policy, a switch entertained by some TOA factions currently.

Defense of Code Joined By Zanuck

Defense of the Production Code administration by Geoffrey Shurlock came this week from a prominent producer and echoed the support given last week by Eric A. Johnston, president of the Motion Picture Association of America.

The defender this week is Darryl F. Zanuck. His opinions are in comments to the *New York Times,* for the issue of Sunday, May 29. Mr. Zanuck feels producers have a burden satisfying pressure groups, and he states: "Most producers welcome and seek guidance from the Legion of Decency. They are not unmindful of their responsibility to the public. But to satisfy everyone with an inflexible point of view is quite impossible."

Two weeks ago, the Rev. Thomas F. Little, executive secretary of the Legion of Decency, at a luncheon in New York of the International Federation of Catholic Alumnae, reviewing group, criticized what he described as a trend among producers to purchase stories some features of which offend public decency; and also apparent laxity in administration of the Code.

The first rejoinder by an industry spokesman came from Mr. Johnston, now seconded by Mr. Zanuck, who also remarked in the newspaper interview:

"American films endeavor to reflect the times in which we live. This reflection at times is exaggerated or distorted. But in comparison with the subject-matter of the current literary output and the speaking stage, the American motion picture has every right to be proud.

"I think it would be unwise to abolish the Code, which the motion picture industry has set-up for self-regulation; and on this point I am confident that Father Little is in agreement. It is true that the Code and the Legion of Decency may not always see eye to eye on what is to be considered 'objectionable'; but this is similarly true of the distinguished members of the Supreme Court of the United States."

There's a FORTUNE in S
boxoffices hail "THE

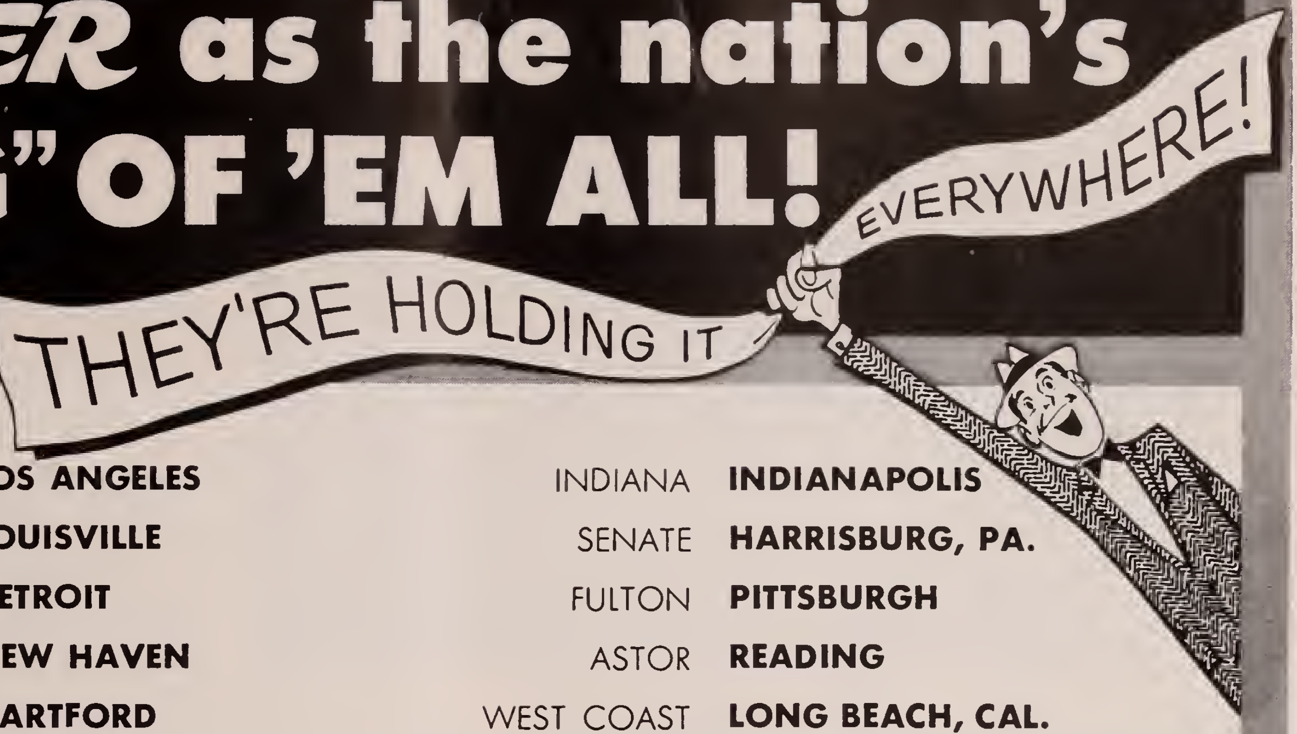
ROXY	**NEW YORK**	FOX	**SAN DIEGO, CAL.**
STUART	**LINCOLN**	FOX	**TUCSON**
CRITERION	**OKLAHOMA CITY**	OLYMPIC	**UTICA, N. Y.**
PLAZA	**ERIE, PA.**	DENVER	**DENVER, COL.**
STRAND	**PORTLAND, ME.**	PARAMOUNT	**SEATTLE**
NORVA	**NORFOLK, VA.**	FOX	**PORTLAND, ORE.**
GLADMER	**LANSING, MICH.**	PALACE	**CLEVELAND**
BYRD and STATE	**RICHMOND, VA.**	PARAMOUNT	**SYRACUSE**
COMERFORD	**WILKES-BARRE, PA.**	COLONIAL	**AKRON, OHIO**
MILLER	**WICHITA**	PARAMOUNT	**YOUNGSTOWN, OHIO**
FOX	**PHILADELPHIA**		
MEMORIAL	**BOSTON**		
MAJESTIC	**PROVIDENCE**		
GOPHER	**MINNEAPOLIS**		

In the wonder of
STEREOPHONIC SOUND

also starring
MICHAEL RENNIE
GENE BARRY
with Alex D'Arcy · Tom Tully
Anna Sten · Russell Collins

Produced by
BUDDY ADLER
Directed by
EDWARD DMYTRYK
Screen Play by
ERNEST K. GANN

OLDIER as the nation's KING" OF 'EM ALL!



4 THEATRES	**LOS ANGELES**	INDIANA	**INDIANAPOLIS**
RIALTO	**LOUISVILLE**	SENATE	**HARRISBURG, PA.**
FOX	**DETROIT**	FULTON	**PITTSBURGH**
POLI	**NEW HAVEN**	ASTOR	**READING**
POLI	**HARTFORD**	WEST COAST	**LONG BEACH, CAL.**
WISCONSIN	**MILWAUKEE**	LINCOLN	**SPRINGFIELD, ILL.**
POLI	**BRIDGEPORT, CONN.**	ALABAMA	**BIRMINGHAM**
POLI	**SPRINGFIELD, MASS.**	CAPITOL	**FLINT**
POLI	**WORCESTER**	FOX	**SAN FRANCISCO**
WARNER	**ATLANTIC CITY**	NEW	**BALTIMORE**
GILLIOZ	**SPRINGFIELD, MO.**	STATE	**NEW BEDFORD, MASS.**
BROAD	**COLUMBUS**	CALIFORNIA	**SAN DIEGO**
GRAND	**TOPEKA**	GRANADA	**DULUTH**
VICTORY	**EVANSVILLE**	PALACE	**CINCINNATI**

20TH CENTURY-FOX presents

CLARK GABLE

SUSAN HAYWARD

SOLDIER OF FORTUNE

From the Novel by Ernest K. Gann

A **CINEMASCOPE**® Picture

COLOR by DELUXE

Gregory Peck, in "Moby Dick," attacks the white whale.

Jack Sernas, center, and Rossana Podesta in "Helen of Troy."

George Chan, W. T. Chang, Paul Fix, Lauren Bacall and John Wayne in "Blood Alley."

The Warner Recipe:

WARNER BROS. has a number of important productions already completed and awaiting release. Among these are:

"The McConnell Story," story of the famous jet ace, starring Alan Ladd and June Allyson, produced by Henry Blanke and directed by Gordon Douglas. In CinemaScope and WarnerColor.

"Blood Alley," a Batjac production, starring John Wayne and Lauren Bacall and directed by William A. Wellman. In CinemaScope and WarnerColor.

"Illegal," starring Edward G. Robinson and Nina Foch, produced by Frank Rosenberg, directed by Lewis Allen.

"A Handful of Clouds," starring Jack Palance and Shelley Winters, produced by Willis Goldbeck and directed by Stuart Heisler. In CinemaScope and WarnerColor.

"Helen of Troy," lavish CinemaScope and WarnerColor production, starring Rossana Podesta and Jack Sernas and directed by Robert Wise.

"Land of the Pharaohs," filmed in Egypt in CinemaScope and WarnerColor, starring Jack Hawkins and Joan Collins and directed by Howard Hawks.

"Target Zero," starring Richard Conte and Peggie Castle, produced by David Weisbart and directed by Harmon Jones.

"Mister Roberts," Leland Hayward production based on the Broadway play, starring Henry Fonda, James Cagney, William Powell and Jack Lemmon and co-directed by John Ford and Mervyn LeRoy. In CinemaScope and WarnerColor.

"The Sea Chase," starring John Wayne and Lana Turner, produced and directed by John Farrow. In CinemaScope and WarnerColor.

"Moby Dick," based on the Herman Melville classic, starring Gregory Peck. A Moulin production, produced and directed by John Huston. CinemaScope, Technicolor.

"The Darkest Hour," a Jaguar production, starring Alan Ladd, Edward G. Robinson and Joanne Dru, directed by Frank Tuttle. In CinemaScope and WarnerColor.

"Pete Kelly's Blues," a Mark VII production, directed by and starring Jack Webb in CinemaScope and WarnerColor. Others in the cast include Janet Leigh, Peggy Lee and Edmond O'Brien.

Jack Hawkins and Joan Collins in a scene from the forthcoming "Land of the Pharaohs."

TOP TALENT, TOP MATERIAL

LAST November, Jack L. Warner, executive producer, said that his company's policy was to bring to the Warner studios the best writing, directing, producing and acting talent that could be obtained anywhere. As proof of this, Warners has been buying top Broadway stage hits and best-selling books, recruiting important television personalities and shows and employing top directorial talent.

The studio has purchased from the stage, among others, the musical hit, "The Pajama Game," now in its second year on Broadway, and Maxwell Anderson's "The Bad Seed."

Adaptations of novels scheduled for filming are James M. Cain's "Serenade"; Ernest Hemingway's Pulitzer Prize winning "The Old Man and the Sea," to be produced by Leland Hayward and to star Spencer Tracy; "The Spirit of St. Louis," Charles A. Lindbergh's Pulitzer Prize winner, starring James Stewart and directed by Billy Wilder; "The Searchers," to star John Wayne with direction by John Ford; "The Violent Land" by Wayne D. Overholser, and "Prince Bart," by Jay Richard Kennedy.

Following the box office success of last year's "Dragnet," other television shows and performers were lined up, including "Our Miss Brooks," starring Eve Arden; Liberace, who will star in "Sincerely Yours;" "The Lone Ranger" in his first feature length film, and Ed Sullivan, who will star in "The Ed Sullivan Story."

Jack Webb plays the trumpet for Peggy Lee in "Pete Kelly's Blues."

Skeletonizing a prehistoric animal for "Animal World."

Spirit of St. Louis

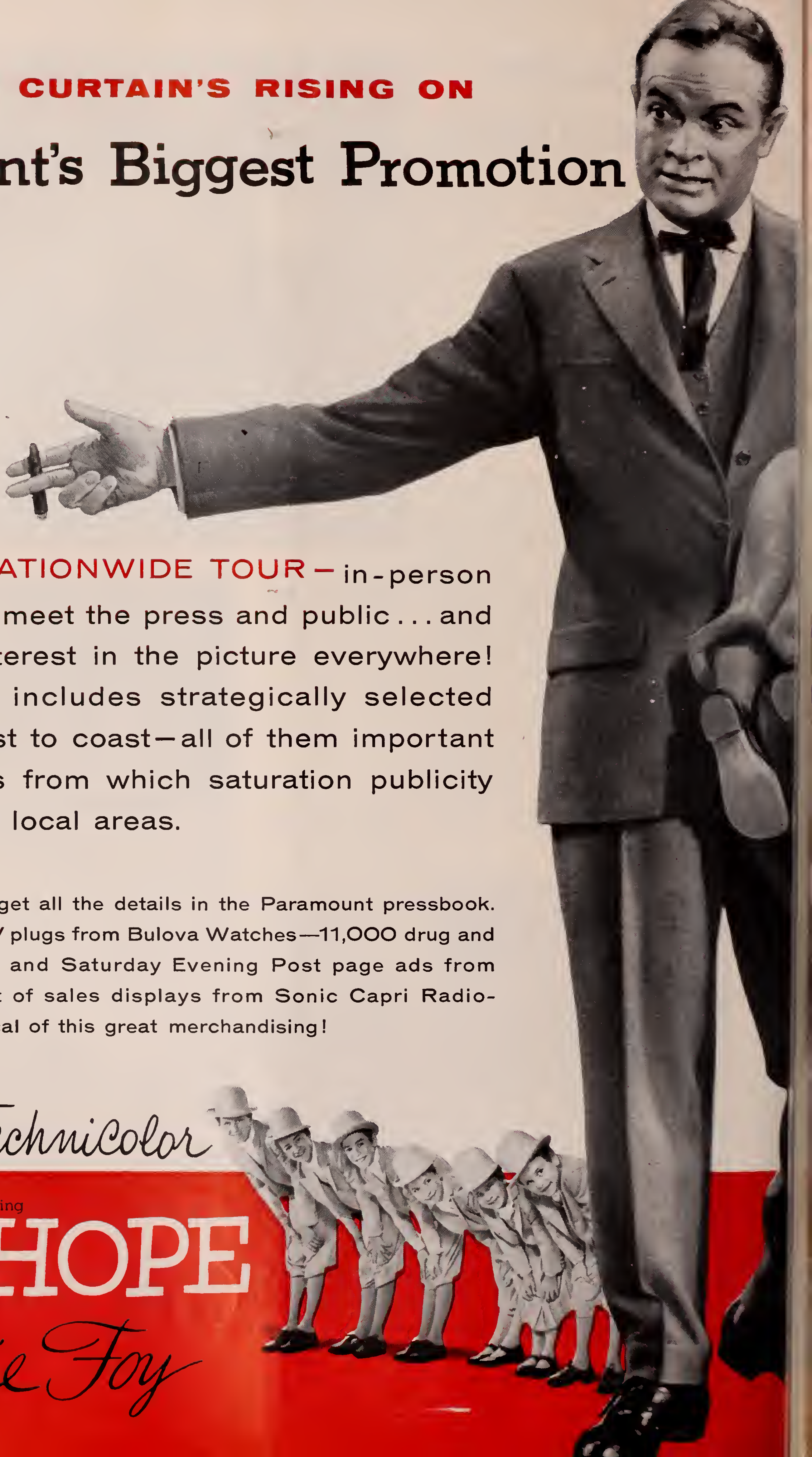
Planning the Lindbergh story, "The Spirit of St. Louis."

Jack Warner signs Liberace for "Sincerely Yours."

The famed Lone Ranger will bring his faithful radio and TV audience to the theatres.

THE CURTAIN'S RISING ON

Paramount's Biggest Promotion



BOB HOPE NATIONWIDE TOUR—in-person appearances to meet the press and public . . . and to skyrocket interest in the picture everywhere! Bob's itinerary includes strategically selected cities from coast to coast—all of them important population hubs from which saturation publicity will reach to all local areas.

TIE-UPS GALORE—get all the details in the Paramount pressbook. Country-blanketing TV plugs from Bulova Watches—11,000 drug and candy store displays and Saturday Evening Post page ads from Page & Shaw—point of sales displays from Sonic Capri Radio-Phonographs are typical of this great merchandising!

Color by Technicolor

starring

BOB HOPE

as Eddie Foy

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

puts you right in the heart
of the family . . . right in
the middle of the fun!

for.."The Seven Little Foys"

The wonderfully
warm, richly
human story of
the grandest
family you've
ever met!

FULL COLOR NATIONAL ADS AND TERRIFIC TV-RADIO COVERAGE—Life, Saturday Evening Post, Woman's Home Companion, American Weekly color pages—plus page ads in Seventeen and 11 fan magazines to grand total of 125 million readers. Top air shows to millions more via rating-leaders like Ed Sullivan's Toast of the Town, Edward R. Murrow's "Person to Person," Lux Video Theatre, General Foods NBC program, Arthur Godfrey, Dave Garroway, "Home" and many, many more.

—ALL ADDING UP TO AN ALL-OUT UPROAR OF PRESELLING THAT STARTS NOW, REACHES A PEAK IN JULY AND CONTINUES ALL SUMMER LONG...

Co-starring
MILLY VITALE
with
GEORGE TOBIAS · ANGELA CLARKE
Produced by JACK ROSE · Directed by MELVILLE SHAVELSON
Written for the Screen by
MELVILLE SHAVELSON and JACK ROSE

Value of TV Code Cited By Producer

by WILLIAM R. WEAVER
Hollywood Editor

Despite the close parallel between the motion picture screen and the video tube with respect to standards, of entertainment levels, of morals, manners and taste, the spokesmen for the television industry have had little to say, one way or another, about the recent outpourings in print on the institution of self-regulation exemplified by the motion picture's Production Code and television's Code of Fair Practice.

Don Fedderson

It has remained for Eric Johnston, MPA president, to tell the press, in a news conference called for other purposes, that the Code of Fair Practice, modeled closely after the Motion Picture Production Code, is doing a good job, within the limits of present practicabilities, and for Don Fedderson, one of Hollywood's foremost television-film producers and an active participant in the conferences which led to the adoption of the TV code, to speak out for the junior industry.

Mr. Fedderson was president of the Southern California Independent Broadcasters Association in the 1951-53 period when the television industry's leaders, east, west and mid-continent, were weighing the pros and cons of various proposals for setting up rules, standards and means of application for their fast-moving and sometimes over-stepping industry. As in the film industry two decades before, there were leaders and there were laggards in the ranks of video executives, both independent and network, and there had been criticisms of program material, in rising number, that the quick-dollar boys liked and the long-range observers knew spelled danger. The latter prevailed at that time.

Essential to TV Industry

Mr. Fedderson says now, as he said then, "Self-regulation is as essential to the television industry as to the motion picture field, if not in fact more so. No medium of public expression can fullfill its proper function if it abuses its prerogatives, or violates the welcome it is accorded in a democracy. Because television films go directly into the home, and often are seen by children without their parents' even knowing the set is turned on, we are under even sterner obligation to preserve the proprieties than are producers of films which are exhibited in theatres under controlled circumstances. I believe there are few producers of television films now active in the industry who do not share this view."

The Fedderson telefilms bear out his expressions of policy. "The Millionaire," his weekly series over CBS, is a dramatization of a universal dream-come-true: a windfallen million. His "Betty White Show" is straight homespun, with a sparkle. And the Liberace telefilms are possibly the most spotless, as well as successful, on the air.

New Fedderson Show

The first Fedderson audience-participation show, to be introduced in the autumn, and a departure for the producer in some respects, is "Do You Trust Your Wife?" It will have Edward Arnold interviewing married couples on the stated question, and in careless hands could get off key readily, but the Fedderson record is assurance that it won't.

Last week Mr. Fedderson was quoted in public prints, probably inaccurately, as saying of major film companies poised to enter telefilm production, "They wouldn't try to make a theatrical film without drawing on the experience and talent of known moviemakers, yet are going into TV without the aid of experienced TV men. TV is a specialized field and requires specialized techniques and know-how."

Earlier Opinion Different

In an earlier statement, to this periodical, he had expressed the obverse opinion, with respect to his plans for producing a theatrical picture for a major company that can't be identified more precisely until negotiations are completed, saying, "I'll furnish the subject and the star, but the actual production will be done by a producer and a director who know their field as well as I think I know mine."

It goes without saying that the Fedderson motion picture will present no Code problems.

Hollywood Scene

HOLLYWOOD: Production tapered off slightly over the long weekend, with one picture going before cameras in the seven-day period, and four others to editing tables.

The new undertaking is MGM's "Kismet," an Arthur Freed production in CinemaScope and Eastman color, with Vincente Minnelli directing Howard Keel, Ann Blyth, Dolores Gray, Vic Damone, Monty Woolley, Jay C. Flippen and Sebastian Cabot.

The completed pictures are "Marshall of Medicine Hat," Columbia; "Man to Man," Republic; "Bengazi" and "Treasure of Pancho Villa," RKO releases.

The shooting level at the weekend was 27.

THIS WEEK IN PRODUCTION:

STARTED (1)

MGM

Kismet (CinemaScope; Eastman Color)

COMPLETED (4)

COLUMBIA

Marshall of Medicine Bend (Scott-Brown Prod.; Technicolor)

REPUBLIC

Man to Man

RKO RADIO

Bengazi (Panamint Pics.; Superscope; Technicolor)
Treasure of Pancho Villa (Superscope; Technicolor)

SHOOTING (26)

ALLIED ARTISTS

Gun Point (CinemaScope; Technicolor)

COLUMBIA

Picnic (CinemaScope; Technicolor)
Joe Macbeth (Film Locations, Ltd.)
The Cockelshell Heroes (Warwick; CinemaScope; Technicolor)

FILMAKERS

Battle Hell (Chester Prods.; Superscope)

INDEPENDENT

Timetable (Mark Stevens Prods.; Superscope)
Bombay Flight 417 (Paal-Filmistan, Ltd.; Eastman Color)
Wetbacks (Pacific Coast Pics.; Eastman Color)

MGM

Diane (CinemaScope; Eastman Color)
Forbidden Planet (CinemaScope; Color)
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)

PARAMOUNT

The Man Who Knew Too Much (VistaVision; Technicolor)
Anything Goes (VistaVision; Technicolor)
The Ten Commandments VistaVision; Technicolor)

REPUBLIC

The Vanishing American

RKO RADIO

Tennessee's Partner (Bogeaus Prods.; Superscope; Technicolor)
Portrait of Alison

20TH-FOX

The Tall Men (Hawks & Bacher; CinemaScope; Color)

UNITED ARTISTS

The Indian Fighter (Bryna Prods.; CinemaScope; Color)
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I

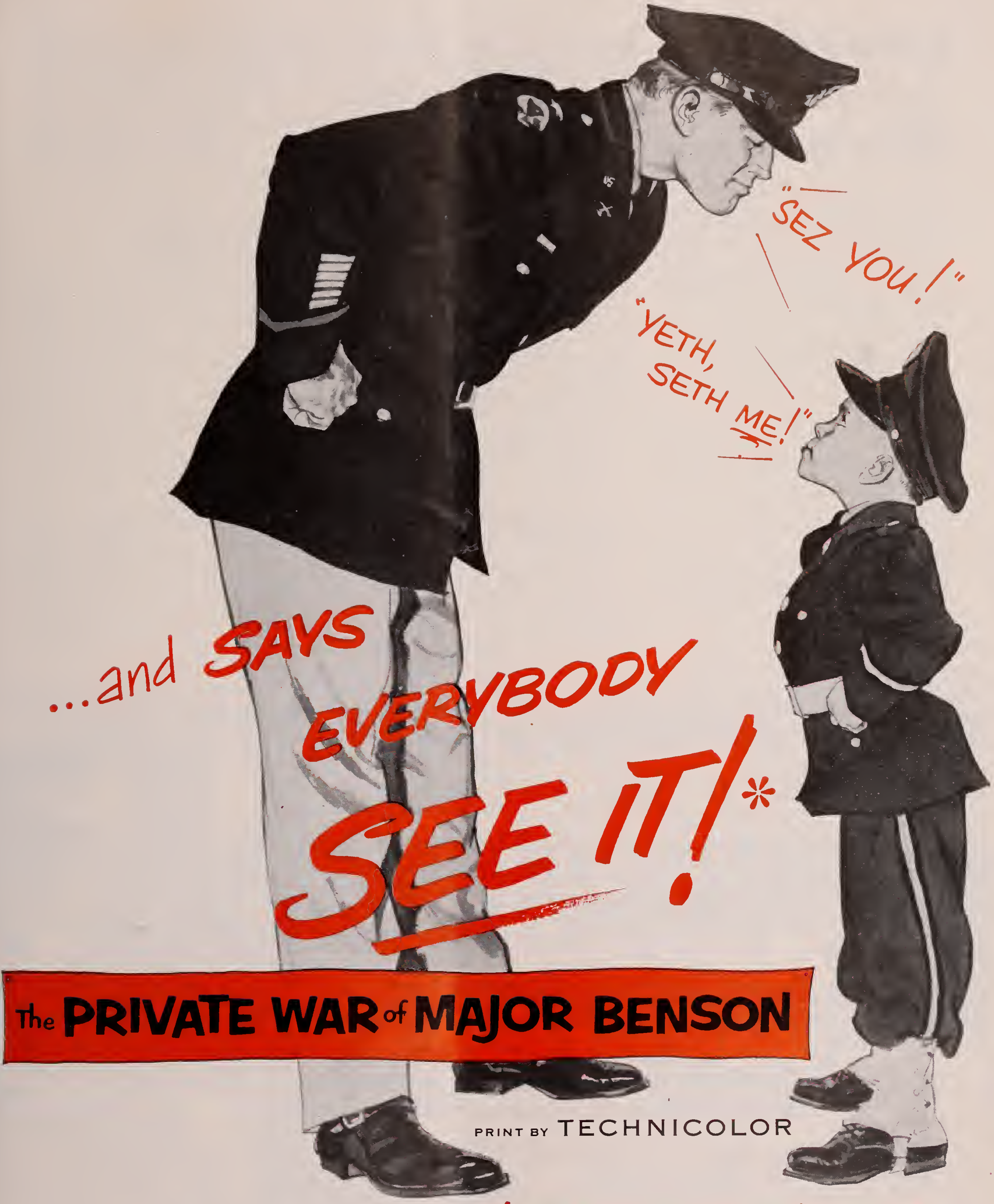
Away All Boats (VistaVision; Technicolor)

WARNER BROS.

Giant (George Stevens; CinemaScope; WarnerColor)
Miracle in the Rain
Rebel Without a Cause (CinemaScope; WarnerColor)

New Panamint Picture

HOLLYWOOD: "The Brothers," a crime story told against the background of New York, has been added to Panamint Pictures schedule, it was announced by RKO, distributor of Panamint's films. It will be Superscope and color by Technicolor.


"SEZ YOU!"
"YETH, SETH ME!"
...and SAYS EVERYBODY SEE IT!*
The PRIVATE WAR of MAJOR BENSON
PRINT BY TECHNICOLOR

Happily yours from Universal

*** Take your family or your sweetheart to the SPECIAL SCREENING your U-I EXCHANGE is arranging in your Territory!**

COMPO Trio Ask Patron Poll Backing

Every exhibitor is urged to enlist his theatre in the Audience Awards election by Wilbur Snaper, Samuel Pinanski and Al Lichtman, co-chairmen of the Council of Motion Picture Organizations, in an introductory statement in the COMPO brochure on the forthcoming poll, designed to increase audience interest in films.

"Aside from its enormous public relations benefit for our industry," the statement says, "the Audience Awards, in our view, will mean heightened public interest in pictures and a definite enhancement of the box office value of several pictures. Coming at the beginning of the Christmas holiday season, the announcement of the awards will make it possible to re-release several of these pictures, thus providing powerful attractions for our theatres at a time when new product is normally in short supply."

The statement tells of the project's approval by principal exhibitor associations and a large number of top exhibitors, and concludes, "We are all fortunate that Elmer C. Rhoden, president of National Theatres, has consented to be chairman of the campaign that will put this plan into effect. . . . We ask that every exhibitor support him. He is working for all of us. We are confident that he will do a magnificent job." Enclosed in the brochure is the first of three ballots listing films released between the period of October 1, 1954 and March 31, 1955. Each exhibitor is urged by Mr. Rhoden to fill in and mail the ballot immediately. Subsequent ballots will be sent later for nomination of pictures released in the April-May-June and the July-August-September periods.

Retire 583,977 Shares Of RKO Theatres Stock

WASHINGTON: RKO Theatres has retired 583,977 shares of common stock, already owned by the company, the Securities and Exchange Commission was informed here. The company reported it reduced its capital from 3,914,913 shares of common stock at $1 per share par value to 3,330,936 shares April 1. The certificate of incorporation, the report continued, does not prohibit the reissue of these retired shares and such shares under the laws of the state of Delaware have the status of authorized and unissued shares.

Virginia Showmen Plan Annual Meet June 14-16

Industry leaders will open each session of the Virginia Motion Picture Theatre Association annual convention June 14-16 at the Chamberlin Hotel, Old Point Comfort, Va., and promotion will be the featured topic. There will be a promotion publicity session the afternoon of June 16 headed by Jerome Gordon, Palace theatre, Newport News. William Wyatt, Quigley Awards winner, and manager of the Virginian, Charleston, W. Va., will report on some phases of exploitation. Some of the industry leaders who will lead off sessions are Horace Adams, Ohio ITO president; E. D. Martin, TOA president; Robert Coyne, COMPO counsel. Principal speaker at the closing banquet will be Jack Beresin, Variety International.

"Not As A Stranger" In Two Openings

"Not As A Stranger," United Artists' new Stanley Kramer production, will open at the Capitol theatre, New York, and the Stanley Warner Beverly Hills, Cal., the evening of June 29. A 76-station television network of the National Broadcasting Company carrying Steve Allen's "Tonight" program, will feature the premiere. The network will contain 36 more than the usual 40 stations. Mr. Allen will be at the Beverly Hills opening, as master of ceremonies. Proceeds of that affair will go to the Los Angeles Mt. Sinai hospital.

Service for Biblical Films

A special department for Biblical research has been established by Forum Film Ltd., Tel Aviv, Israel to provide information and service for producers of Biblical films throughout the world. The department was formed by Otto Sonnengeld, managing director of the company, and Theodor F. Meysels, art historian.

OUT OF THE VIOLENCE AND INTRIGUE OF DARKEST AFRICA—

Mammoth Serial Thrills from Columbia

ADVENTURES OF CAPTAIN AFRICA

Mighty Jungle Avenger!

The world's last frontier inspires a trail-blazing episode adventure that keeps the screen at fever pitch week after week!

starring
JOHN HART as CAPTAIN AFRICA
with
RICK VALLIN · BEN WELDEN · JUNE HOWARD · BUD OSBORNE
Story and Screen Play by GEORGE H. PLYMPTON
Produced by SAM KATZMAN
Directed by SPENCER G. BENNET
A COLUMBIA SUPER-SERIAL

USE COLUMBIA'S HOT CAMPAIGN BOOK TO SELL THE SCREEN'S HOTTEST SERIAL!

Disney Profit In 6 Months $430,048

LOS ANGELES: Gross income of Walt Disney Productions and domestic subsidiaries for the six months ended April 2, 1955, first half of the current fiscal year, totaled $9,876,175, an increase of $5,544,348 over the $4,331,827 reported for the corresponding a year ago, Roy O. Disney, president, said last week in a letter to shareholders.

The Company's 1954 annual report pointed out that gross film rental income for the current year is not comparable with that of prior years because of the recent adoption of the policy of distributing certain pictures through a wholly-owned subsidiary, Buena Vista Film Distribution Co., Inc.

After all charges, consolidated net profit for the six months ended April 2, last, was $430,048, equal to 66 cents per share on the 652,840 shares of common stock outstanding. This compared with a profit of $283,662, or 43 cents a share for the same months a year ago.

Walt Disney Productions' new hour-long television program, "The Mickey Mouse Club" will be telecast five days a week between 5 and 6 P.M. in each time zone beginning October 3, 1955, the report said. "Disneyland," the company's current weekly television show, will continue on Wednesday evenings and is now estimated to be reaching in excess of 50,000,000 viewers every week, according to the report.

Discussing this medium, Mr. Disney said, "As we review our entrance into television we feel that it has proved to be a powerful factor in the exploitation and marketing of our motion pictures."

Finance Unit Ready Soon: Pinanski

The Exhibitors Film Financial Group will be ready by late summer or early autumn to sit down with "people who know how to make films" and begin its primary objective of getting more product into the market, according to Samuel Pinanski, president. He said that EFFG, which is sponsored by Theatre Owners of America, had divided the U.S. into exchange areas "so that regional chairmen can approach exhibitors in each territory in an attempt to revitalize contributions and subscriptions." These chairmen will be appointed shortly.

While he did not reveal the number of stock subscribers to date, he said "better than one-half of the states have provided stockholders," and a number of cities are over-subscribed.

He felt that one solution to industry problems lay in exhibition not trying to teach distribution how to run its business. "But due to the economic structure of the business," Mr. Pinanski said, "we should try to invite others into our business, which is a lucrative one, to secure more product."

He said he was "very much gratified" with EFFG results thus far and "once our definite schedule is set whereby the product shortage will be solved, EFFG can say that it is a definite part of the industry—an insurance set-up for exhibition."

In regard to the interest in EFFG of divorced theatre circuits he said that none have purchased stock as yet but "It is my hope that some way will be found, legally, for them to enter." He thought, however, that it "could get off the ground" without their subscriptions.

Joseph Schenck Resigns as Magna Board Chairman

Joseph M. Schenck has resigned as board chairman of Magna Theatre Corp., it was announced last week, but he will continue as board chairman of United Artists Theatre Circuit, which owns a large interest in Magna. No date has been set yet for the opening of "Oklahoma," which Magna is distributing, although it had been announced previously that the film would open at the Rivoli theatre, New York, this summer.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CHICAGO SYNDICATE

starring DENNIS O'KEEFE · ABBE LANE

with PAUL STEWART · XAVIER CUGAT *And His Orchestra*

Screen Play by JOSEPH HOFFMAN · Directed by FRED F. SEARS · A CLOVER PRODUCTION

IT CAME FROM BENEATH THE SEA

starring

KENNETH TOBEY · FAITH DOMERGUE

with DONALD CURTIS Screen Play by GEORGE WORTHING YATES and HAL SMITH
Technical Effects Created by RAY HARRYHAUSEN

Executive Producer SAM KATZMAN · Produced by CHARLES H. SCHNEER Directed by ROBERT GORDON

CREATURE WITH THE ATOM BRAIN

Starring RICHARD DENNING with ANGELA STEVENS

Story and Screen Play by CURT SIODMAK · Directed by EDWARD L. CAHN

A CLOVER PRODUCTION

The National Spotlight

ALBANY

An unusual similarity in titles and themes of pictures simultaneously shown at Albany first runs caused comment. Stanley Warner Strand presented "The Sea Chase," while Paul Wallen's Grand played "The Eternal Sea"—following a bill of which "Victory at Sea" was a part. Fabian's Palace screened "Strategic Air Command"; Stanley Warner Ritz second-featured "Air Strike." . . . Turnpike Theatre, Inc. registered a certificate to conduct business in Town of Niskayuna, Schenectady County, with John W. and Margaret Gardner as incorporators, and with authorized capital stock of $100,000. The Gardners have operated Turnpike drive-in since 1953 and recently they enlarged the capacity. . . . Air-conditioning systems in various theatres, chiefly first-run, were put into operation, as temperatures hit the 80's. . . . Harry Lamont reopened Rock Hill drive-in, Sullivan County, with Carl Bovee as manager.

ATLANTA

Sales representatives Jimmy Campbell and Ben Jordan of Allied Artists were in for a sales meeting with branch manager Hobbs. . . . Born to Mr. and Mrs. P. L. Taylor, Dixie theatre, Columbus, Ga., are twin daughters. . . . On the row booking and visiting were: W. Welch, Dallas, Dallas, Ga.; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; R. H. Brannon, theatres in Georgia. . . . Edward Hayes, former office manager of Realart Pictures, has returned to the Row as sales representative for United Artists. . . . Sam George, former manager of the Paramount theatre, is now in the home office of Bailey Theatres in Atlanta. . . . R. C. Mullins, of Bronson, Fla., is the new owner of the New drive-in, High Springs, Fla. . . . Norris Hadaway, manager of the Alabama theatre, is the new president of the Birmingham Advertising Club. . . . Maurice Shaaber, Wil-Kin, Atlanta, has installed CinemaScope in the Imperial theatre, Jacksonville, Fla.

BOSTON

The Bowdoin Square theatre, built in 1875 for stock, and since then having housed vaudeville, stage shows and films at various periods, with pictures exclusively since 1930, has closed. Its owner since 1937, Ben Williams, will raze it for a parking lot which he will operate himself. The nearby Scollay Square Olympia awaits similar action. . . . Elizabeth Stoddard, whose father Chester Stoddard, is district manager for New England Theatres Inc., is engaged to Paul Sutton of Marblehead. . . . After spending some time under observation in hospital with a kidney ailment, Edward A. Canter, American Theatres Corporation treasurer, is resting at home in Brookline after it was decided not to operate. . . . John J. Scully, Jr., associated with E. M. Loew in operation of the West End drive-in, Allentown, Pa., has been appointed district manager for E. M. Loew Theatres in the southern New England area, and is moving with his family to this region. The circuit has scheduled reopening of its Welles Beach drive-in, in Maine, June 18.

BUFFALO

Federal Judge Harold P. Burke has continued for six months the status of the Glowmeter Corporation of North Tonawanda as a debtor in possession at a meeting of creditors. . . . William Lambert has been appointed manager of the Eckel in Syracuse, according to an announcement by manager Paul Johnson. . . . Steve Perozzi, MGM field representative, Buffalo and Albany areas, was in Syracuse last week, assisting in the promotion of "The Prodigal," at Loew's State. . . . Irvin Weber, manager of the Rialto in Lockport is going to town these days in his exploitation campaigns, one of the best of which was a recent ballyhoo bombing for "Davy Crockett." . . . Stanley Weber, former local exhibitor, is back in town, with Mrs. Weber and again will manage the race track across the border in Fort Erie during the summer season. . . . Harry Fellerman, head of the U-I special sales division, was in town last week for conferences with Jerry Weschler, local branch manager. . . . Earl Hubbard again is handling the publicity and advertising for Crystal Beach.

CHICAGO

Abe Teitel is entertaining his grandson, Richard, and his daughter-in-law, Mrs. Bernard Teitel, here on a visit from Los Angeles. Dr. Bernard Teitel had to forego the trip this time since it was impossible to leave his practice. . . . Burial services were held May 26 for George Bee, who was a member of Chicago Moving Picture Machine Operators' Union Local 110. . . . Rufus Pasquale, veteran cameraman who was associated with Filmack Trailer Company in recent years, was buried May 23. . . . Bell & Howell Company announced the appointment of George L. Oakley as manager of its professional engineer division, and Everett F. Wagner as manager of its optical division. . . . MGM publicist Norman Pyle is spending his vacation playing golf on various local courses. . . . MGM personnel feted Edna Frank with a farewell party and presented her with three pieces of luggage. Miss Frank, who was office manager for 34 years, is retiring as of June 1.

CLEVELAND

Variety Club last week launched a continuing fund raising plan to support the Cerebral Palsy Foundation School of Cleveland. Plan, as outlined at a luncheon meeting by chief barker Jack Silverthorne is to place in all places where large groups of people are served boxes of paper safety matches with a container for voluntary contributions of any denomination. Merchants who regularly give free matches with the sale of cigarettes welcome the plan because it saves them money. . . . Anne Walker, Columbia booker and Virgil Jones, Warner booker, will be married on June 25. . . . Milton Wehmeyer, manager of Smith and Beidler's Royal theatre, Toledo and Mrs. Wehmeyer, celebrated their 50th wedding anniversary on May 29. . . . Sam Barck, out of the business several years, returns with acquisition of the Lincoln theatre, Lisbon, O. . . . George Manos' 750-car new deluxe Elm Land drive-in, near Coshocton opened May 30. . . . Summer closings, which are mounting, now include the 2,000-seat State theatre, Youngstown.

DENVER

John Wolfberg, formerly in the theatre business before going to California, has taken over the Vogue and will continue to operate it as an art theatre. The owner, Fred Brown, has been operating it for a few weeks. . . . A $20,000 fire hit the closed U.S.A. theatre, Ft. Morgan, Colo. The house has been closed two years. . . . Phil Conway, Buena Vista publicity man, took off on a personal appearance tour with Fess Parker, making 22 cities before he returns. . . . Robt. Demshky, who quit last year as manager of the Centennial, is back on the job. . . . Mitchell Kelloff has bought the Valley, Fowler, Colo., and the Ord, Ordwar, Colo., from Schumour Theatres. . . . Paul and Florence Allmeyer have bought the Lake, Grand Lake, Colo., from R. D. Ervin. . . . Jack Rose, buyer and booker, flew to Lead, S.D., to attend the opening of the new 600-car Mile High drive-in. Leonard Steele is manager.

DES MOINES

Four new people have joined the staff at Paramount exchange. They are Mary Ann Scott, Doris Robshaw, Marilyn Brain and Richard Day. Richard is the son of Larry Day of Tri-States. The girls replace Margaret Porter and Helen Marks, both of whom are leaving the city, and Ilene Perin, resigned. . . . First from Warners to leave on vacation are Martha Ringland and Stanley Soderberg. . . . Pat Patrick, the Universal salesman, also is on vacation but its not the kind you dream about. Pat's spending most of the time in a dentist's chair. . . . Lou Levy went up to Spirit Lake over the weekend and he's talking a big catch of fish. . . . A June breakfast is being planned by the women of Variety club. . . . Fred Osterhage of Mason City has purchased the Fox at Nora Springs from Mrs. Earl Stanton. The Stantons had operated the theatre from 1948 until Mr. Stanton's death last year. Mrs. Stanton closed the house in February. . . . Frank Kruska, 60, projectionist at the State Theatre in Cedar Rapids, died at his home following a cerebral hemorrhage.

DETROIT

Jim Sharkey, Cooperative Theatres film buyer who has been hospitalized too long, will have to stay home a while before get-

(Continued on opposite page)

(*Continued from opposite page*)

ting into full action again. . . . The Rosedale theatre, closed by Sterling Theatres in December, has been sold to a church group headed by Elder Clarence Morton. . . . Cooperative Theatres has elected the 1955-56 slate. Fred De Lodder, De Lodder circuit was named head. Delno Ritter, Ritter Circuit is vice-president; J. C. Peck of Fenton, treasurer. Directors include Lew Wisper, Ed Hohler, Irving Goldman, Harold Smilay, Saul Korman, James Ross. Addition of Mutual Theatres string brings Coop to 150. . . . Oliver Brooks showed up at his office after a five month illness. . . . Sterling Theatres has picked up the Crystal and Weisberg, recently operated by Saul Korman. . . . Jack Van Vliet and George Cheatham have left the Jack Krass circuit.

HARTFORD

Sal Adorno, Jr., formerly assistant general manager of the M&D Theatres, has opened his first drive-in theatre project, the $200,000, 875-car capacity Middletown drive-in theatre, on Route 9, Middletown, Conn. The screen measures 120 feet wide and 52 feet high. The theatre has no association with M&D. Buying and booking is being handled by the owner-operator. . . . Harry Kaplowitz, on Stanley Warner Theatres' Philadelphia zone staff, has been named film buyer-booker at the circuit's New England zone office, New Haven, succeeding Elmer Hirth, who shifts to a similar post in Philadelphia. . . . The Stratford (Conn.) Board of Zoning Appeals has unanimously upheld the Town Planning and Zoning Board in denying James B. Sniffen a waiver of zoning regulations to permit a drive-in theatre in that town.

INDIANAPOLIS

Greater Indianapolis will close the Lyric, downtown first run family house this week, shifting its policy to Keith's, which formerly was used mostly for moveovers. . . . Marc Wolf's daughter, Mrs. Stephen James, made him a grandfather for the first time May 18. . . . Morris Cantor has been passing out cigars for a daughter, Carol Jean, born May 17. . . . Joe Cantor has returned from his honeymoon trip to Bermuda. . . . James Kennedy, 60, manager of the St. Clair here and veteran of 40 years in the city's theatres, died May 22 at London, Ky. of injuries from an auto crash while on a vacation trip. . . . Directors of the Allied Theatre Owners of Indiana will meet in the Variety Club at noon June 14. . . . The Variety Club will hold its annual golf tournament at Broadmoor July 25.

JACKSONVILLE

W. M. "Snake" Richardson of Atlanta, representing Astor and Capitol Releasing Corporation, spent a few days here calling on bookers and exploitation men. . . . Byron Adams came in from Atlanta to confer with C. H. "Buck" Robuck, local United Artists manager, and his staff. . . . Leonard Allen, Paramount publicist, flew up from Miami for the big "Strategic Air Command" opening at the Florida theatre. . . . The closed Fairfax theatre at Popular Point was set for a renovation and re-opening as a center for stage plays of the city's new Theatre Guild under the direction of Paul Geisenhof. . . . James L. Cartwright, supervisor of Florida State Theatres' Daytona Beach district, was in for home office conferences. . . . Louis J. Finske, FST president-designate, returned from a week's trip into the field. . . . Bob Daugherty, general manager of the Carl Floyd circuit, was here from Haines City to see his bookers, Joe Thrift and Dick Johnson.

KANSAS CITY

As usual, grosses dropped sharply while the Athletics were playing on the home grounds, where they will be for a couple of weeks. Games have been called off twice because of rain. . . . Fox Midwest is making special arrangements at its first runs for the showing of "Daddy Long Legs." The Orpheum, downtown "show case," is grouped with the midtown Uptown, the suburban Fairway and the Kansas City, Kansas Granada for this event. . . . Harold Lyon, manager of the Paramount, and Jim Castle, promotion agent for Paramount pictures, have secured important cooperation for exploitation of "Strategic Air Command" starting at the Paramount May 28. One feature was the conducted tour of a party of Kansas Citians, including press, radio and TV representatives to the air base at Sedalia, Mo.

LOS ANGELES

The Aladdin Drive-Ins Corp. took the wraps off their latest venture when the Sepulveda drive-in, Van Nuys, had its invitational opening May 24. Special features of the out-door theatre include a new type of snack bar, newly designed high fidelity sound equipment, wide screen projection, and a new type of graduated flooring to give every car improved vision. . . . Alan Gould has been made an apprentice booker at Universal-International. His father is Murray Gould, manager of the Marcal, Hollywood. . . . Audrey Zone, Universal-International bookkeeper, has married Hank Cohen. . . . Harry Zumar has been appointed manager of the Sperling Theatres in Las Vegas. . . . The Seligman theatre in Seligman has been closed by the Harry L. Nace Theatres. . . . Back at his desk after a long illness is Henry Herbel, Warner Bros. district manager. . . . Previously assistant manager at the Victory drive-in, August Nardom is now piloting Sero's Cherry Pass drive-in near Hemet. . . . Julius Sweet, formerly a parking lot attendant on the Row, has joined the Warner exchange as maintenance man.

LOUISVILLE

The Bard theatre, a subsequent run neighborhood theatre in Louisville, was sold at auction for $70,000 to settle the estate of Chris Thodis, operator for many years of a restaurant. The sale will cover bequests of $61,557 left by Thodis. The building was bought by Oscar K. Fine of Evansville, Indiana, who now operates the theatre. . . .

An all out membership drive has been started by the Allied Theatre Owners of Kentucky in their newly formed organization. . . . R. H. Robertson of the Majestic theatre, Springfield, Kentucky, has been admitted to the Veterans Administration Hospital, Louisville, Kentucky. . . . James Howe of the Richland theatre, Carrollton, Kentucky, has been admitted to the Good Samaritan Hospital, Cincinnati, Ohio. . . . Brutus M. Taylor has joined Hadden Theatre Supply Company as sales engineer in the Kentucky-Indiana territory.

MEMPHIS

T. R. Pemberton, owner, has remodeled and re-opened his Ritz theatre at Bisco, Ark., which had been closed about a year. . . . Gordon Hutchins, who owns and operates State at Corning, Ark., has bought 64 drive-in at Russellville, Ark., from Henley Smith. . . . Fess Parker was in Memphis to plug "Dave Crockett" at Malco theatre June 9. He shook hands with 2,500 of his young admirers at Goldsmith's Department Store. . . . More than 15,000 persons attended an all-star benefit show at Crump Stadium to raise funds for the St. Jude's Hospital for children which Danny Thomas plans to build in Memphis. . . . Memphis movies gave theatre parties for winning teams in "The Press-Scimitar's" annual Cynthia Milk Fund tag day, held to raise funds to buy milk the year-around for needy children.

MIAMI

Louis Finske, vice-president of Florida State Theatres, was down on business from Jacksonville for a few days. . . . Putting the finishing bars on exploitation for "Interrupted Melody" was MGM's drum beater, Jack Weiner. . . . Elaine Berman is the new gal Friday for Wometco's Mark Chartrand. . . . "Strategic Air Command" opened at the Olympia and Beach theatres with lots of brass, both marching in the Air Force Band and on stage, and special TV and radio broadcasts adding impressive touches. . . . Van Myers reports Wometco attempting to start a trend toward beautification of parking lots by having the parking area adjacent to Wometco, WTVJ and Reela

(*Continued on following page*)

IT's
ON
THE
WAY!
from
Columbia

(Continued from preceding page)

Films, Inc. landscaped. Sabal palms and other tropical trees and shrubbery are being planted by the landscape architect in charge. . . . Film producer William Perlberg was a visitor in our town. . . . A 750-car drive-in in Ft. Lauderdale, Fla. is under construction by Wometco. Another Wometco house, 27th Avenue drive-in is being enlarged by the addition of 120 speakers, increasing capacity to 870 cars.

MILWAUKEE

Mrs. Fred Rosenkranz, president of the Better Films Council here, announced that the last meeting would be June 6 at the Y.W.C.A. at 9:45 a.m. The general managers of the distribution offices are invited as guests. A luncheon will follow. . . . Something new is being tried out here over WXIX-TV on a local disc jockey program. Film clips on motion pictures to be shown down-town in the near future are shown with various advertisers paying for the time. It is being tried for about a week to get advertising houses interested. . . . The Floyd Alberts are among the out-of-towners who came here to make a day of it to see two screenings, "Mr. Roberts" and "Soldier of Fortune."

MINNEAPOLIS

W. R. Madsen is building a new drive-in theatre at Hector to replace the conventional Palace theatre which burned March 20. Drive-in will accommodate 350 cars and will be equipped for CinemaScope VistaVision and other wide screen processes. . . . Erling Utoft opened his new Lincoln drive-in at Tyler, Minn., this week. Utoft was buying and booking on Film Row in advance of the opening. . . . Don Swartz, operator of Independent-Lippert exchange, was in Washington, D. C., for the convention of the National Association of Radio and Television Broadcasters. . . . Arnold Shartin, office-booking manager for Paramount, has been transferred to Los Angeles as sales representative. Joe Rosen, Paramount booker, will be promoted to booking manager replacing Shartin. . . . LeRoy Miller, Universal branch manager, was in Chicago for a special sales meeting. . . . Baree Sampson, cashier at Republic, spent her vacation getting settled in her new home.

IT's

the

most!

. . . from Columbia

NEW ORLEANS

Drive-in theatres closed for screen tower repairs and replacements after a terrific wind storm are the Joy at Greenville, Miss., and the Rio, Vidalia, La., which was partially destroyed. . . . The Bossier, Bossier, La., an all Negro patronage theatre, shuttered. Also closed is the Rex, Osyka, Miss., by Nick Erdey, operator of the Fox, Livingston, La. . . . J. G. Broggi, who handled the buying and booking for Al W. Ribbeck's, Rebex, Lake Charles, La., advised of its closing. . . . G. S. Owens, Opp, Ala. who recently took over the Dixieland drive-in there advised Transway that he also acquired the third drive-in in that vicinity, the Midway from Robert Senn. The new management was to take over on June 1. . . . The Blanche, Rougon, La. is closed temporarily. . . . Exchange personnel on vacation are: Marion Francioni, stenographer; Virginia Deano, booking department and Ellen Beyer, Inspectress; Paramount. . . . Irene Guidry, manager Leo Seicshnaydre's secretary, returned from her vacation, as did Nicholas Herkes, assistant shipper and Ethel Engler, inspectress, Republic. Starting vacations on June 6 are Sylvia Jensen, typist-clerk and Hazel Gordon, inspectress, Republic.

OKLAHOMA CITY

Special ceremonies marked the official opening May 19 of the new Orpheum theatre, Okmulgee, Okla. Dale Davis, manager, was host. . . . The Leachman theatre, Stillwater, Okla., has announced admission prices for children to be 15 cents, effective May 26, with adults remaining at 50 cents. . . . The Jake theatre, Shawnee, Okla., had penny day May 25. . . . Columbia Pictures and its "Picnic" crew are now residents of Hutchinson, Kans., where many exterior scenes are being shot with William Holden, Kim Novak and others.

PHILADELPHIA

The Abraham M. Ellis Midrashah, a new school of higher education and the Abraham M. Ellis School buildings were dedicated at Har Zion Temple May 28. The school buildings are the contribution of Abraham M. Ellis head of the A. M. Ellis Theatres Co. . . . William Israel resigned as booker at Allied Artists and auditor William Porter is filling in temporarily. . . . Lewis S. Black, Jr., son of the city manager for the Stanley Warner Theatres in Wilmington, Del., is going to Europe for the summer with an American Field Service study group. . . . William Graff, assistant manager of the Capitol, Scranton, Pa., has joined the sales staff of a business firm there. . . . Raymond L. Harriman, III, added to the projection staff at the Stanley Warner Ritz, Wilmington, Del. . . . Laus Hall and Joseph Schell have taken over the operation of the Oxford, Oxford, Pa., formerly operated by the late Joseph Crowell. House reopened May 28 with CinemaScope and many other modern features. . . . Concession stand at the Strand, Scranton, Pa., was remodeled and improved.

PITTSBURGH

"The Seven Year Itch" will follow "Soldier of Fortune" on the Fulton's screen. . . . Playhouse actor George Crise, who recently changed his name to Dan Cotton, drove out to Hollywood for screen tests with MGM and Universal-International. . . . "Three Cases of Murder" will follow the current "Doctor in the House" in the Squirrel Hill. . . . "Davy Crockett" has a mid-June date in the Stanley, but Fess Parker is not expected to be here with the Disney film. . . . "Strategic Air Command" threatening "White Christmas" money and attendance figures in the Penn. . . . More than 150,000 persons have already seen "Cinerama Holiday" in the Warner. . . . Mother of Leonard Mendlowitz, *Sun-Telegraph* critic, died in Montefiore Hospital and was buried in her native McKeesport.

PORTLAND

All Evergreen Theatre managers were attending a big meet in Spokane, Wash. . . . Hugh Owen, vice-president in charge of sales for Paramount Pictures, and H. Neal East, western division sales manager, were in town to work with branch manager Wayne Theriot and local exhibitors. . . . M. M. Mesher has installed new VistaVision equipment and screen for "Strategic Air Command" showing. . . . Dennis Day, The Sportsmen, Gloria Krieger, and Meredith Wilson to appear here June 9-10 as part of the annual Rose Festival show. . . . Arch Herzoff, U-I studio publicity executive; Ernie Piro, U-I branch manager, and Jack Matlack, U-I field man have completed plans for opening of "To Hell and Back."

PROVIDENCE

The first Rhode Island showing of "Doctor In The House" took place before appreciative audiences at the Avon Cinema. . . . Dean Martin and Jerry Lewis, together with their Hollywood Review, played a one-night stand at the Auditorium. . . . Once again the Metropolitan has reopened, offering second-run films with a special Sunday stage show featuring local radio station talent. . . . As school closing nears, many of the open-air theatres are presenting special Friday night features appealing to youngsters. The Route 44 Drive-In presents a half-hour of added color cartoons and the Bay State gives free lollipops. . . . The Majestic was quick to cash in on the Marciano-Cockell fight, presenting films of the bout three days after it took place. . . . The Quonset drive-in is now admitting all children under 12 without charge.

SAN FRANCISCO

Lester Blumberg, Los Angeles representative of Principal Theatres Circuit and Royal Theatres, Ltd., Honolulu, in town for discussions with Stanley Lefcourt, local representative. . . . Ted Galanter, MGM publicity director, reports excellent exhibitor response to their forthcoming Workshop,

(Continued on opposite page)

(Continued from opposite page)

scheduled for June 20, at the St. Francis Hotel. . . . At the May meeting of Variety Club Tent 32, Al Grubstick, general chairman of the Heart Fund, reported an August date for theatre contributions. . . . Here on business, Oscar Neu of Neumade Product Corp., New York, visited friends on the Row. . . . Gravely ill, the month-old daughter of Rudy Buchanan, Lakeside theatre, Stateline, California, recently rushed 234 miles by ambulance to Children's Hospital for treatment. . . . Jack Hillman, Grenada theatre, Morgan Hill, passed away last week.

ST. LOUIS

The Benton theatre at Benton, Mo., which operated for more than ten years but was closed a few months ago, has been sold by Chester Frobase, together with the building and land, to R. D. Clayton of Sikeston, who is removing the equipment and furniture. . . . Mr. and Mrs. Lawrence Walter of Howard, S. D., have purchased the Canton theatre at Canton, Mo., from Bill Collins and have taken over active management. . . . Carney Theatres has announced that the Rollamo theatre at Rolla, Mo., will be available Tuesday and Wednesday of each week to civic groups or non-profit organizations. . . . The City Council at Gibson City, Mo., has approved the reduction of the cost of theatre license to $100 a year, as requested by Clifford Orr, operator of the theatre here. . . . The St. Charles Drive-In theatre, St. Charles, Mo., has set aside Wednesday and Thursday nights as "buck nights" when the admission is $1 for a car load of patrons.

TORONTO

Parade to the Imperial for the opening of "Strategic Air Command" tied up traffic on the city's main street. The parade was headed by a 60-piece band from the RCAF, and before moving inside to be guests of manager Russ McKibbin, an inspection was held in front. . . . Promotion of Ralph Bartlett to the management of Odeon's important Hamilton house, the Capitol, was announced by the company. . . . Meeting of the Canadian organization of Paramount Pictures was held here May 26-28, presided over by general manger Gordon Lightstone. . . . Foto-nite was given a test case in Saskatoon city police court, but this was only a preliminary hearing without any decision being reached. . . . One or more theatres are included in the plans for the construction of a huge hotel, stores, office buildings surrounding the Canadian National Railway station in the heart of Montreal.

VANCOUVER

Business still is on the down-beat with plenty of outdoor competition. . . . "Blackboard Jungle" at the Orpheum led the town by a wide margin. . . . Kenneth Winkles, of London, England, joint assistant managing director of the JARO organization, was in Vancouver on his first visit to the Pacific division of JARO. He was accompanied by C. R. B. Salmon, of Toronto, vice-president of Odeon theatres. . . . Frank Gow, B. C. division manager for FPCC, says that suburban business in FPCC Vancouver houses is away off, and that the company has closed its 763-seat Capitol in Kamloops which has operated for 35 years. That leaves the railroad town with one theatre, the Paramount, a 1,000-seater which opened this year. Local 348 projectionists union is including a pension plan in its new contract with the circuits when the present agreement expires August 31. . . . Mac Smee resigned as assistant at the Orpheum and moved to Edmonton. He is succeeded by Warwick Johnson, a former Odeon manager.

WASHINGTON

Charles Hurley, RKO salesman, has resigned to join Independent Theatres Service Inc. . . . The Hiser Bethesda theatre was brought before the Bethesda Trial Justice Court for allowing too many children to attend a Walt Disney matinee. . . . Five Stanley Warner theatre managers were given prizes for outstanding performance: E. C. Costolo, Beverly theatre; George Payette, Maryland theatre, Hagerstown, Md.; Frank Shaffer, Dixie theatre, Staunton, Va.; Sidney Hoffman, Metropolitan theatre, and Raymond Burch, Tivoli theatre. . . . The Motion Picture and Television Council scheduled a luncheon at the Willard Hotel June 4. The principal speaker was to be James Bobo, chief counsel of the Senate Subcommittee on Juvenile Delinquency. . . . The Louis Bernheimer Theatres celebrated their 25th anniversary.

Wometco Expands and Builds Drive-in Theatres

A 750-car drive-in theatre has been started at Davie Boulevard, Fort Lauderdale, Fla., by the Wometco circuit, and will be ready by Labor Day. The circuit also is enlarging its 27th Avenue Drive-In by 120 speakers, bringing capacity to 870 cars. Wometco in addition is building a conventional house at Nassau, in colonial style and with 750 seats. This will give it six in Nassau. Meanwhile, George C. Hoover and George Wilby have had their applications for drive-in theatres approved by the Dade County, Fla., board of commissioners.

Minnesota Mining and RCA Show Color Photo System

ST. PAUL, MINN.: The Minnesota Mining and Manufacturing Company of St. Paul and Radio Corporation of America unveiled a new electronic color photograph system here recently as the feature of the dedication of Minnesota Mining's new $3,000,000 research center. Designed primarily for the instantaneous telecast of color and sound, the system, which was developed jointly by MMM and RCA is being offered as an adjunct to motion picture production by eliminating a time lag between negative and positive, thereby eliminating costly, delayed retakes. The process utilizes magnetic tape which records in three colors, red, blue and green, and sound simultaneously.

Build Big Atlanta Drive-in

ATLANTA: This area's largest drive-in theatre is under construction on U. S. 41 South and will be ready within two months. The theatre is being constructed by the Georgia Theatre Company and John H. Stembler, president, said the theatre will accommodate more than 1,000 cars. The screen will be 120 feet wide by 70 feet high.

MPEA Will Boycott Denmark

America's film industry is serving notice to European governments it will not countenance financial restrictions so unfair they make business uneconomic.

Over the weekend, the companies making up the Motion Picture Export Association withdrew films in Denmark from booking, and even stopped importing them.

The complaint, in the instance of Denmark, is a ceiling on percentages, of 30 per cent. American companies failed to have this increased to 40 per cent.

The agreement with the Spanish government ended Tuesday. Negotiations have been long, difficult, and are continuing. Distributors ask they be allowed to bring in more pictures, pay lower dubbing fees, and draw out of the country more money.

Norway's agreement ends October 1. It has a 40 per cent rental ceiling, allowing, however, that for "super" productions companies may negotiate more freely. This resulted in a dispute recently, when companies sought to use the provision, and were boycotted, Norwegian theatre owners asserting the contract says all pictures released in Sweden also must be released in Norway.

In France, also, a new agreement must replace the one which expires June 30.

Don't Miss IT!

from Columbia

British Elect Friends of Industry

by PETER BURNUP

LONDON: While results were still coming in from Britain's General Election, spot analysis of the returns showed that the industry will have a small but stubborn core of advocates in the new House of Commons; albeit mainly on the Labour Opposition side.

Among Labourites there are trade-union secretary Tom O'Brien, who held Nottingham West with a greatly reduced majority and with two of the other Nottingham constituencies going Tory; Eric Fletcher, the lawyer-director of Associated British; newspaperman Hector McNeil and formerly Secretary of State for Scotland; Harold Wilson, president of the Board of Trade under the earlier Labour Administration of Clement Atlee.

On the Tory side is Sir Arthur Beverley Baxter, one-time editor of *The Daily Express* but now film critic of *The Evening Standard,* who romped home with an immense majority.

All five men believe in motion pictures and are firmly pledged to their sustenance. They will constitute a mixed but hard core of advocacy in the Commons whenever film affairs come into the debate.

There were many film business casualties at the hustings; most notable of whom was Dennis Walls, sometime CEA president, who was just edged out of victory for the Tories at the Labour stronghold of Accrington in Lancashire.

George Elvin, fanatically left wing secretary of the Association of Cine and Allied Technicians, once more suffered a heavy defeat in his contest at Oxford.

▽

Emergency plans concerted jointly by CEA and KRS went immediately into action when the railwaymen walked out.

An elaborately detailed scheme of road transport has been agreed, with the necessary wagon-crews standing by. In remote areas a plan of operations was also set up for individual "cross-overs" between theatre managers who have been kept informed.

At headquarters and down to branch level renters and exhibitors are convinced that the show, no matter how remote, will go on.

▽

Unobtrusively, Sol Sheckman's Essoldo group advances to the status of a major circuit. North-country showman Sheckman announced his purchase of two more theatres, with another in the offing, which would bring his total holding up to 180 houses. The acquisition by Essoldo of an additional 20 theatres (which is understood to be in Mr. Sheckman's mind) would bring the circuit into the "Quota Danger Area" and force into the open several points of dispute which up to now have been largely mooted subterraneously.

Present regulations permit no Quota relief to a circuit of more than 200 theatres.

A number of Mr. Sheckman's better theatres, in direct competition with J. Arthur Rank's CMA or with ABC houses, are now vouchsafed Quota relief in varying degree.

But another issue of paramount importance would immediately emerge. The statutory ordinance was imposed in view of the overwhelmingly powerful booking position of the "vertically integrated combines"; namely, the Rank Organization and ABC. And the Eady Levy in turn becomes involved therein.

Films to CMA First

Rank pictures naturally go in the first instance to CMA and those of Associated-British-Pathe to ABC. On more than one occasion Mr Sheckman has forcefully pointed out that in spite of the quite large sums his theatres contribute each year under the Levy to the Production Fund he enjoys none of the benefits thereof. He is barred from booking the very pictures whose productions his theatres have largely helped finance and moreover finds himself, in consequence, frequently unable to meet his Quota obligations.

Authorities not only in the Board of Trade but in the industry's Four Associations' Committee obviously will have to face up to that and other anomalies in the very near future.

People in The News

RALPH KAUTZKY, who was appointed temporary northeast division manager of Altec Service Corporation in October, has been given the post on a "permanent" basis. He had been northeast branch manager.

SPYROS P. SKOURAS, president of 20th Century-Fox, received an honorary degree from the University of Mexico last weekend. He returned to the U.S. this week following talks with top officials of the Mexican film industry concerning CinemaScope production and theatre installations.

PETE SMITH will be honored by the Publicists Guild with the Tom Tom Award at his home instead of at luncheon ceremonies as previously planned, due to illness.

GEORGE LAIT was named assistant studio publicity director of Universal-International. He was recently on special assignment at Paramount following his resignation as director of publicity at Columbia Studios. HARRY NIEMEYER, of the U-I studio publicity staff, was promoted to department editor.

JOSEPH HUBER, 20th Century-Fox Winnipeg branch manager and associated with the company for 34 years, retired this week and was succeeded by PHILIP GELLER, formerly special representative in the Dominion.

ANDY GEBSTAEDT was appointed advertising manager of Republic Pictures. He had been production manager at Republic for 11 years.

STEREOPHONIC SOUND
BY
ALTEC LANSING
ALTEC
LANSING CORPORATION

Today more theatres use Altec Lansing stereophonic speakers and amplifiers than all other makes combined. Proof enough that Altec "Voice of the Theatre" speaker systems and Altec amplifiers and controls are the best for quality, dependability and economical operation. More films than ever have stereo sound. See your theatre supply dealer now for early delivery of the finest stereophonic equipment, Altec Lansing.

9356 SANTA MONICA BLVD., BEVERLY HILLS, CALIF. • 161 SIXTH AVENUE, NEW YORK 13, N. Y.

"Specialists in Motion Picture Sound"

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Kind of People Who Are Polled For Toll-TV

OPINION makers are being polled for their preference for Toll-TV, and that's always a bad sign for the movies. Opinion makers are generally not in favor of the plebeian pastimes of the masses. As, for instance, the poll conducted by the intellectual magazine, *Saturday Review of Literature,* which is liberal and leftist — by their definition, and ours. The *Saturday Review* finds in favor of Toll-TV, although they've never been much in favor of the movies—which are never as filthy as the Broadway stage nor the best-sellers.

The *Saturday Review* poll was loaded with "loaded" questions — such as "Do you feel that Subscription TV should be authorized by the Federal Government so that the TV audience could at least choose between network shows and paid-TV?" Naturally, 81% of those who replied said "Yes"— as they would if they were asked, "Do you favor a choice between beating or not beating your wife?" Who would blame any owner of a TV set from voting to see what he might get — later, for-free or for-fee, if it were in the bag, and all he had to do was to say, "Maybe."

If a similar poll had been conducted to ask the public whether or not they would like to have color television, the result would have been much the same. At least 80% would say "Yes"— in advance of any financial commitment. But, after a year, only one receiver out of a thousand in use, is equipped to receive color. Why? Because *it costs too much* — and Toll-TV will cost more. It isn't the *fee* — it's the installation, that will cost so much. Those who buy Toll-TV now pay installation costs, line charges by the month, the cost of the meter itself — and then, a charge of a dollar or more for each program, with a guarantee of so-many a month. They will get what they pay for — and pay for what they get.

We are amused, reading the *New York Herald Tribune's* new weekly TV guide—(they added 5c to the price of the Sunday edition in order to undersell the "TV Guide" which costs 15c). The *Tribune* has never done anything comparable for motion pictures. But they separate "Movies on TV"— in four front-pages, and show the vintage-year of the movies listed, for instance, some that were released in 1931. These are for the "opinion makers" who don't like movies —but stay home and get astigmatism, looking at five old pictures a day, hour after hour, because they're free.

YOU AND THE MAYOR

Not in years have we seen a mass demonstration of good showmanship and public relations equal to the appearance on the dais at the Southeastern Movie Festival in Atlanta, of forty Mayors from as many Georgia municipalities, with their local theatre managers, who brought them to the meeting as guests of honor.

Photographs of this colossal dais, with eighty abreast, and of each individual Mayor and his friend the theatre manager, were made on the spot, and these pictures were scheduled to appear in forty local Georgia newspapers within the next few days following the affair, as proof to the people back home of the importance of the Movie Festival, and the participation of their civic officials in the stimulation of movie business across three States.

We recite this all over again to impress you with one important point. You can do the same thing, just as effectively and quite frequently—in fact, as often as there is a stimulating Ticket-Selling Workshop or exhibitor's meeting in your city, or a nearby city, where you can bring a guest. It doesn't cost much to do this — and the benefit is personal, political and profitable. You can play variations of this theme, the year around, by taking opinion makers, civic leaders and school authorities with you, to meet and talk with representatives of film industry, about the importance of the local theatre in your business neighborhood.

¶ MARY MURPHY co-star with John Payne in Paramount's "Hell's Island"—was in Atlanta for the Southeastern Movie Festival, as a visitor from Hollywood. The point we want to make is that this assignment is no sinecure. Mary is a lovely Irish girl, both young and beautiful, and she went through those sixteen-hour days without losing a bit of her poise or charm. She made speeches—and listened to them—and kept smiling. She is temporarily a blonde, but says she will get back to her natural self as soon as the studio will let her—so she'll look again as she does in that "concealed weapons" poster. Len Allen, Paramount field man, had her booked solid, with every moment charted, beginning with radio programs at seven o'clock in the morning, and continuing until midnight, through three days in succession. It's no light task to represent Hollywood and the interests of six hundred theatre men, attending a Motion Picture Workshop and Convention.

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¶ JACK FARR, owner-manager of the Trail drive-in theatre, Houston, Texas, has accomplished another excellent example of public relations and favorable publicity for drive-in theatres, by securing a forth-coming "Person to Person" television program on the Ed Murrow show, devoted to the family aspect of his drive-in operation. Cameras will pick up a family-filled car as it enters the Trail drive-in, follow it through as it stops at the box-office, snack bar, popcorn stand and on to the parking ramp. Other shots will take television viewers into the booth to show projection equipment, with panoramic shots to show the overall operation of the ozone theatre. It was Jack Farr who provided us with the first and best page of candid news pictures, done by a local newspaper photographer, and used as a double-page of pictures in the Round Table, several years ago. Now, he gets another first in the field of promotion and public interest. —*Walter Brooks*

PHOTO FINISH

Odds and ends, in the Round Table picture file, to prove how showmanship accumulates.

INTERRUPTED MELODY
RADIO CITY MUSIC HALL

Atmospheric window displays arranged on Fifth Avenue for cooperative advertising of MGM's "Interrupted Melody" at the Radio City Music Hall.

Mr. Hulot's Holiday
LYON
STORAGE

Fred Gebhart, manager of Fox-West Coast Fine Arts theatre in Los Angeles, cranks up an ancient vehicle as promotion for "Mr. Hulot's Holiday"—a very funny comedy with a French accent.

The BELLES of ST. TRINIAN'S

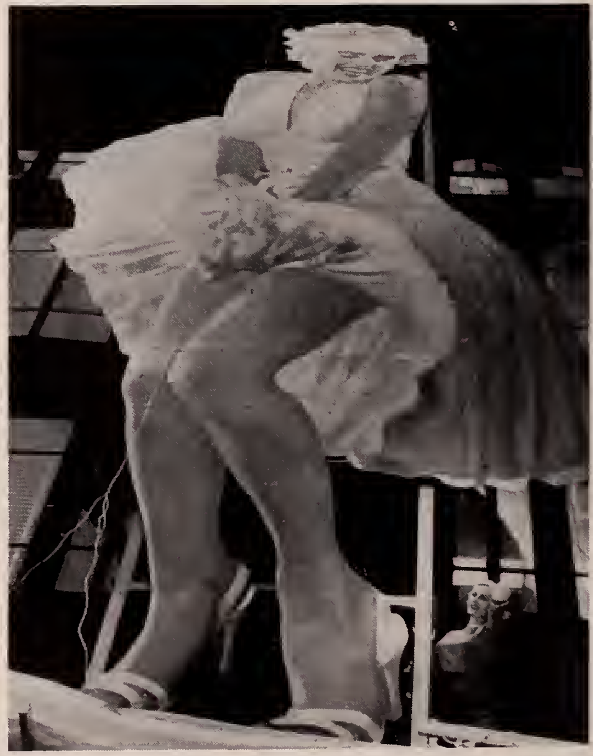
Leo Raelson, manager of Interboro's Trylon theatre, Forest Hills, borrowed this fine display of dolls, to advertise "The Belles of St. Trinians"—a comedy with a British accent.

CLEAN-UP
PAINT-UP
FIX-UP

Columbia starlets, June Edwards, Laura Brock and Evelyn Bunn, on tour for "Three for the Show" sponsor a Spring ceremony in Cincinnati.

MARTY
ERNEST BORGNINE
BETSY BLAIR
A UNITED ARTISTS PICTURE

Butchers staked to "Marty" preview! Bud Tapper, manager of the United Artists theatre in San Francisco, had choice publicity when he invited the executive board of the local butchers union to see their favorite picture.



This is how that 52-foot blow-up of Marilyn Monroe looks to a cameraman standing on the curb in front of Loew's State theatre, where "Seven Year Itch" is opening. The pretty girl, in the corner, is a stand-in for Marilyn, who wasn't there.

Ed Linder— "Heads-Up Showman"

Si Seadler, whose comment is illustrated with personal drawings from his desk at MGM's home office on Broadway, sends us a tear sheet of a newspaper ad designed by Ed Linder, manager of the Gopher theatre, Minneapolis, and says, "Here's a heads-up showman—originality like this should be encouraged." The ad, for "Blackboard Jungle" is headlined "who says it can't happen here?" and contains five reproductions of newspaper stories of delinquency in city schools. It clinches the argument for the MGM picture, which had a run of more than four weeks, at the time this ad appeared.

Ed Linder, who is one of our favorite showmen and a regular contributor to the Round Table and a consistent contender for the Quigley Awards, had a couple of letters in the mail that piled up while we were out of town. Before his campaign on "Blackboard Jungle"—in which he credits Norm Levinson with the kind of showmanship help that an MGM field man gives a manager—he had a strong campaign on "Big House, U.S.A." which had good support from local radio and TV stations.

Just ahead, he had Allied Artist's "Big Combo" with equally strong tieups to sell the picture, and excellent lobby display, using good pictorial heads made from 24-sheet posters, plus the distribution of 15,000 heralds, and free space for publicity mats in local papers, totaling 16 inches.

"Doctor in the House" Is Showmanship Doctor

James J. Hayes, manager of the Cinema, a theatre of distinction, in Buffalo, N. Y., sends his campaign on "Doctor in the House"—"a British comedy to cure all ills," to quote his newspaper advertising. Here are some of the things he did to promote this good product from overseas: An advance screening for medical students at the University of Buffalo. Postcards to 3,000 doctors, nurses and hospital attaches in the area. A tie-in with "Band-Aid" to pass out 5,000 samples "in case you split your sides laughing." Two very pretty nurses in uniform distributed 3,000 more of these samples, on the street and in drug stores. He says, in throwaways—"For an evening of reminiscing, relaxation and ribaldry—it's all there in 'Doctor in the House'—all the nostalgic, the warmth, the serious and the whimsical—in a prize-winning picture."

Lady Was a Stranger

Jack Sanson, manager of the Stanley-Warner Strand, Hartford, Conn., had a "Strange Lady" touring downtown department stores for three days in advance of "Strange Lady in Town." Passes were given to those properly identifying the lady.

Workshop Sessions Are Well Attended

WELCOME TO
MGM TICKET-SELLING WORKSHOP!
MGM 33 EXHIBITOR AIDS!

401 managers at MGM's 17th Ticket-Selling Workshop in Minneapolis, in addition to a surprising delegation from Canada — they are crossing that friendly border to take advantage of lessons in business building. Again, Mike Simons, director of customer relations, and Emery Austin, director of exploitation, for MGM, conducted the meeting. Benny Berger, president of North-Central Allied, was there, and other exhibitor leaders.

board
The Most Startling Film in Years!
M-G-M 33 EXHIBITOR AIDS!

276 were present at the Savery Hotel in Des Moines, and we give you another overall shot to show how the 18th Workshop looked in session, with leading independent and circuit exhibitors, including many Round Table members, sitting-in. We hope that Charlie Jones was there, for we'll be waiting to hear what Charlie says about it. There are familiar faces above, but no room to name them.

TICKET-SELLING WORKSHOP
Blackboard Jungle
GLENN FORD
THE PRODIGAL

And there were 134 at the 19th Ticket-Selling Workshop held in Billings, Montana, which we think is a remarkable turnout in a sparsely settled area. Bob Walker, of the Uintah theatre, Fruita, Colo., was again one of the panelists — and there was another delegation from Canada, down from Calgary and Edmonton. Mike Simons is the professor who occupies the podium in all these pictures.

Selling Approach

THE MAGNIFICENT MATADOR — 20th Century-Fox. CinemaScope, in Pathe Color. Filmed in the grandeur of Mexico, its vast plains, its towering mountains, its two-mile high plateaus, its thundering herds of fighting bulls. See thousands thrill to the beauty, grace and daring of the world's most dangerous game. Maureen O'Hara, and Anthony Quinn in a film of adventure. 24-sheet, especially, is your source of pictorial art, for lobby or marquee display. Other posters follow a similar theme in smaller space. Herald keys the campaign for small situations. Newspaper ad mats are good, for the most part, and some of them have a distinctive style. You can choose what suits you best and skip the others. The 35¢ complete campaign mat—best bargain at National Screen—is well selected and provides six one- and two-column ad mats and two publicity mats, all for the price of one. Bull fighting is not a favorite sport, except in Mexico, and we doubt if it ever will be, but this is a good cast, in a CinemaScope picture, made in authentic locations.

THE SEA CHASE—Warner Brothers. CinemaScope in WarnerColor with Stereophonic Sound. John Wayne, Lana Turner, in an action-thriller. He was the skipper of the ship that had to get home—dead or alive! She was the torrid fuse of his floating time-bomb! They were both renegades — the Captain whose own Navy had rubbed him off its maps; the Girl who's reputation kept her barred from half the world! 24-sheet beautifully planned as a color flash for your marquee or lobby, with pictorial art you couldn't buy any other way. Six-sheet and smaller posters in comparable style. The six-sheet will make a set piece, following pressbook directions, for little money and some effort. No herald mentioned, but you can print your own with newspaper ad mats, which are superior. A set of teasers is good, also a set of "story" ads, marked so you can run them in sequence, or separately. The combination campaign mat for small situations has six ad mats and two publicity mats. There are two publicity mats—drawings of the two stars, which are worth attention, on page six, in the pressbook. A set of full-color prints will sell color—and Lana—in a special lobby frame, as a real exciting exhibit, which you might use in a prominent window, or away from the theatre.

A PRIZE OF GOLD—Columbia Pictures. In color by Technicolor. Richard Widmark, Mai Zetterling, Nigel Patrick and all-star cast, in one of the most astonishing pictures ever made, actually filmed in the Thieves' Market in Berlin and London's Ray Alleys. An over-the-hill soldier, an off-limits girl, and an all out adventure unsurpassed for sustained suspense. Nerve-shattering! The prize of violence — two million dollars in gold! 24-sheet will make cut-outs for lobby and marquee display. Other posters suitable for smaller space, in similar style, but not so spectacular. Four page herald has all the best advertising slants for small situations. You've got yourself a "prize of gold" with this possible sleeper, plus showmanship. Newspaper ad mats are good and in generous assortment.

THE MARAUDERS—MGM. Photographed in Eastman Color—Print by Technicolor. How much excitement can explode in one movie? The toughest gang in Wild West history—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis, in another that might be a sleeper with your audience. It's all very thrilling in the pressbook. No paper larger than the six-sheet, but all will make cut-outs for lobby and marquee display. Two color herald from Cato Show Print, keys your campaign with all the best selling approach. Newspaper ad mats are good, and they sell excitement. MGM's original campaign mat, for small situations contains ten ad mats and slugs, mostly in small sizes, plus two publicity mats and extra linotype borders, all for 35¢.

HELL'S ISLAND—Paramount. VistaVision, in color by Technicolor, with High-Fidelity Sound. Brings your audience new thrills . . . for it brings this beautiful girl within reach of their arms, her full-dimensioned allure so real, they'll share her emotions with her. John Payne, with Mary Murphy. You saw her picture in the trade ads and she's loaded with box office allure. A bad, beautiful woman to whom love is a weapon, even when she packs a gun. 24-sheet designed for cut-outs, the other posters carry fine portraits of Mary Murphy, and there is a special reproduction of that trade-press insert which also decorates the pressbook cover. Folder herald starts off with that pose, and keys the campaign. Newspaper ad mats in a variety of styles, sizes and shapes, for all purposes. A free 40x60 display also has Mary carrying concealed weapons, but the full-color standee offered in the pressbook is less startling. The complete campaign mat, at 35c, gives you six ad mats and slugs, three VistaVision slugs, and two publicity mats, not as good a selection as the full pressbook affords for all situations. A set of twelve VistaVision color stills will sell color with color in your lobby.

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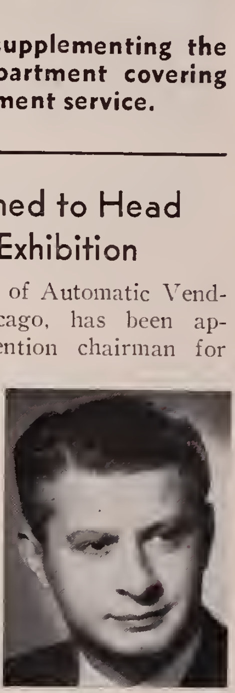
Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Spiro Papas Named to Head IPA Convention-Exhibition



Spiro J. Papas

Spiro J. Papas, head of Automatic Vending Corporation, Chicago, has been appointed general convention chairman for the 1955 Popcorn and Concession Industries Convention and Exhibition, November 6th through 9th at the Morrison Hotel in Chicago. In announcing the appointment, IPA President Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y., stated that "Mr. Papas is an active member of our association and his years of executive experience eminently qualify him to direct IPA's second annual conference."

This year's convention and exhibition are being held in conjunction with National Allied Exhibitors, the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association. IPA's 117-booth exhibit, "Popcorn-Candy and Concession Hall" will occupy the entire third floor of the Morrison and will be under the direction of Carl Siegel, of Stanley Warner Management Corporation.

Assisting Mr. Siegel on the exhibition committee are Mr. Nathan; Lee Koken, RKO Theatres, New York City; Lester Grand, Confection Cabinet Corporation, Chicago; Melvin Berman, Tri-State Automatic Candy Company, Buffalo, N. Y.; Leo Beresin, Berlo Vending Company,. Philadelphia; Joe Kernell, ABC Vending Corporation, New York City; Nat Buchman, Theatre Merchandising Corporation, Cambridge, Mass., and Loyal Haight, W. S. Butterfield Theatres, Detroit.

IPA will again this year feature separate meetings for each segment of its organization. Serving as program chairmen will be the senior directors of each segment: popcorn processor—George K. Brown, Wyandot Popcorn Company, Marion, Ohio; manufacturer-wholesale—Don W. Mayborn, Cornco, Inc., Baltimore; theatre-concession—Mr. Koken; retail popcorn shop—Clarence Miller, Lansing Popcorn Company, Lansing, Mich.; jobber-distributor—John Katsalis Mellos Peanut Company, Chicago; equipment manufacturer—H. E. Chrisman, Cretors Corporation, Nashville, Tenn.

Breakage to Be Paid By Theatres

New York City exhibitors will have to turn over to the municipality some $600,000 held apart in a "tax breakage" fund, which was reported but not turned in with the quarterly tax payments since the five percent amusement tax inception July 1, 1954, according to a representative of the City Tax Collectors Office.

The Court of Appeals in Albany last week unanimously upheld the legality and constitutionality of the impost, reversing an Appellate Division decision which supported exhibitor contentions. The New York Supreme Court in February ruled that the city was without power to collect any "major fractions" from the tax.

Local exhibitors, those who had applied to the Special Term, Queens County, last autumn, to become intervenors in the suit against New York City and which was instituted by RKO-Keith-Orpheum Theatres, Inc., et al., had been given permission to withhold the tax breakage from the city by the posting of bonds. Later the Supreme Court upheld exhibitor arguments on the major fraction issue and allowed theatre men to withhold the breakage without posting bonds as security, pending a final determination of the suit.

The City of New York estimates that the tax breakage from all sources of amusement revenue will be about $1,600,000 by June 30. The representative of the City Tax Collectors office said that the exhibitors' tax breakage fund totaled about $600,000 at the end of the third tax quarter, or February.

Meanwhile, New York City exhibitors are expected shortly to decide what their next line of attack will be, either a reargument of the whole issue or an appeal to the United States Supreme Court.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 28th were:

Albany: Aida (I.F.E); Strategic Air Command (Par.).

Atlanta: Cell 2455, Death Row (Col.); The Eternal Sea (Rep.); Interrupted Melody (MGM); Violent Saturday (20th-Fox).

Boston: Doctor in the House (Rep.); Strategic Air Command (Par.).

Buffalo: Interrupted Melody (MGM); The Sea Chase (W.B.); Strategic Air Command (Par.) 2nd week; Three For the Show (Col.).

Denver: The Prodigal (MGM) 2nd week; Seven Angry Men (A.A.); Strategic Air Command (Par.).

Des Moines: Strategic Air Command (Par.) 2nd week.

Detroit: Blackboard Jungle (MGM) 6th week; Marty (U.A.); Strategic Air Command (Par.).

Hartford: Daddy Long Legs (20th-Fox) 2nd week; Doctor in the House (Rep.) 5th week; Prize of Gold (Col.); The Sea Chase (W.B.); Soldier of Fortune (20th-Fox); Strategic Air Command (Par.).

Indianapolis: Soldier of Fortune (20th-Fox); Strategic Air Command (Par.) 2nd week.

Jacksonville: The End of the Affair (Col.); Hell's Island (Par.); Strategic Air Command (Par.); Tight Spot (Col.).

Kansas City: The End of the Affair (Col.); A Man Called Peter (20th-Fox) 7th week.

Memphis: Hell's Island (Par.); The Prodigal (MGM) 2nd week; The Sea Chase (W.B.).

Miami: Daddy Long Legs (20th-Fox).

Milwaukee: Blackboard Jungle (MGM); Strategic Air Command (Par.).

Minneapolis: Blackboard Jungle (MGM) 4th week; Strategic Air Command (Par.).

New Orleans: Battle Cry (W.B.); Bedevilled (MGM) 3rd week; Davy Crockett, Indian Scout (Independent); Doctor in the House (Rep.); Hell's Island (Par.); The Prodigal (MGM) 2nd week.

Oklahoma City: Daddy Long Legs (20th-Fox) 3rd week; The Sea Chase (W.B.); The Steel Cage (U.A.) 2nd week; Strategic Air Command (Par.); Violent Saturday (20th-Fox).

Philadelphia: Daddy Long Legs (20th-Fox) 2nd week; Hell's Island (Par.); The Prodigal (MGM); Three For the Show (Col.).

Pittsburgh: Daddy Long Legs (20th-Fox); The Sea Chase (W.B.); Soldier of Fortune (20th-Fox); Strategic Air Command (Par.) 2nd week.

Portland: Daddy Long Legs (20th-Fox) 3rd week.

Toronto: Daddy Long Legs (20th-Fox) 2nd week; The Prodigal (MGM); Strategic Air Command (Par.) 2nd week.

Vancouver: Blackboard Jungle (MGM); East of Eden (W.B.) 2nd week; Ma and Pa Kettle at Waikiki (U-I).

Washington: Blackboard Jungle (MGM) 5th week; The Country Girl (Par.) 16th week; The Glass Slipper (MGM) 8th week; The Prodigal (MGM) 3rd week; Strategic Air Command (Par.).

Christophers Cite "Line," "Holiday" and "Mathias"

Columbia's "The Long Gray Line," Stanley Warner's "Cinerama Holiday" and Allied Artists' "The Bob Mathias Story" last week were announced as recipients of Christopher Awards in the field of entertainment during the six-month period ending March 31. The Christophers, founded by Father James Keller, award semi-annually bronze medallions for the maintenance of high standards in the fields of entertainment, government, education, labor relations and literature.

MGM to Augment Cartoon Schedule

An augmented cartoon schedule, requiring a 100 percent increase in personnel, is announced by MGM. The new program calls for 18 cartoons annually, doubling the current schedule. They will be in CinemaScope with color by Technicolor. Joseph Barbera and William Hanna, for 16 years writing and directing "Tom and Jerry" cartoons, are promoted to producers. Hal Elias, 18 years with production and distribution of MGM short subjects and cartoons, has been promoted to manager of the cartoon department. Fred C. Quimby, head of MGM shorts production and producer of the company's cartoons, will leave on extended vacation, the first in 30 years as executive. Mr. Barbera and Mr. Hanna will be responsible for all 18 cartoons, which will include nine "Tom and Jerry," six "Droopy" one-reelers and three specials from published works.

"Run Silent" to U.A.

United Artists has acquired the screen rights to "Run Silent, Run Deep," the new best-seller by Comdr. Edward L. Beach, Arthur B. Krim, president of U.A. has announced. Commander Beach, the author of this story of the Navy's submarine service, is President Eisenhower's naval aide.

Sen Remains Columbia Singapore Representative

Nonee Sen, Columbia representative in Singapore since 1937, is returning to his headquarters from a New York visit to continue as district supervisor for Malaya, Thailand, Indonesia and Indo-China, under the direct supervision of Michael Bergher, general manager and supervisor for the Far East, it has been announced by Lacy W. Kastner, president of Columbia Pictures International Corp.

The recent changes in the Far East organization do not in any way affect Mr. Sen's status, Mr. Kastner said. Mr. Sen will continue to report directly to Mr. Bergher on Southeast Asia, as he has been doing since November, 1951.

Aaron Pines, who has been substituting for Mr. Sen during the latter's two-month absence in Europe and America, is scheduled to return shortly to Tokyo.

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Schwartz' DCA Acquires "Bread, Love, Jealousy"

Fred J. Schwartz, president of Distributors Corporation of America, recently announced the acquisition of "Bread, Love and Jealousy," starring Gina Lollobrigida, for autumn release. The film, which may be renamed "Frisky" to avoid confuson with the earlier "Bread, Love and Dreams," is now in Italian with English subtitles but will be dubbed in English. Its release will follow that of the next DCA production, "I Am a Camera," starring Julie Harris and Shelley Winters.

Executives to Attend Club Award Banquet in Boston

BOSTON: Robert J. O'Donnell, George Hoover, John Rowley, Edward Emanuel, George Eby and Jack Beresin have accepted invitations to be present at the Variety Club of New England's Great Heart Award Banquet at the Imperial Ballroom of the Hotel Statler June 20, when Doctor Sidney Farber will present the award to Rudolph F. King, Massachusetts Registrar of Motor Vehicles and Treasurer of the Children's Cancer Research Foundation. Joe Cronin, general manager of the Boston Red Sox, will have the entire Red Sox team present at the banquet. Walter Brown, chief barker of the Variety Club of New England, said the ballroom will be filled. Governors and many prominent dignitaries of the New England states have also accepted invitations.

Variety Clubs Launch Plans For '55 New York Meeting

Preparations aimed at making next year's convention in New York of Variety Clubs International "the biggest and most fabulous" in its history were discussed in New York early last week. George Hoover, international chief barker, and Ed Emanuel, international convention director, met with the crew of the New York Variety Club Tent 35 at luncheon at the Lambs Club. Committees are now being prepared and will be announced shortly.

Titanus Schedules Eight Pictures for This Year

Titanus, Italian producing company, has announced that eight films, three in CinemaScope, are scheduled for completion before the end of the year. The company said all are being made "with an eye on the American market," and that some will be filmed in English. They include "The Swindler," starring Broderick Crawford; "The Beauty at the Mill," Vittorio De Sica; another sequel to "Bread, Love and Dreams" and "Bread, Love and Jealousy," in color and CinemaScope; "The Roof," Vittorio De Sica; "Goya," CinemaScope and Eastman Color; "The Story of a Black Swallow," CinemaScope and Eastman Color; "Ferdinand of Naples" and "The Big Sissy."

Joe Leavitt Dies

CLEVELAND: Joe Leavitt, charter member of local 160, IATSE, died here May 30. He was long a projectionist at the Colony theatre, Cleveland, and is survived by two sons and four grandchildren.

FILM BUYERS RATING

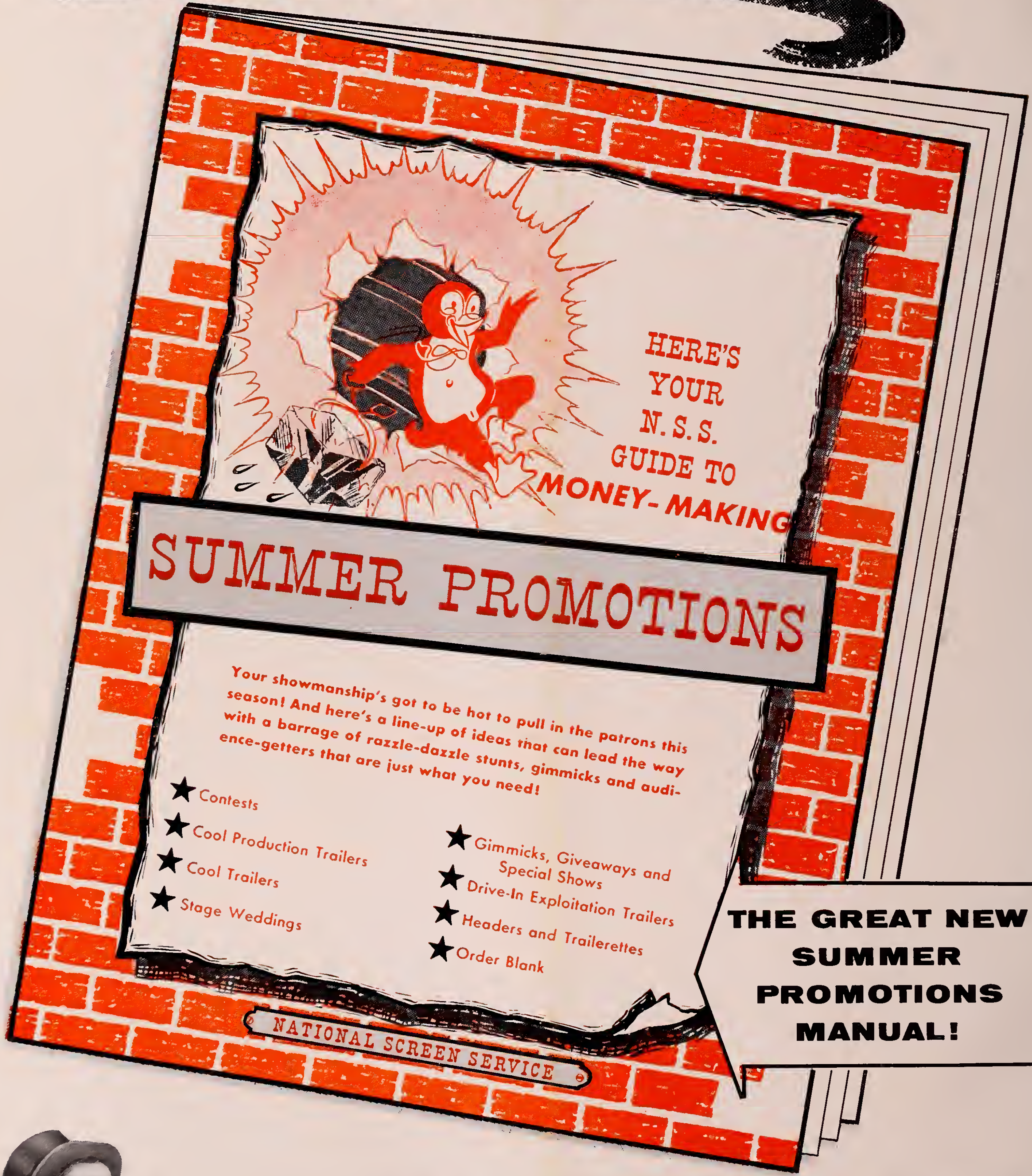
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions, 6,438 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	1	20	17	9
*Adventures of Hajji Baba (20th-Fox)	–	16	41	22	5
Americano (RKO)	5	10	24	11	3
Athena (MGM)	9	20	47	23	1
Atomic Kid, The (Rep.)	9	16	18	6	–
Bad Day at Black Rock (MGM)	4	25	25	18	1
Bamboo Prison, The (Col.)	–	13	18	8	1
Barefoot Contessa (U.A.)	7	45	22	9	1
Battle Cry (W.B.)	24	42	19	–	–
Beau Brummell (MGM)	–	18	22	16	11
Bengal Brigade (U-I)	–	12	22	20	16
Big Combo (A.A.)	–	–	–	–	10
Black Knight (Col.)	3	24	25	24	8
Black Shield of Falworth, The (U-I)	–	15	68	26	9
Black Tuesday (U.A.)	–	5	6	10	2
Black Widow (20th-Fox)	3	34	38	8	5
Bounty Hunter, The (W.B.)	4	18	34	16	6
Bridges at Toko-Ri (Par.)	29	50	33	1	1
Brigadoon (MGM)	6	18	31	36	8
Camille (MGM) (Reissue)	2	1	1	1	2
Captain Lightfoot (U-I)	–	3	7	8	6
Carmen Jones (20th-Fox)	13	32	13	7	2
Carolina Cannonball (Rep.)	–	–	3	2	4
Cattle Queen of Montana (RKO)	–	10	18	13	3
Chief Crazy Horse (U-I)	–	12	14	8	1
Conquest of Space (Par.)	–	–	7	11	7
Country Girl (Par.)	34	39	10	6	3
Crest of the Wave (MGM)	3	13	10	7	2
Cry Vengeance (A.A.)	–	6	9	8	4
Davy Crockett (Realart) (Reissue)	–	5	–	–	–
Deep In My Heart (MGM)	5	11	32	30	11
Desiree (20th-Fox)	15	29	20	28	3
Destry (U-I)	3	33	37	8	8
Detective, The (Col.)	–	3	8	8	2
Dragnet (W.B.)	58	42	17	8	2
Drumbeat (W.B.)	15	31	23	26	3
East Of Eden (W.B.)	1	6	1	6	1
Egyptian, The (20th-Fox)	22	47	37	20	6
Escape To Burma (RKO)	–	–	–	4	5
Eternal Sea, The (Rep.)	–	1	6	4	3
Far Country, The (U-I)	10	19	43	29	4
Fire Over Africa (Col.)	2	19	27	19	7
Four Guns to the Border (U-I)	–	17	28	11	2
Glass Slipper, The (MGM)	–	11	1	4	2
Green Fire (MGM)	–	9	33	23	6
Hansel and Gretel (RKO)	15	19	14	3	3
Hell's Outpost (Rep.)	–	9	15	11	1
Hit the Deck (MGM)	–	7	24	6	1
Human Desire (Col.)	–	5	12	17	8
Human Jungle (A.A.)	10	10	25	13	3
Julius Caesar (MGM)	13	22	22	11	4
Jupiter's Darling (MGM)	–	5	27	23	16
Last Time I Saw Paris (MGM)	33	55	33	14	–
Long Gray Line, The (Col.)	3	11	10	17	5
Ma and Pa Kettle at Waikiki (U-I)	4	14	10	10	1
Man Called Peter, A (20th-Fox)	24	17	1	13	–
Man Without a Star (U-I)	–	3	13	4	–
Many Rivers To Cross (MGM)	8	32	24	7	6
Masterson of Kansas (Col.)	2	10	20	8	1
Naked Alibi (U-I)	–	15	21	17	9
New York Confidential (W.B.)	–	1	3	9	8
On the Waterfront (Col.)	46	66	42	11	3
Operation Manhunt (U.A.)	–	–	–	6	–
Outcast, The (Rep.)	5	34	26	13	5
Phffft (Col.)	11	25	34	42	1
Prince of Players (20th-Fox)	2	7	16	8	24
Purple Plain, The (U.A.)	–	–	2	5	4
Racers, The (20th-Fox)	5	5	18	13	10
Revenge of the Creature (U-I)	–	8	6	2	1
Ricochet Romance (U-I)	–	12	15	19	8
Rogue Cop (MGM)	4	33	32	22	6
Run For Cover (Par.)	–	–	3	7	5
Sabrina (Par.)	24	38	38	29	7
†Sea Chase, The (W.B.)	–	1	3	1	–
Shanghai Story, The (Rep.)	–	3	17	10	5
Shield For Murder (U.A.)	3	19	10	16	4
Sign of the Pagan (U-I)	3	16	29	19	4
Silver Chalice (W.B.)	2	30	44	13	5
Sitting Bull (U.A.)	2	23	18	34	1
Six Bridges To Cross (U-I)	4	17	23	35	2
Smoke Signal (U-I)	–	3	13	18	9
So This Is Paris (U-I)	2	16	36	20	13
Star Is Born, A (W.B.)	21	33	43	19	9
Tarzan's Hidden Jungle (RKO)	–	2	1	6	2
Ten Wanted Men (Col.)	2	11	19	7	3
There's No Business Like Show Business (20-Fox)	30	41	7	13	–
They Rode West (Col.)	–	4	6	8	11
This Is My Love (RKO)	–	14	17	13	6
†Three for the Show (Col.)	–	–	2	4	7
*Three Hours To Kill (Col.)	–	19	19	6	9
Three Ring Circus (Par.)	18	49	25	11	–
Timberjack (Rep.)	–	–	4	6	3
Tonight's the Night (A.A.)	–	–	1	4	6
Track of the Cat (W.B.)	2	20	21	11	17
Trouble in the Glen (Rep.)	–	7	–	6	3
20,000 Leagues Under the Sea (B.V.)	49	26	14	2	–
Underwater (RKO)	4	18	28	4	2
Untamed (20th-Fox)	1	3	24	7	1
Vanishing Prairie (B.V.)	1	30	21	3	2
Vera Cruz (U.A.)	30	47	27	3	1
Violent Men (Col.)	2	22	24	18	7
Violent Saturday (20th-Fox)	–	–	2	1	6
West of Zanzibar (U-I)	–	–	7	3	7
White Christmas (Par.)	48	35	20	5	2
White Feather (20th-Fox)	–	15	23	7	4
Woman's World (20th-Fox)	37	37	33	10	7
Yellow Mountain (U-I)	–	10	11	8	3
Yellowneck (Rep.)	–	–	–	–	6
Young At Heart (W.B.)	6	14	44	8	5

GET IT NOW!



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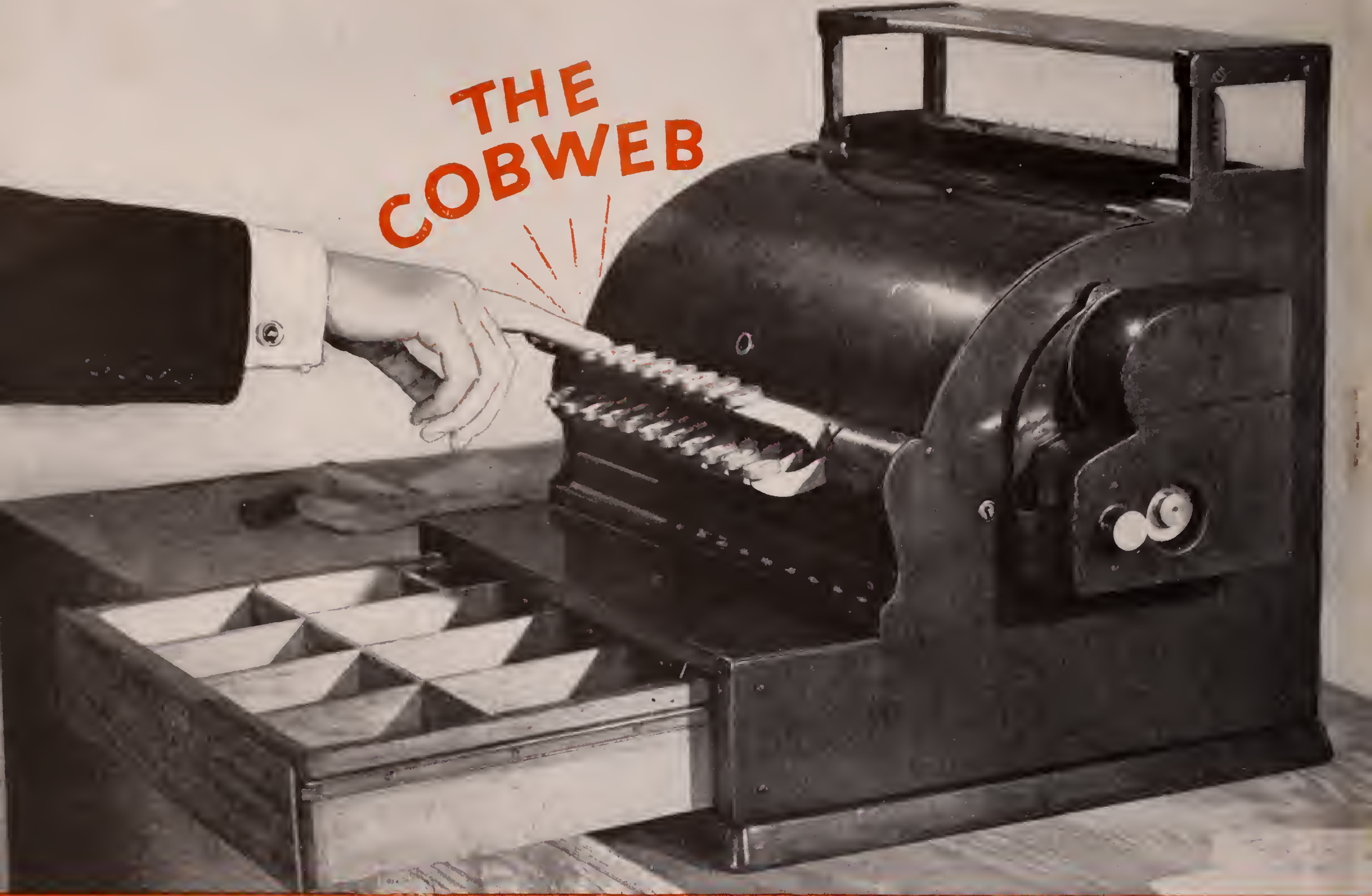

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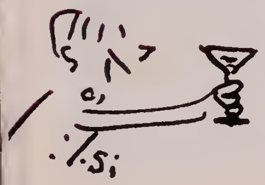

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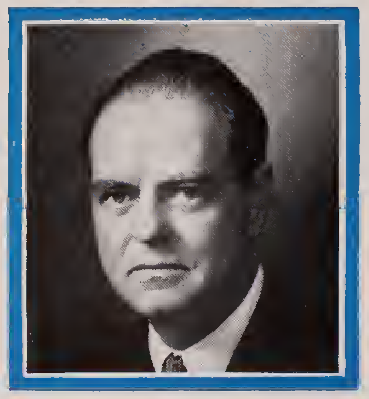
Mister Quigley

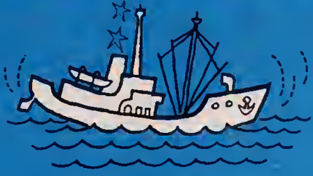
HONORED NAME



All of us at Warner Bros.
are happy to
join motion picture
people everywhere in
congratulating
Martin Quigley on
his fortieth distinguished
year in our industry.

Mister Roberts

HONORED NAME!



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PRODUCED BY LELAND HAYWARD
Directed by JOHN FORD and MERVYN LeROY
MUSIC COMPOSED AND CONDUCTED BY FRANZ WAXMAN

Mister Showman:
You'll see New Heights on Page 31!

SPYROS P. SKOURAS
PRESIDENT

TWENTIETH CENTURY-FOX FILM CORPORATION
HEAD OFFICE 444 WEST 56TH STREET, NEW YORK 19, N.Y.
BRANCHES IN ALL PRINCIPAL CITIES OF THE WORLD
TELEPHONE COLUMBUS 5-3320 CABLE ADDRESS, CENTFOX NEW YORK

Mr. Martin Quigley, Sr.
Motion Picture Herald
1270 Sixth Avenue
New York, N. Y.

Dear Martin:

Allow me to send you my unreserved congratulations on the attainment of your fortieth anniversary as a servant of the motion picture industry, and also upon the twenty-fifth anniversary of the Motion Picture Production Code with which your name is so inextricably associated.

It is difficult, Martin, to convey this expression of goodwill to you without feeling tremendous emotion, not only because of our friendship, but because of the unending devotion you have given to our great industry.

There are few men in the galaxy of those identified with the screen and its history who have equalled your stature, both as a journalist of exceptional vision, and as a statesman concerned above all with the prestige and integrity of the motion picture industry.

You have never faltered in upholding your ideals. You have been ever vigilant in protecting our profession. You have been foremost among us as a leader and a friend.

Let me happily join in the observance of these significant anniversaries and in the tribute to you that they imply.

Kindest regards.

Sincerely,

SPS/ac

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 199, No. 11
June 11, 1955

UP TO NOW..... by MARTIN QUIGLEY

THESE four decades in the post of editor and publisher of an industry journal have provided an unique vantage point for a review of the kaleidoscopic events which in the period have established motion pictures, artistically and economically as one of the most significant developments of the century. A privilege indeed it has been so closely to watch and weigh this procession of events in contemporaneous setting.

The formal chronicle of these events, in type and in illustration, has been recorded in the pages of this publication. Inevitably it has been a record of highlight and shadow but ever and always intended faithfully and fairly to portray the industry stage and the plays and players performing upon it. It has been, perhaps, the greatest story the Screen has had to tell—this emergence of motion pictures from the primitive days of the nickelodeon and the advance to its present august world estate.

Threading through the passing parade of the forty years there is an interwoven skein of personal impressions and recollections, of men and affairs, which glows warm and resplendent over the vista of the years. Always to be deeply treasured are the friendships, associations and mutual enthusiasms that give, and will always give, a cherished character to the recollections of these forty years.

But enough now of retrospect; this is no valedictory! History has its uses, but the greatest question always is not where we have been but rather where we are going.

AS to where we are going, looked at from the vantage point of a holder of a forty-year ticket in the reviewing stand, the situation is complex and intricate. There is perhaps nothing new in this because the motion picture business has always been a great conversation piece and differences of interpretation make for conversation.

But actually the simple, stark lines of the industry situation of the earlier, formative years have disappeared and there is now a complexity of factors and influences which renders long-range forecast nothing short of foolhardy. But so also have become the affairs of commerce at large and even government itself. The good old days of a simple, uncomplicated way of life in any area are gone, forever.

In any serious weighing of the state of the motion picture and the industry which lives by it there is one solid, paramount fact that must be reckoned with. It is this:

From no source whatsoever has there yet appeared a method of communication which for purposes of dramatic presentation is comparable with both the realities and the evident potentialities of the motion picture. In its power to convey impressions, fix mental images, stimulate emotions, be as understandable to as many people—nothing fairly compares with the motion picture.

And the reference here is to a motion picture presented in a sizable auditorium, before a large group of people. Let it never be forgotten that such a locale of presentation performs a vital and indispensable function in effecting the over-all dramatic impact of the motion picture. There is no substitute for "mob" psychology and the emotional effects stimulated by audience reaction.

NOTHING of what is here asserted is intended in any way to depreciate the wonders and the accomplishments in entertainment devices provided out of the laboratories of the electronic experts. Television, of course, has attributes of advantage which motion pictures do not possess. Motion pictures have attributes of advantage which television does not now possess—and never will. They are in certain respects competing media but they are not comparable. Each eventually will come to occupy its own logical and unique province and neither is going to efface, absorb or dominate the other.

Enjoying as it does solid and exclusive advantages in the field of dramatic presentation the motion picture's future as the preferred form of entertainment for the greatest number of people the whole world over is secure.

Secure, accordingly, will be the future of the industry based upon it, provided only that those who are the custodians of the motion picture, in whatever capacity and in whatever branch of the industry, learn the lessons of the failures of the past and rise courageously and intelligently to the splendid future that may be gained by those who, by heart and mind and character, deserve to win.

I conclude these anniversary observations with a hearty "Thank You!" to all those in the industry at large, here and abroad, and those of the staff of Quigley Publications who by word and deed have made warmly and richly memorable this Fortieth Anniversary.

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Celebrating
Martin Quigley's
Fortieth Year of
Industry Service
and the ✤ ✤ ✤ ✤
25th Anniversary of
the Production Code

qp

Martin Quigley

Editor-in-chief and publisher: Motion Picture Herald, Motion Picture Daily, Better Theatres, Fame, International Motion Picture Almanac, International Television Almanac.

THE PUBLISHER . . . . A Profile Sketch

by **WILLIAM R. WEAVER**, *QP Staff 36 Years*
and
CHARLES S. AARONSON, *QP Staff 25 Years*

IT WAS in the early Spring of 1915 that a tall young man of 25 years was taken to "see the show" at the Illinois theatre on Chicago's Jackson Boulevard. Taken—because the young man was then recuperating from serious surgery.

At the Illinois theatre that evening, this ruggedly handsome Martin Quigley saw a film which was one of the first important feature pictures, and one which at the time was creating a considerable stir across the country. It was called "The Birth of a Nation." That the alertly inquisitive-minded Mr. Quigley was vastly impressed by what he saw is to understate the situation by a good deal.

* * *

He had been, up to that time, and by his own telling, only slightly acquainted with this "marvel" of the dawning years of the Twentieth Century. He was aware of the motion picture, in a casual, happenstance sort of fashion.

But when he walked out of the Illinois theatre on that night in 1915, with a world abroad in turmoil, his mind was a-whirl, spinning with the breath-taking potential of this new medium, this utterly astonishing power. He was deeply impressed with the enormous import of the screen, and saw even then far into the future, into the great career lying ahead for this art and industry.

It was that strange alchemy of what we may casually call fate, or coincidence or accident that the viewing at that time, of that motion picture, by this young man had design, or plot. There was reason that the steely, blue-grey eyes were alight with purpose and meaning as he left the theatre. Martin Quigley, with several years of newspaper work in Cleveland, where he was born, in Detroit and Chicago behind him, felt the urge for action on his own. He was, in a word, casting about at that precise moment, for a publishing venture, probably small, but one in which he could sink his teeth, one in which he could find personal purpose—and a future.

* * *

And thus did Martin Quigley come upon and into the world of the motion picture, that world of shadow and substance which was to know his hand—and his unswerving mind for those four decades which are marked herein today.

That which is noted today as a fortieth anniversary of service had antecedents in the history of an industry and its special press. Throughout all of those forty years, as the industry in kaleidoscopic fashion rushed through its growing pains, its problems, internal and external, its technical advances, its periods of burgeoning prosperity and black economic doldrums, Martin Quigley held fast, despite cost, to those basic principles which he had set for himself in that far away day in 1915.

The history of the advancement of Martin Quigley in the field of motion picture trade publishing through the acquisition of other publications already established is necessarily and unquestionably the earmark of success, and that success had firm foundation in a hard-headed idealism tempered with a realistic approach and plain common sense. It's a good recipe.

To go back, for a spot of film journalism history, all, as the lawyers say, quite relevant to this case. In 1906 a genial Jim Hoff founded "The Film Index," in those merry, carefree days when "you and I were young, Maggie," and the motor car was beginning to foul the air of a young century.

* * *

It was the following year that the stiffly British Alfred Saunders came to the Miles Brothers, of film exchange fame, with a head full of plans and a briefcase full of the "dummy" for a new trade journal, with, if you please, the utterly preposterous name of "The Lantern Slide View and Motion Picture Renter." (The British still call distributors, renters.) Herbert Miles' reaction was swift. "The name is terrible," said he. "Call it 'The Moving Picture World,' put a big globe on the cover, and we'll take a page an issue." The "World" soon acquired "The Index" and Jim Hoff to boot. John F. Chalmers was the key figure in "The World."

And in that same 1907, in Chicago, then by way of being the capital of the film world, emerged Edward J. Mock and "Motography," to carry on for a spate of years. "The World" with the support of the Motion Picture Patents Company group in particular, led the field, until there appeared, in 1913, under the editorial guidance of Mr. Saunders and Thomas Bedding, "The Motion Picture News," to go forward for a long time, from New York, with William A. Johnston as editor.

Down through the years, Martin Quigley has had constant recourse to his typewriter, voicing those opinions which have carried such weight on the side of right for the art-industry of the screen. A culling of those thousands of words for highlights across the decades will be found beginning on page 64.

And that was the picture when a young man, fresh from newspaper experience, with a fresh outlook, ambition to be "on his own" and a long look at and beyond "The Birth of a Nation," founded his "Exhibitors Herald" in Chicago in 1915.

A year or two later in 1917 was founded "The Exhibitors Trade Review," a weekly, by Lee A. Ochs and the Motion Picture Theatre Owners of America. That paper was to become part of the Quigley publishing enterprise at a somewhat later date. Its editorial guidance eventually came under the hand of Arthur James. In 1925 it became a daily and the "Exhibitors Review." "Motion Pictures Today" which also started as a weekly, was combined with it in 1929. That, to leap forward a mite, was to become Martin Quigley's present "Motion Picture Daily" of 1931, as today's "Motion Picture Herald" was to emerge from a synthesis of those other earlier publications.

In the chronological sequence of that advancement and development it may well be noted here that as early

[*Continued on following page*]

THE PUBLISHER . . . A Profile

[*Continued from preceding page*]

as 1917 Martin Quigley acquired "Motography," in 1928 "Exhibitors Herald" became "Exhibitors Herald-World" with the acquisition of "The World," and finally purchase of "Motion Picture News" gave rise to the newly-named "Motion Picture Herald" in 1931.

There were three addresses in Chicago in that early day, and in sequential reference to progressive success. The numbers were 203, 417 and finally 407, all South Dearborn Street, before headquarters were moved to New York in 1931. And in New York there were four addresses: the Longacre Building, which had some other early film tenants; then 565 Fifth Avenue, 1790 Broadway, and 1270 Sixth Avenue, Rockefeller Center. The character of the physical establishment was also significant.

Now we move back once more, to look a bit into the "how" and the "what" and the "why" of the successes, the accolades, the deep respect for the man and his publications.

For there was good and sufficient reason, come by over the years, that on the first day of last month at the Biltmore Hotel in New York City the Catholic Institute of the Press ranged alongside so many other organizations which have gone on record as recognizing the work of this publisher.

* * *

Just four weeks before, the Association of Motion Picture Producers, in meeting assembled at its Los Angeles headquarters, had observed the 25th anniversary of Martin Quigley's most notable single contribution to the general welfare of the film industry, the Motion Picture Production Code. The formal resolution described it as "a major factor in accomplishing the basic purpose of making films acceptable to reasonable minds the world over." The tribute cited: "Martin Quigley, who conceived and wrote the document which is the Code."

The conception, development and completion of the Production Code for the motion picture stands firmly in the story of Martin Quigley as a signal landmark, significant in that it typifies a firm faith in the basic values of the screen medium, a steadfast purpose in fighting that which would offend the moral sense of the world and bring consequent ruin to the art-industry, and a keenly alert common sense which tempered stricture with intelligent application of reality. Basically, and chief reason for its acceptance was that it was and is a decidedly common-sensible document.

It was on June 12, 1938, almost precisely on the twenty-third anniversary of the founding of this publication that Loyola University in Los Angeles had touched off this chain-reaction of formal acclaim by conferring upon the publisher an honorary degree of Doctor of Literature in sedate ceremonies honoring likewise the late, great scientist, Dr. Robert J. Millikan.

And it was on the evening of the next day, June 13, that an informal gathering made up principally of leading figures in Hollywood production—Louis B. Mayer, Joseph M. Schenck, Harry Cohn, Sam Katz, Al Lichtman, Sol Lesser, Winfield R. Sheehan, and a dozen others, sat at table in the Cafe de Paree on the 20th Century-Fox lot, and one at a time stood up to speak their minds concerning the then barely eight-year-old code which was to be credited in the AMPP resolution of April last with having "created a discipline in the thinking of Hollywood producers which is the measure of their maturity."

* * *

And incidentally, it might well be noted that the Code and its effectiveness were also the measure of the man, Martin Quigley.

And it is the measure of the man, as well, to hark back at this point to another and earlier manifestation of the publisher's purposeful attacks on that which threatens the security of the business, whether from the inside or the outside. This was the Public Rights League, like the Production Code in dealing with fundamentals, and quite as effective in its day and way.

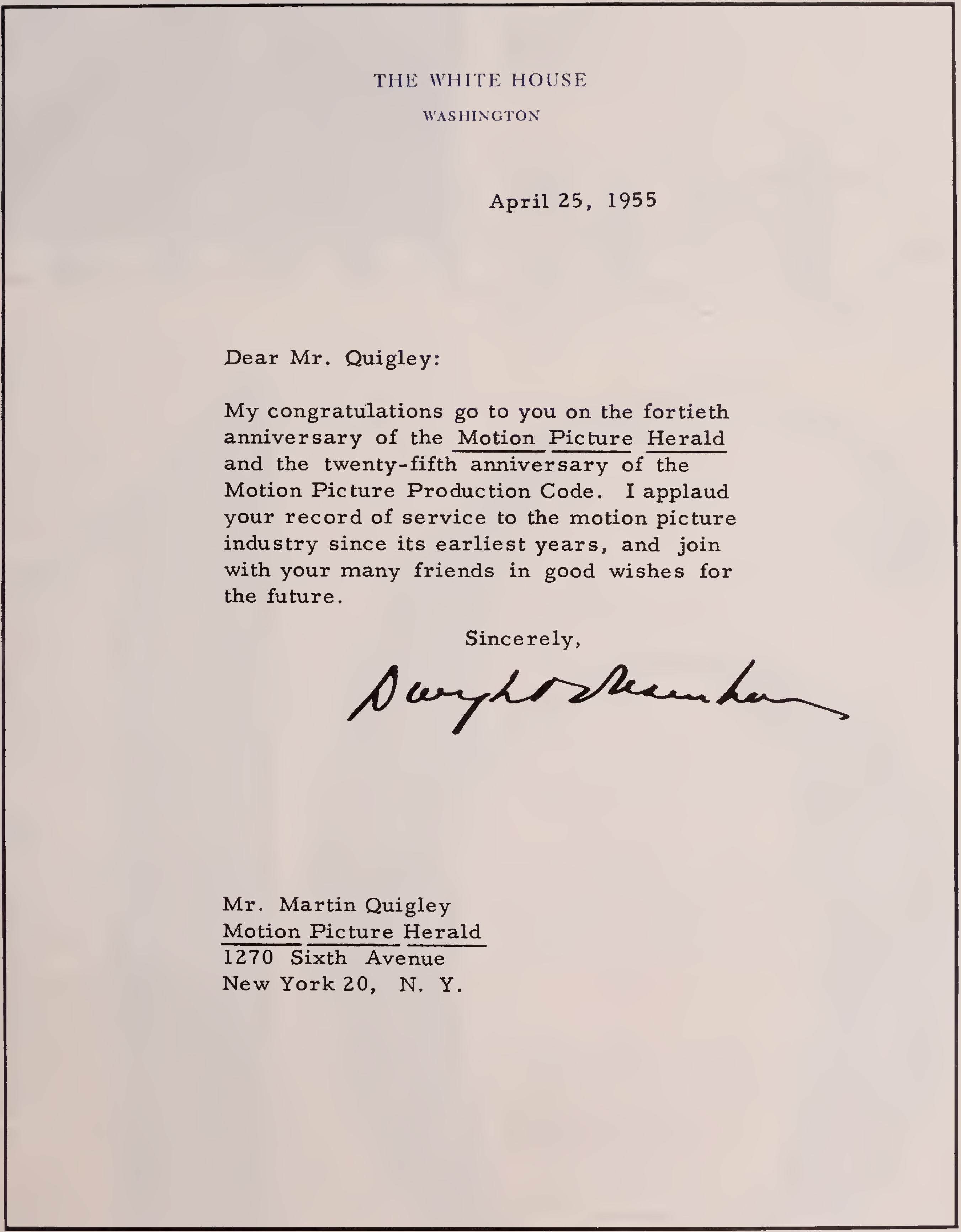
Martin Quigley's Public Rights League was announced to the exhibitors in the issue of "Exhibitors Herald" dated May 7, 1921. The country was at the moment going through a period of economic readjustment, pictures were no better than they should have been due to the need for speed and cost-cutting, and the pickings for politicos setting themselves up as censors were fat. They were clipping both the pictures and the exhibitors and/or distributors.

There was at the same time grave and persistent threat of political domination of the screen, with legislation snaking its way into the national statutes. All the heavies wore the word "Reform" on their armor.

In his introductory announcement Mr. Quigley told

[*Continued on page* 14]

A mobilization meeting for the National Conference of Christians and Jews, about 15 years ago. From left: Martin Quigley, Will H. Hays, MPPDA president; J. Robert Rubin, MGM vice-president; Jack Cohn, vice-president of Columbia, and Basil O'Connor, official of the Conference.



THE WHITE HOUSE
WASHINGTON

April 25, 1955

Dear Mr. Quigley:

My congratulations go to you on the fortieth anniversary of the Motion Picture Herald and the twenty-fifth anniversary of the Motion Picture Production Code. I applaud your record of service to the motion picture industry since its earliest years, and join with your many friends in good wishes for the future.

Sincerely,

Dwight D. Eisenhower

Mr. Martin Quigley
Motion Picture Herald
1270 Sixth Avenue
New York 20, N. Y.

THE PUBLISHER . . . A Profile

[*Continued from page* 12]

the trade: "There can be none in the industry who does not realize that the motion picture faces a grave situation throughout the United States which discloses the menace of the imposition of any unwarranted and unreasonable regulations and restrictions. The general public does not realize either the nature or the magnitude of this menace. . . . The freedom of the motion picture now hangs in the balance, and the one deciding factor is the weight of public opinion."

The League aimed to enlist the public in the industry's fight for freedom, and to prevail upon it, through the exhibitor, with correct information and argument, to stand against autocratic interference from radical reformers; to conduct a campaign of public education on the screens of the nation, acquainting the public with this menace to its freedom as individuals, and seeking to win the active support of the public in this battle; to stimulate public interest in the welfare of the industry, and to crystallize the sentiment of the industry itself for defensive action.

* * *

The simple device of a cut-out coupon, signed, enabled the reader to join the League, obligating himself, in his own interest, only to the use of a slide of the League. This was the standard stereopticon slide, and each week's edition of the "Herald" brought to members a new message, from the Quigley typewriter, to be delivered via the screen to the public.

For example: "The Constitution of the United States guarantees the freedom of the press. The motion picture as a means of expression is a development of the press, publishing stories in pictures instead of in type. The motion picture is entitled to the same freedom enjoyed by the press."

The success of the Public Rights League was in direct ratio to the industry's recognition of its need and of the leadership inspired by its creator. All branches of the industry rallied to a just and reasonable cause. The victory was won. In three years the League went into a state of suspension, with leave to reinstate, should the necessity arise.

Those basic Quigley principles which motivated the publisher then and continue so to do today, were in action a year earlier, when an internal situation arose in the industry which called for forthright, honest and courageous publication behavior. There was no hesitation on the part of this young and militant publisher, when the course was clear.

* * *

This again was a case of freedom. The industry then, in 1920, was in a period of tooth and claw tactics, and many a small independent operator was badly bitten and sharply clawed. It was in the issue of "Exhibitors Herald" of June 12, 1920, that Martin Quigley clarioned a phrase which was to echo down the canyons of bitter controversy. He headlined his opening attack: "Independence—or Disaster!" and in subjoined lines enunciated: "A plain statement of the situation facing the independent exhibitors and producers on the eve of the industry's Armageddon."

The practice of the day against which the young publisher was about to throw the full weight of his crusading zeal for right was what might be described as threat-selling. Certain distributors' sales representatives made it known to reluctant exhibitor customers that the distributing company was considering building a theatre in direct competition to said exhibitor. And, if the suggestion had no effect, the company actually acquired a lease, drew plans, and if necessary, built a competing theatre, under-sold the exhibitor under fire, and forced him to sell out at the company's price.

A film industry party, in New York back in 1939. In usual order, W. G. Van Schmus, managing director of Radio City Music Hall; Irene Dunne, Martin Quigley and George J. Schaefer.

Often enough, the exhibitor was compelled to contract for product to the point where he bought more films than he had days in the year to show them.

Mr. Quigley gave due notice to all sides in the picture that he was going a-gunning. He wrote to the exhibitor subscribers whose complaints had been published in the ever-open columns of "Exhibitors Herald." (The Quigley columns are still open.) And he wrote to the distributing companies. Then came the "Independence or Disaster" series of articles, destined to accomplish in five short but violent weeks an openly avowed reversal of policy by the king-pin offender. It established a firm floor for all time under the buyer-seller relationship so narrowly saved to independent showmen.

* * *

It wasn't easy. Distributing companies withheld advertising; there were offers to purchase the paper. But the tide of approval of the course of action was overwhelming, an exhibitor organization pledged its support, followed by non-offending distributors, and the fight was over.

Some years later, the late Terry Ramsaye, historian of the industry, wrote: "'Exhibitors Herald' and Martin Quigley came into a motion picture world consisting exclusively and painfully of the present. He was among the few, the very few, who were anxious to believe that there was a tomorrow, and a greater tomorrow, that the sane and real values upon which all great industry was built were true and real values in the world of the fleeting shadowplay."

And from those earliest days, Martin Quigley stood upon the firm base of his conviction as to what was right and best for the industry and the public to which it was committed. He then, and now, counter-attacks with all the resources at his command, defending the motion picture against unjustified and hostile critics, whether they are newspaper writers, legislators, educators or

[*Continued on page 27*]

the $weet 16

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"SOMETHING'S
GOTTA GIVE"
Musical!

Daddy Long Legs

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FRED ASTAIRE · LESLIE CARON
co-starring
TERRY MOORE · THELMA RITTER · FRED CLARK
with RAY ANTHONY and his Orchestra
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Screen Play by PHOEBE and HENRY EPHRON

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The top
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filmed on
the hot-
spot in
Hong
Kong!

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SOLDIER OF FORTUN

From the Novel by Ernest K. Gann

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ANNA STEN • RUSSELL COLLINS
Produced by BUDDY ADLER
Directed by EDWARD DMYTRYK
Screen Play by ERNEST K. GANN

The picture
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OLIVIA de HAVILLAND • GILBERT ROLAND in

That LADY

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introducing PAUL SCOFIELD
co-starring FRANCOISE ROSAY • DENNIS PRICE
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Screen Play by ANTHONY VEILLER and SY BARTLETT
An Atalanta Production

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From the Producer of
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CHARLES COBURN · TOMMY NOONAN

"How to Be Very, Very Popular"

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CINEMASCOPE

Produced, Directed and Screen Play by
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KEEP YOUR EYE ON
SHEREE NORTH!
WOW!

the way you like to do business!

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is now on the screen!

CHARLES K. FELDMAN
Group Productions presents

the seven year itch

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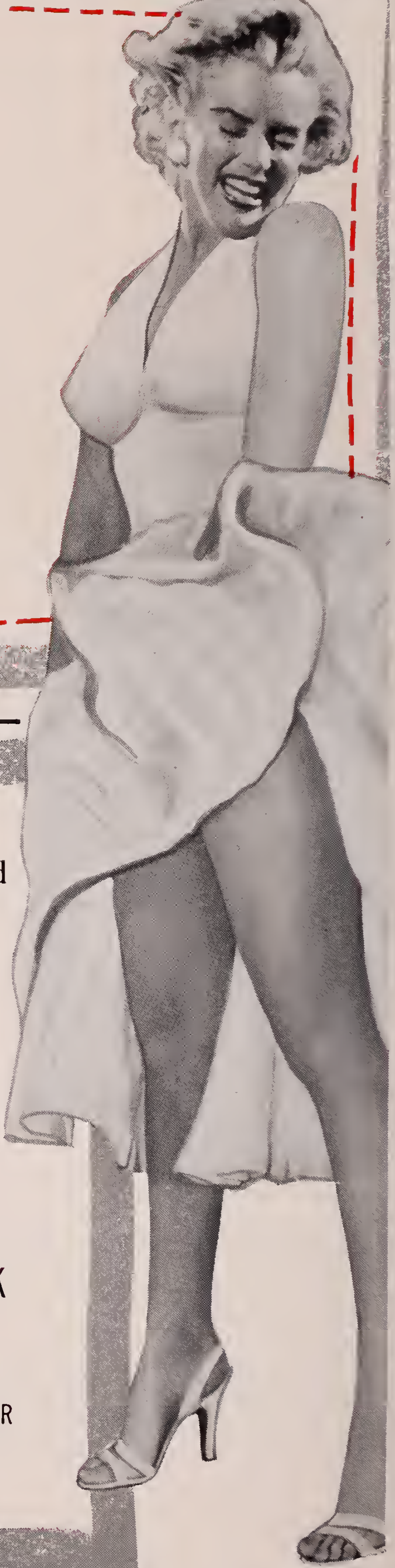
MARILYN MONROE · TOM EWELL

Screen Play by BILLY WILDER and GEORGE AXELROD
Based upon an original Play "The Seven Year Itch" by George Axelrod
As presented on the Stage by Courtney Burr and Elliott Nugent



When the American MPCI used
a Kimono Girl to crack down
on the Tokyo underworld!

house of bamboo

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CINEMASCOPE

starring

ROBERT RYAN · ROBERT STACK
SHIRLEY YAMAGUCHI
CAMERON MITCHELL

Produced by BUDDY ADLER · Written by HARRY KLEINER
Directed and Additional Dialogue by SAMUEL FULLER

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Directed and Story by BUDD BOETTICHER · Screen play by CHARLES LANG

Co-producer CARROLL CASE

The daring best seller
becomes 1955's most
challenging drama!

HUMPHREY BOGART
GENE TIERNEY
in

THE LEFT HAND OF GOD

COLOR by DE LUXE

CINEMASCOPE

also starring LEE J. COBB

Produced by BUDDY ADLER · Directed by EDWARD DMYTRYK

Screen Play by ALFRED HAYES

you the longest playing time... all the time!

The best-selling love story of the year with the cast of the year!

WILLIAM HOLDEN · JENNIFER JONES

in

Love is a Many Splendored Thing

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER · Directed by HENRY KING · Screen Play by JOHN PATRICK

She was the Virgin Queen
of a lusty Age!
He was the greatest
adventurer of any age!

BETTE DAVIS · RICHARD TODD · JOAN COLLINS

The Virgin Queen

COLOR by DE LUXE

CINEMASCOPE

co-starring JAY ROBINSON
HERBERT MARSHALL • DAN O'HERLIHY

Produced by CHARLES BRACKETT · Directed by HENRY KOSTER

Written by HARRY BROWN and MINDRET LORD

From 20th –

Exploitation natural!
"A sleeper!"—*M. P. Daily*

PANORAMIC PRODUCTIONS presents

A LIFE IN THE BALANCE

starring **RICARDO MONTALBAN**
co-starring Anne Bancroft · Lee Marvin
Produced by LEONARD GOLDSTEIN · Directed by HARRY HORNIER
Screen Play by
ROBERT PRESNELL, Jr. and LEO TOWNSEND

The year's hottest
boxoffice combination!
CLARK GABLE · JANE RUSSELL
ROBERT RYAN

THE TALL MEN

co-starring Cameron Mitchell
COLOR by DE LUXE
CINEMASCOPE
Produced by
WILLIAM A. BACHER and WILLIAM B. HAWKS
Directed by RAOUL WALSH
Screenplay by
SYDNEY BOEHM and FRANK NUGENT

the company that backs you all the time!

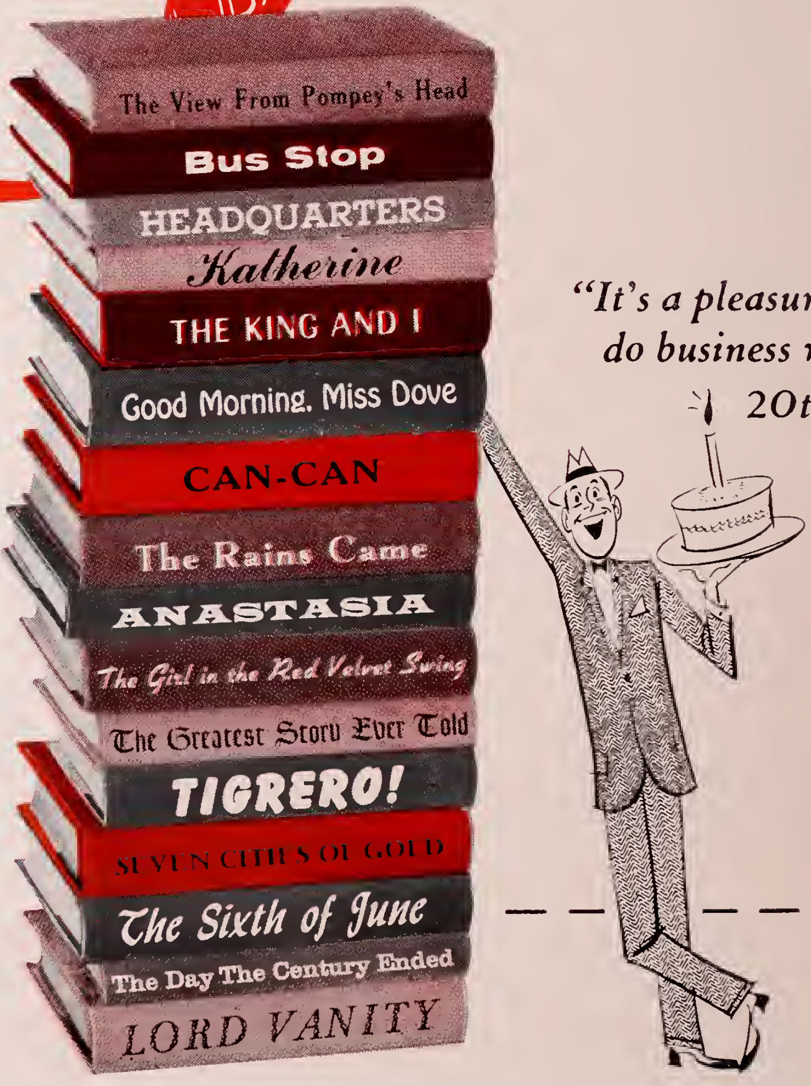
... and the next $weet 16 coming up!

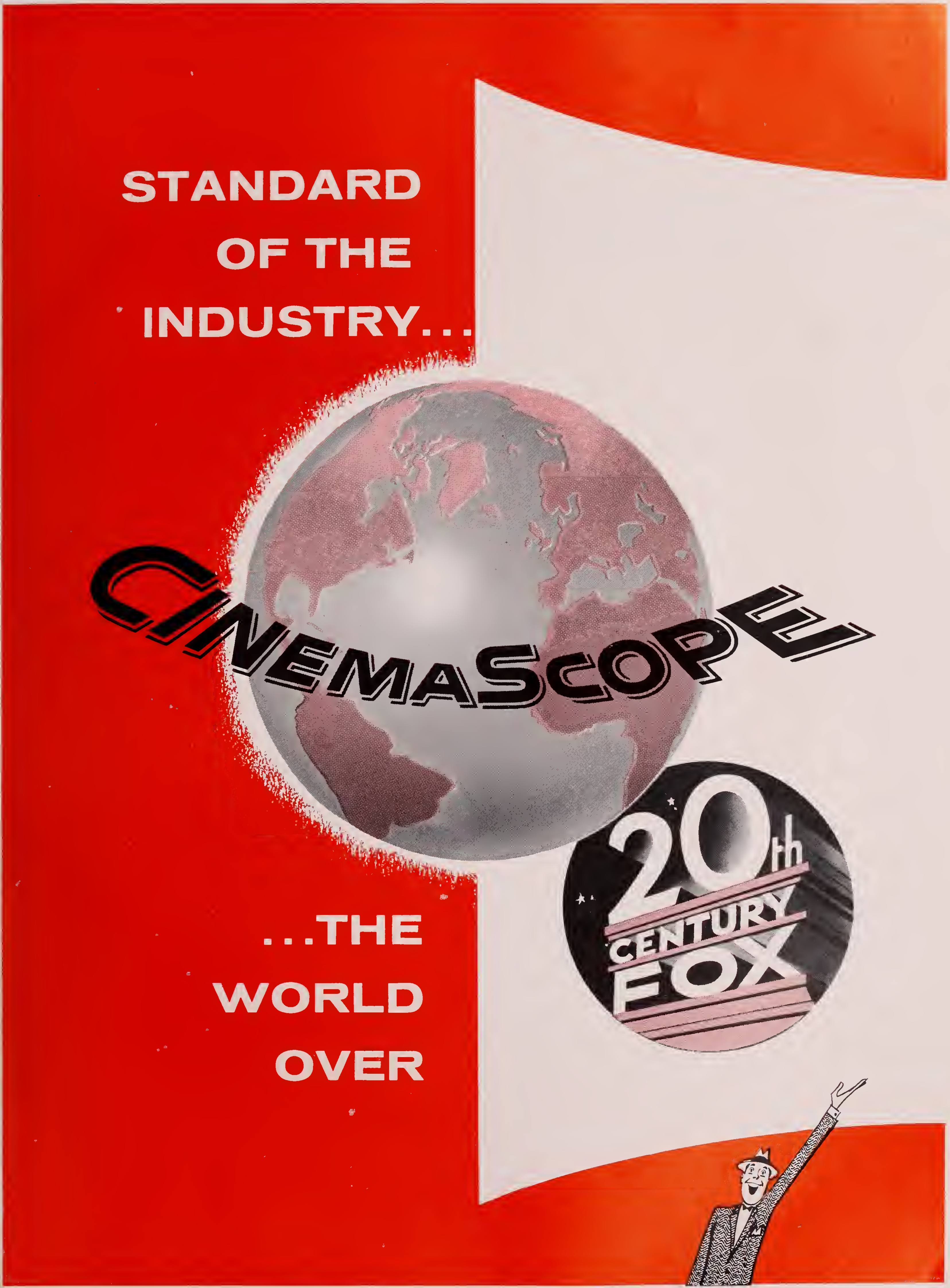
selected from the most imposing roster of best-selling properties ever assembled by any single company!

"It's a pleasure to do business with 20th!"

FLASH! ... and here are 6 just purchased to start still another Sweet 16!

"ISLAND IN THE SUN" • "DO RE MI"
"THE REVOLT OF MAMIE STOVER" • "SOLO"
"BOY ON A DOLPHIN" • "YOUR DAUGHTER IRIS"


The View From Pompey's Head
Bus Stop
HEADQUARTERS
Katherine
THE KING AND I
Good Morning, Miss Dove
CAN-CAN
The Rains Came
ANASTASIA
The Girl in the Red Velvet Swing
The Greatest Story Ever Told
TIGRERO!
SEVEN CITIES OF GOLD
The Sixth of June
The Day The Century Ended
LORD VANITY


STANDARD
OF THE
INDUSTRY...
CINEMASCOPE
...THE
WORLD
OVER
20th
CENTURY
FOX

SAMUEL FULLER

* * *

"HOUSE OF BAMBOO"

CinemaScope for 20th Century-Fox

Shot in Japan

* * *

"TIGRERO!"

CinemaScope for 20th Century-Fox

To be shot in Mato Grasso of Brazil

* * *

"THE STORY OF ESTHER COSTELLO"

for Romulus

To be shot in England

THE PUBLISHER . . . A Profile

[*Continued from page* 14]

those professional or amateur "do-gooders" who have been hornets buzzing about the screen these many years. He had and has a basic rule in his publications against the use of ads on sex, white slave or dope films, and has crusaded vigorously and constantly against such material.

His effort to influence for the better the subject matter of pictures and the advertising by which they were sold came to industry-saving fruition finally in 1930 in the Production Code and the Advertising Code. It is to him a heart-warming form of sincere flattery that other nations, for the screen, and other industries (television, for one), in seeking to develop codes of practice and procedure, have used the motion picture's code as their model and guide.

* * *

But these obvious and outward manifestations of the work of the publisher are but half the story. There is another and no less vital work constantly engaging his attention. In the large, soft-toned office high in the concrete cliffs of Rockefeller Center, a silver-haired Martin Quigley sits behind his desk, as always speaking quietly, suggesting, advising on the countless problems large and small besetting exhibitor, or producer or distributor. And the words of advice are heeded, for they have behind them basic principles which are everywhere respected.

There have been enemies over the years, and disagreement, but there never has been a lack of respect and admiration for principles firmly adhered to.

Those flaming defenses of freedom, countering threats to the screen from within and without, figured strongly in the formative years of the publication which the "New York Times" was to describe a quarter-century later as a "weekly journal whose status in the film industry may be compared to the importance elsewhere of the Encyclopedia Britannica or the Bible."

But beyond or behind all this, the publishing venture took substance and strength from basic reader-service, steadily through the year and the years. Perhaps the most notable of all these was the exhibitor reports department, so descriptively titled, "What the Picture Did for Me," established in 1916 and still a "Herald" feature.

* * *

It had been conceived as of local interest by Ed Mock, editor of "Motography." It was then a scant page of comment gleaned from Chicago Loop exhibitors by telephone. In the "Herald" it was stepped up to national proportions. In the mid-20s, when product poured from Hollywood, its weekly average of 450 reports on individual pictures occupied from 20 to 25 pages in each issue. Then too the large circuit and buying combine were in the tomorrow of the industry's economy.

Here again there was significance. These reports on the success or failure of product in the unmistakable terms of box office dollars obviously were not hailed enthusiastically by distributors whose product often was on the receiving end of candid and sometimes scorching appraisal.

There were further and constant steps in the unrelenting pursuit of a goal of better service to readers by the publisher through the years. Three years after "What the Picture Did for Me," came the initial move toward establishing a showmanship service which was to become the Managers Round Table. He called it first "The Theatre," and therein reported the application of good exploitation ideas. It was compounded of good sense, good taste and good selling—and it paid off in reader interest and appreciation as the years of its development have proved, all the way down to the annual Quigley Awards for Showmanship, inestimably effective and respected here and abroad.

These awards, begun in 1934, and their reception by the industry at large are a reflection of the respect of that industry for the man who created the idea at a time when stimulation of sales effort was most needed.

Two years before that, with budgets in Hollywood tightly reefed to ride out the economic gale, and the quality of product less than tip-top, the Quigley service came to the fore again, this time with an utterly dependable, mail-ballot determination among exhibitors, of the Money-Making Stars of the year. Several years later the Western Stars were separately determined, and five years later the provocative Stars of Tomorrow poll was inaugurated.

* * *

In 1923, the expanding House of Quigley, taking note of the burgeoning physical development of the exhibition structure, founded "Better Theatres," aptly concerned with just that, better theatres, their planning, building and furnishing.

In 1929 "Motion Picture Almanac" was born of editorial sweat and travail. Much later it was to embrace the mushrooming and related Television field, and in 1955 a separate "International Television Almanac" was to make its appearance, the better to serve that area of the entertainment business, as the "Motion Picture Almanac" so long has done. The "Almanac" was, and continues to be, a storehouse of information between hard and well-worn covers, revised annually and offering the industry's sole biographical data on thousands of folks in the business. It's an untouched trademark of quality publishing.

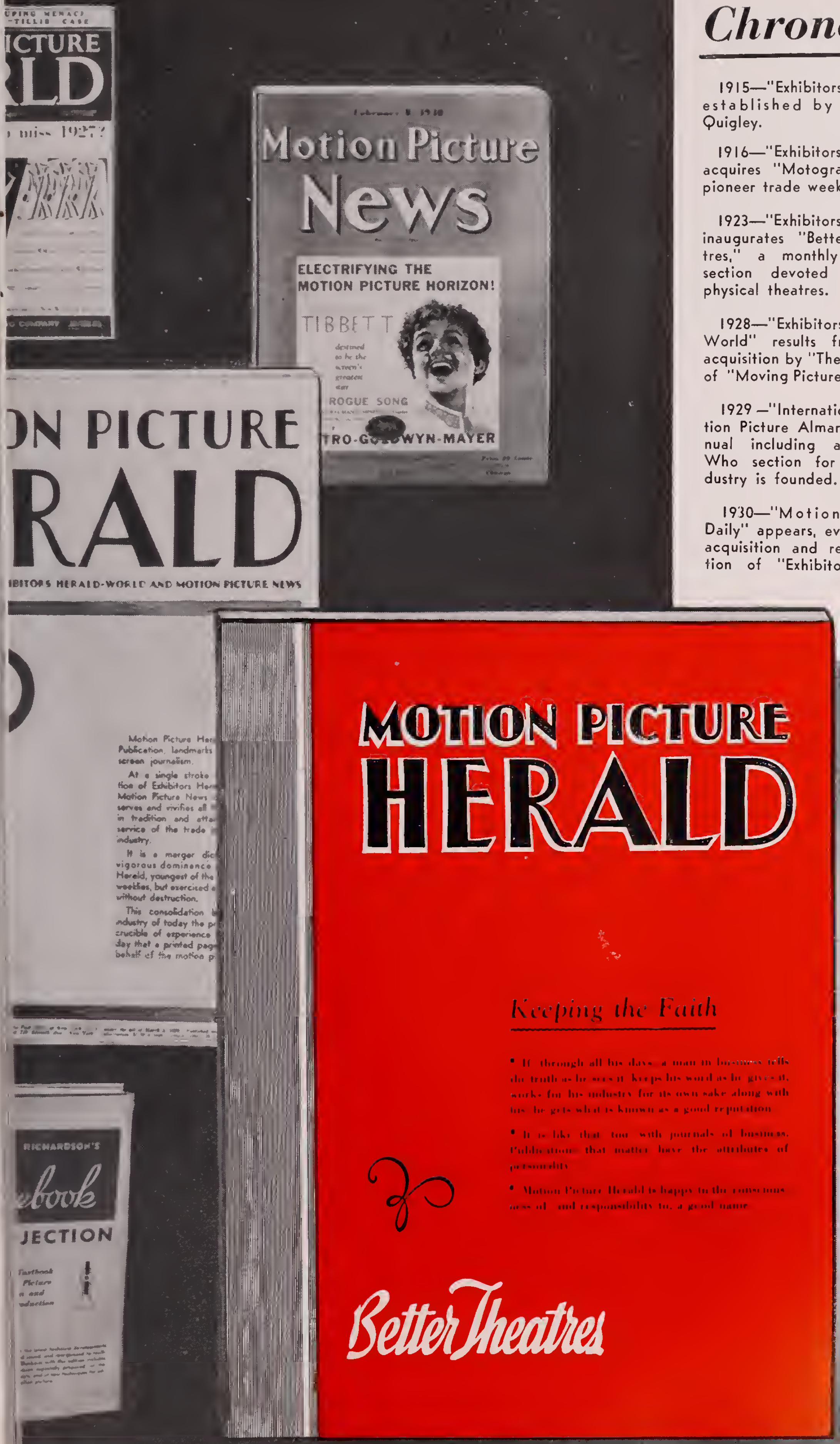
It is of further interest to note the words of Martin Quigley when, in the chronological sequence of development, "Motion Picture News" was consolidated with

[*Continued on page* 30]

Just a couple of years ago, at a Broadway opening, and the joke was really funny. Milton Rackmil, president of Universal and Decca Records, left, and Charles Feldman, Universal general sales manager, flank Martin Quigley.

1915

EXHIBITORS HERALD
MOTOGRAPHY
EXPLOITING
MOTION PICTURES
MOVING P
WOR
EXHIBITORS HERALD AND MOTOGRAPHY
CHICAGO, JANUARY 11, 1919
Cheap Showmen
Goldwyn Pictures
EXHIBITORS HERALD
MOVING PICTURE WORLD
MERGERS MAKE GREATNES
That's why Metro-Goldwyn-Mayer is the greatest organization in the Industry—
That's why you can play such productions as
THE ENEMY
STUDENT PRINCE
METRO-GOLDWYN-MAYER
MOTI
HE
A CONSOLIDATION OF EX
MOTION PICTURE DAILY
All The News That Is News
Concise And To The Point
NEW YORK, U.S.A., TUESDAY, MARCH 22, 1955
TEN CENTS
Beats 1st Cinerama
Finds 'Holiday' Gross Nearing $1,000,000
Bill Goes to Governor
Maryland Senate Votes for Censor-Free Newsreels
At Allied Meet
RembuschSees Chaos a Result
UA's Ad Budget For 12 Months Set At $6,000,000
Previews of 'Peter' Were Seen by 20,000
Censorship L At Clevelan
Could Cause In
Fail to W
1956
INTERNATIONAL
Television
ALMANAC
NEW SCREEN TECHNIQUES
26 illustrated articles
1956
INTERNATIONAL
Motion Picture
ALMANAC
FAME
MOTION PICTURES
TELEVISION & RADIO
of PR
8th EDITION


Motion Picture News
ELECTRIFYING THE MOTION PICTURE HORIZON!
TIBBETT
ROGUE SONG
ON PICTURE
RALD
IBITORS HERALD-WORLD AND MOTION PICTURE NEWS
MOTION PICTURE HERALD
Keeping the Faith
Better Theatres
RICHARDSON'S
JECTION

Chronology

1915—"Exhibitors Herald" established by Martin Quigley.

1916—"Exhibitors Herald" acquires "Motography," a pioneer trade weekly.

1923—"Exhibitors Herald" inaugurates "Better Theatres," a monthly special section devoted to the physical theatres.

1928—"Exhibitors Herald-World" results from the acquisition by "The Herald" of "Moving Picture World."

1929—"International Motion Picture Almanac," annual including a Who's Who section for the industry is founded.

1930—"Motion Picture Daily" appears, evolved by acquisition and reconstitution of "Exhibitors Daily Review and Motion Pictures Today."

1931—"Motion Picture Herald" becomes the new name as "Exhibitors Herald-World" acquires "Motion Picture News," a long established weekly.

1933—"Fame," statistical talent annual, auditing the box office worth of the personalities of screen, television and radio, is added to Quigley Publications.

1946—"The World Market Section" of "The Herald" is inaugurated to give annual special attention to the expanding foreign field.

1947—"Theatre Sales," now called "Better Refreshment Merchandising" established as a monthly section of "The Herald" to cover refreshment sales.

1955—"International Television Almanac," companion book to the "Motion Picture Almanac" appears.

1955

Ned E. Depinet, left, with Martin Quigley

THE PUBLISHER . . . A Profile

[*Continued from page* 27]

"Exhibitors Herald-World" to make today's "Herald." In the first edition, the publisher said the "Herald" was starting "with no entangling alliances, no favorites to play and no enemies to repay. It holds itself, and will always continue to hold itself, free to serve the whole industry in all of its branches, and it will look only to the rewards of such service, ably and faithfully performed."

That was no creed of immediacy or expediency, but simply a restatement of a precept and principle applied through all the years.

But the "Herald" was not finished with child-bearing. In 1933, following the acclaim accorded the first Money-Making Stars poll, was founded "Fame," an annual devoted to recording and rating, in order of box office success, the talent of Hollywood in all departments. It is today, 22 years later, the hallmark of production attainment.

* * *

Always front and center in the Quigley consciousness has been the vital importance of plain decency on the screen, and so it was that his "Decency in Motion Pictures," published by The MacMillan Company in 1937, became the standard work on that subject.

Details of the monumental work which he accomplished for the institution of the screen in formulating the Production Code are recorded elsewhere in this issue, but it is germane to the moment to consider the citation on the Loyola University degree, and the pertinent remarks of Louis B. Mayer and others the day following, with respect to the service rendered to the art-industry by Martin Quigley.

From the citation:

"Here is a man who has given over a lifetime to study of the many problems suggested by the universal appeal of motion pictures. Almost from the inception of the art he was quick to sense the dangers which lie, sinister like, in this new and glamorous form of popular entertainment.

"He it was who conceived the Production Code which is now the Magna Charta that serves as a practical working guide of moral principles for those engaged in the production of motion pictures in the United States. . . . A distinguished editor and successful publisher, with a trenchant pen and courageous heart, he has been the leader in the movement which has resulted in those finer things that now distinguish our American-made motion pictures. His was the voice that pointed out the dangers by which the wrong kind of motion pictures served to imperil public morals. At the same time he was the first to provide a practical working scheme which would remove from these films the elements that tend to corrupt and to debase."

And Mr. Mayer:

"He had foresight because of his faith in and love for this industry of which he felt he was an important part. He foresaw dangers. . . . We were sailing along toward

[*Continued on page* 61]

In Tribute to the Code and Its Author

The board of directors of the Association of Motion Picture Producers, meeting April 4, 1955, in Hollywood, paid tribute to Martin Quigley and the Production Code. The occasion was the 25th anniversary of the signing of the Code, March 31, 1930. The text of the AMPP resolution follows:

DURING the past twenty-five years the Motion Picture Production Code has been a major factor in accomplishing the basic purpose of making films acceptable to reasonable minds the world over, and in so doing has created a discipline in the thinking of Hollywood producers which is the measure of their maturity.

It is consequently fitting on this twenty-fifth anniversary of the Code that the industry acknowledge its debt to the Code, reaffirm its support of the same, and pay tribute to the men whose work the Code represents:

To Martin Quigley, who conceived and wrote the document which is the Code;

To Will H. Hays, whose support of Mr. Quigley's proposal brought acceptance from the industry;

To the Reverend Daniel Lord, S.J., whose aid and advice Mr. Quigley sought before presenting the Code to the industry;

To Joseph I. Breen, who for twenty years gave the Production Code Administration the authority which made it effective:

To Geoffrey Shurlock, now head of the Code organization and from the beginning a prime factor in its administration, and

To the leaders in the motion picture industry through whose efforts the Code was made effective.

TO NEW HEIGHTS!

Aspiration is a fine thing.
We are always aspiring to reach new heights in entertainment. Achievement is something more. Achievement takes experience, it involves the willingness and the ability to back your judgment with investments. It takes time and it takes talent, great talent — writers, producers, directors, stars. We have put these into our pictures, those just finished and those being produced at this moment.

This great talent includes new personalities as well as those with established reputations. Together, they have created, as you will see on the following pages, a solid program of real achievement. I confidently present these motion pictures to you as the greatest lineup Warner Bros. Studios have ever offered:

Jack L. Warner

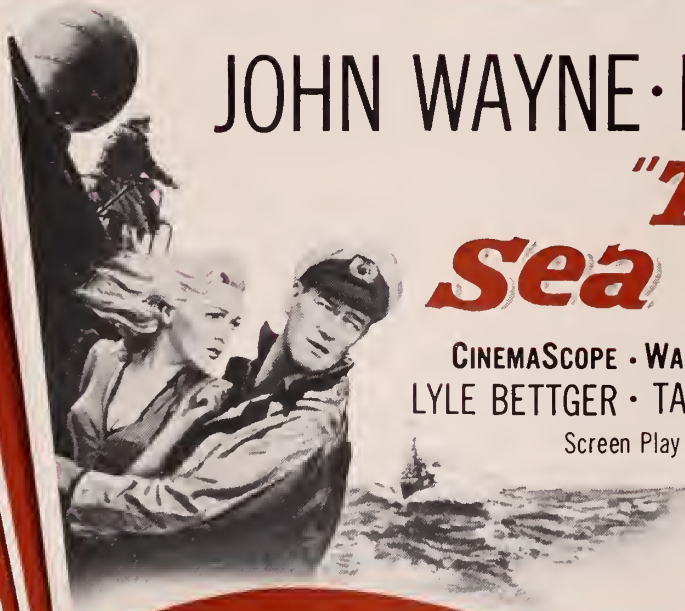
FROM WARNER BROS.--TO NEW HEIGHTS!

"Mister Roberts"

starring HENRY FONDA · JAMES CAGNEY · WILLIAM POWELL · JACK LEMMON

CINEMASCOPE · WARNERCOLOR · also starring BETSY PALMER · WARD BOND
PHIL CAREY · Screen Play by FRANK NUGENT and JOSHUA LOGAN
Based on the play by THOMAS HEGGEN and JOSHUA LOGAN
PRODUCED BY LELAND HAYWARD
Directed by JOHN FORD and MERVYN LeROY
Music Composed and Conducted by Franz Waxman

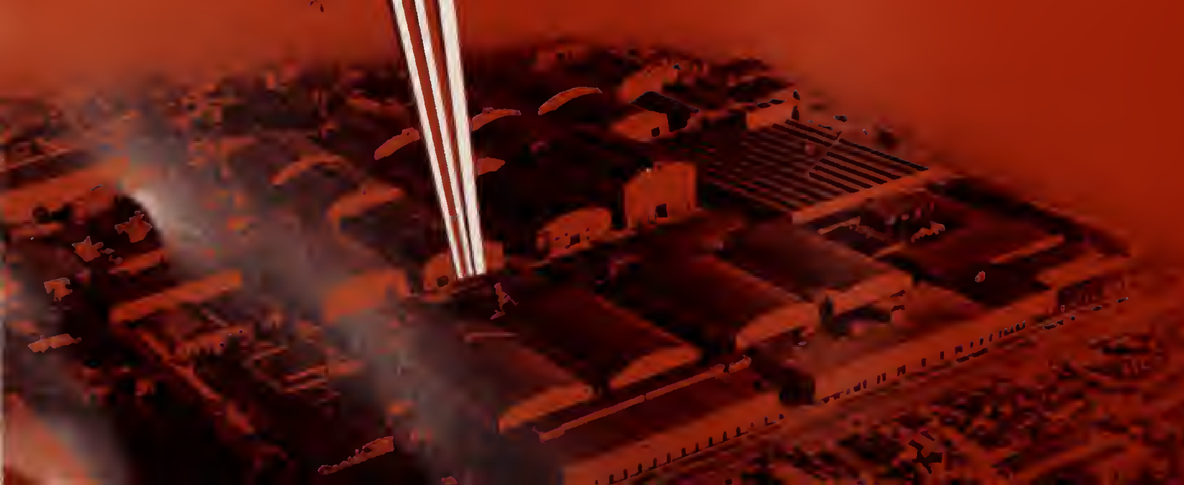
FROM THE MOST-LOVED, MOST LAUGHED-WITH PLAY OF OUR DAY!



JOHN WAYNE · LANA TURNER

"The Sea Chase"

CINEMASCOPE · WARNERCOLOR · also starring DAVID FARRAR
LYLE BETTGER · TAB HUNTER with James Arness · Richard Davalos
Screen Play by James Warner Bellah and John Twist
DIRECTED BY JOHN FARROW



FROM WARNER BROS.--TO NEW HEIGHTS!

HOWARD HAWKS'

"LAND OF THE PHARAOHS"

CINEMASCOPE • WARNERCOLOR

starring JACK HAWKINS • JOAN COLLINS • DEWEY MARTIN • ALEXIS MINOTIS

Written by William Faulkner • Harry Kurnitz • Harold Jack Bloom • A Continental Company Ltd. Production

Produced and Directed by HOWARD HAWKS Music Composed and Conducted by Academy Award Winner Dimitri Tiomkin

FILMED IN EGYPT WITH
A CAST OF THOUSANDS
BY THE LARGEST
LOCATION CREW
EVER SENT ABROAD
FROM HOLLYWOOD!

JACK WEBB as PETE KELLY

Pete Kelly's Blues

Written by RICHARD L. BREEN • **CINEMASCOPE • WARNERCOLOR**

starring JANET LEIGH • EDMOND O'BRIEN

PEGGY LEE • ANDY DEVINE
LEE MARVIN • ELLA FITZGERALD
A MARK VII PRODUCTION
Directed by JACK WEBB • Print by Technicolor

IN AUGUST!
IN THE TEMPO OF
THE ROARING 20's,
A BLAZING NEW
DRAMATIC ROLE
FOR JACK WEBB!

FROM WARNER BROS.--TO NEW HEIGHTS!

JOHN WAYNE · LAUREN BACALL

"BLOOD ALLEY"

CINEMASCOPE · WARNERCOLOR

with Paul Fix · Joy Kim · Berry Kroger · Mike Mazurki · Anita Ekberg
Story and Screen Play by A. S. Fleischman · A Batjac Production
Directed by WILLIAM A. WELLMAN

HOT TIMING!
RAW ADVENTURE
IN THE
EMBATTLED
FORMOSA STRAITS!
HOT TEAMING!
JOHN WAYNE
AND
LAUREN BACALL!

JAMES DEAN

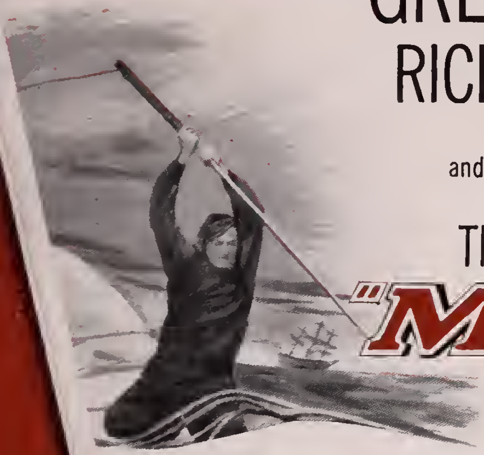
"Rebel Without a Cause"

CINEMASCOPE · WARNERCOLOR

with NATALIE WOOD
JIM BACKUS · ANN DORAN · ROCHELLE HUDSON · WILLIAM HOPPER
Screen Play by Stewart Stern · Produced by David Weisbart
Directed by Nicholas Ray

A STIRRING STORY OF
TEEN-AGE VIOLENCE—
AND A GREAT NEW PORTRAYAL
BY THE EXCITING YOUNG STAR OF
'EAST OF EDEN,' JAMES DEAN!

FROM WARNER BROS.——TO NEW HEIGHTS!



GREGORY PECK
RICHARD BASEHART · LEO GENN
and ORSON WELLES as "Doctor Mapple"
The JOHN HUSTON Production of

"MOBY DICK"

Color by **TECHNICOLOR** · Based on the Novel by HERMAN MELVILLE
Screen Play by Ray Bradbury and John Huston
Produced and Directed by JOHN HUSTON · A Moulin Pictures Production

THEY'RE CALLING IT JOHN HUSTON'S BIGGEST AND GREATEST! THE ROUSING SEA CLASSIC OF ALL TIME FILMED ALL OVER THE WORLD!

ALAN LADD · JUNE ALLYSON

"The McConnell Story"

CINEMASCOPE · WARNERCOLOR
also starring JAMES WHITMORE
Screen Play by Ted Sherdeman and Sam Rolfe Music by Max Steiner
Produced by HENRY BLANKE · Directed by Gordon Douglas

THE WARM, THRILLING AND DEEPLY HUMAN STORY OF THE AIR FORCE'S FIRST TRIPLE JET ACE!

FROM WARNER BROS.--TO NEW HEIGHTS!

JANE WYMAN · VAN JOHNSON

"Miracle in the Rain"

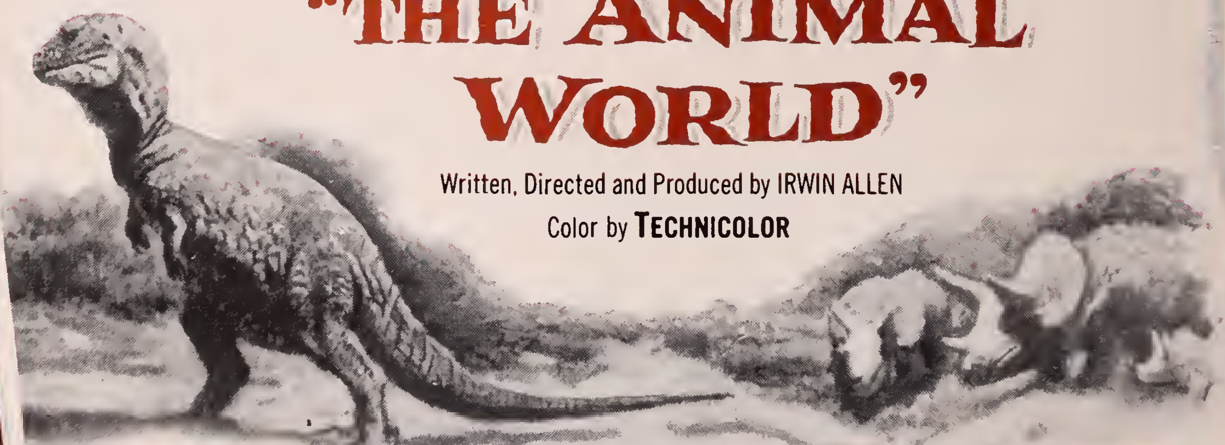
with EILEEN HECKART

Novel and Screen Play by BEN HECHT · Produced by Frank P. Rosenberg
Directed by Rudolph Mate

A POIGNANTLY
DIFFERENT
LOVE STORY
WITH ANOTHER
ACADEMY AWARD
PERFORMANCE
BY JANE WYMAN!

"THE ANIMAL WORLD"

Written, Directed and Produced by IRWIN ALLEN
Color by **TECHNICOLOR**



THE EPIC ADVENTURE OF
2 BILLION YEARS OF LIFE-ON-EARTH!
FROM THE ACADEMY AWARD MAKERS
OF "THE SEA AROUND US"!

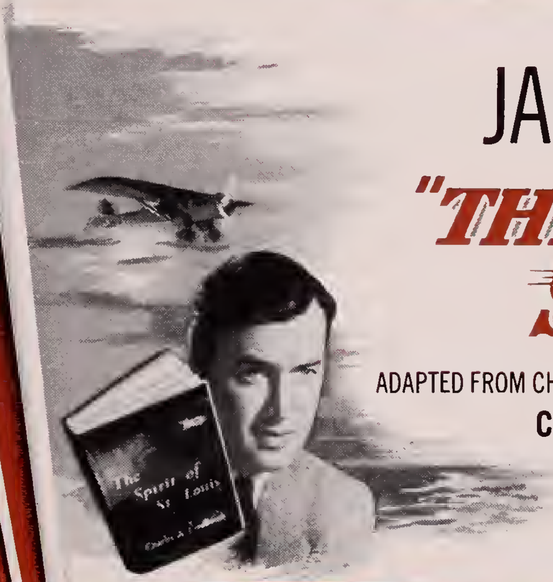
FROM WARNER BROS.--TO NEW HEIGHTS!

GEORGE STEVENS' Production
of EDNA FERBER'S "GIANT"

starring ROCK HUDSON · JAMES DEAN · ELIZABETH TAYLOR · JANE WITHERS

WARNERCOLOR · Screen Play by Fred Guiol and Ivan Moffat
Produced by GEORGE STEVENS and HENRY GINSBERG
Directed by GEORGE STEVENS

THE MIGHTY
BEST-SELLER
WITH ITS
SWEEPING DRAMA
AND ROMANCE OF
TEXAS—YESTERDAY
AND TODAY!



JAMES STEWART
"THE SPIRIT OF ST. LOUIS"

ADAPTED FROM CHARLES A. LINDBERGH'S PULITZER PRIZE WINNING BOOK
CINEMASCOPE · WARNERCOLOR
Produced by LELAND HAYWARD
Directed by BILLY WILDER

FROM WARNER BROS.--TO NEW HEIGHTS!

"Helen of Troy"

starring ROSSANA PODESTA as HELEN · JACK SERNAS as PARIS

CINEMASCOPE · WARNERCOLOR

also starring SIR CEDRIC HARDWICKE
STANLEY BAKER · NIALL MacGINNIS · NORA SWINBURNE
ROBERT DOUGLAS · TORIN THATCHER
Screen Play by JOHN TWIST and HUGH GRAY
Directed by ROBERT WISE
Music by Max Steiner

A CAST OF 30,000 BRINGS TO LIFE HISTORY'S MOST FAMOUS LOVE STORY– INTRODUCING FABULOUS ITALIAN BEAUTY ROSSANA PODESTA!

"Sincerely Yours"

starring
LIBERACE

WARNERCOLOR

Written by Irving Wallace · Produced by HENRY BLANKE
Directed by Gordon Douglas

DAZZLING SCREEN DEBUT OF THE MOST SENSATIONALLY POPULAR PERSONALITY IN RECENT YEARS!

FROM WARNER BROS.—–TO NEW HEIGHTS!

...and the continuing greatness of Warner Bros.' program is assured by the tremendous library of important properties in production and in preparation.

THE PAJAMA GAME
From the current smash-hit Broadway musical.

OUR MISS BROOKS
From the riotous TV series, with Eve Arden starring in the title role.

SERENADE
Based on James F. Cain's scorching novel, starring Mario Lanza.

COURT MARTIAL OF BILLY MITCHELL
Starring Gary Cooper, directed by Otto Preminger, A United States Pictures Production.

THE LONE RANGER
First motion picture for the fabulous radio and TV idol.

THE BAD SEED
Maxwell Anderson's sensational Broadway play from the William March novel. To be produced and directed by Mervyn LeRoy.

THE ED SULLIVAN STORY
Starring Ed Sullivan, famed columnist and television's number one personality.

ILLEGAL
Starring Edward G. Robinson, Nina Foch, Hugh Marlowe.

THE DARKEST HOUR
Starring Alan Ladd, Edward G. Robinson, Joanne Dru.

THE SEARCHERS
Starring John Wayne, directed by John Ford; produced by C. V. Whitney Pictures, Inc.

A HANDFUL OF CLOUDS
Starring Jack Palance, Shelley Winters, Lori Nelson, Lee Marvin, Gonzalez Gonzalez.

DANIEL BOONE
Starring Gary Cooper; A United States Pictures Production.

THE OLD MAN AND THE SEA
Ernest Hemingway's Pulitzer Prize novel, starring Spencer Tracy. To be produced by Leland Hayward.

THE LION'S SHARE
Starring Clark Gable.

PRINCE BART
The sensational best-seller by Jay Richard Kennedy.

MISSISSIPPI WOMAN
Another searing drama by Pulitzer Prize winner Tennessee Williams.

TOWARD THE UNKNOWN
Sky-blazing drama of experimental planes of the future by Beirne Lay, Jr. To be produced and directed by Mervyn LeRoy.

THE VIOLENT LAND
From Wayne D. Overholser's gripping novel of the pioneer West. To be produced by Henry Blanke.

THE STORY OF MANKIND
From the classic by Hendrik Van Loon, produced, directed and written by Irwin Allen.

ADAM AND EVE
A Leo McCarey Production.

As always the Short Subjects produced with feature picture quality are:

WARNER BROS.
SHORT SUBJECTS

"MERRIE MELODIES" and **"LOONEY TUNES"**

"BUGS BUNNY" Specials (Technicolor)

"MELODY MASTER BANDS"

"COLOR SPECIALS" (two-reel)

"FEATURETTES" (two-reel)

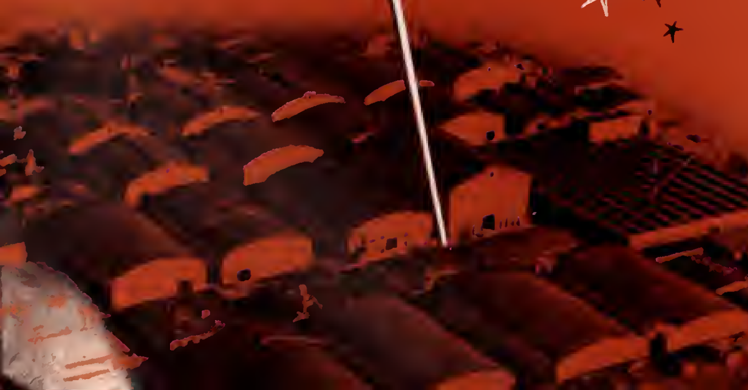
"BLUE RIBBON CARTOONS" (Technicolor)

"JOE (So You Want) **McDOAKES COMEDIES"**

"THE SPORTS PARADE" (WarnerColor)

"WARNER SPECIALS"

Plus **"SCOPE GEMS"** in WarnerColor



ON TOP OF THE NEWS
TWICE WEEKLY

WARNER PATHE NEWS

WARNER PATHE NEWS

LELAND HAYWARD PRODUCTIONS, INC.

Completed:

"Mister Roberts"

starring

Henry Fonda • James Cagney
William Powell • Jack Lemmon

based on the play by

Thomas Heggan & Joshua Logan

directed by

John Ford & Mervyn LeRoy

★

Preparing:

CHARLES A. LINDBERGH'S *Pulitzer prize novel*

"The Spirit of St. Louis"

starring

James Stewart

directed by

Billy Wilder

★

ERNEST HEMINGWAY'S
Nobel and Pulitzer prize novel

"The Old Man and The Sea"

starring

Spencer Tracy

★

FOR WARNER BROS. PRESENTATION

HENRY BLANKE

"Sincerely Yours"

LIBERACE

America's No. 1

T. V.

Concert

and Recording Star

NOW IN PREPARATION

FIRST STARRING ROLE

"Sincerely Yours"

Warner Brothers

in association with

International Artists, Ltd.

Personal Management

GABBE, LUTZ and HELLER

NEW YORK HOLLYWOOD

☆

JOANNE DRU

☆

Now Shooting

"Sincerely Yours"

WARNER BROS.

☆

Soon to be Released

"DARKEST HOUR"

WARNER BROS.

☆

•

Gordon Douglas

•

In Release

"YOUNG AT HEART"

•

Soon to be Released

"THE McCONNEL STORY"

•

Now in Production

"Sincerely Yours"

•

SCREEN DIRECTORS GUILD OF AMERICA INCORPORATED

WARNER BROS.

In Release

"BATTLE CRY"

W.B.

"FAST AND FURIOUS"

"FIVE GUNS WEST"

A.R.C.

☆

In Production

"Sincerely Yours"

W.B.

☆

In Production

"ARTISTS AND MODELS"

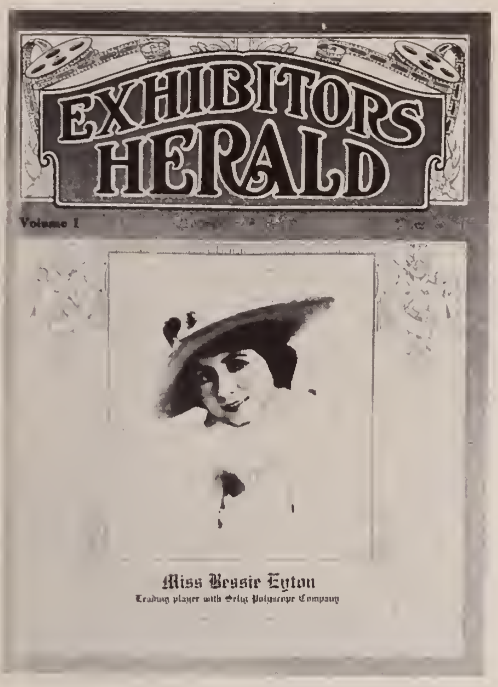
Paramount

"GUN POINT"

A.A.

☆

DOROTHY MALONE



EXHIBITORS HERALD

Volume I

Miss Bessie Eyton

Leading player with Selig Polyscope Company

A Headline and By-line History of

40 Years

> "The art of the motion picture is still in the cradle of its infancy, and as it progresses step by step to maturity it will wield an influence greater than the press and second only to the pulpit."
>
> —*MARTIN QUIGLEY in an editorial "The Meaning of the Movies" July 22, 1915*

1915

EXHIBITORS HERALD

AND "EXHIBITORS FILM EXCHANGE"

"Premier Film Trade Paper"

MUTUAL BIDS FOR DOMINANT PLACE IN FILM WORLD

THE CENSORING OF THE CENSORS

By

SAMUEL S. HUTCHINSON

President American Film Company, Inc., Signal Film Corporation

Newspapers and Film Play Criticism

The Exhibitor's Interest in Eliminating Motion Picture Reporters Who Have a Minimum Knowledge of the Subject

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JOIN WITHOUT DELAY

The National Association
OF THE
Motion Picture Industry

This association is organizing for the protection and promotion of every branch of our great industry.

Some of the strongest interests already are members. Others are coming in.

Are you one of these? Remember—action counts.

You realize what the industry is facing;—concerted action is all that will help it.

We must be together—and act together.

Tear off application blank printed on opposite page. Fill in the entrance fee covering your class and mail to

WALTER W. IRWIN
Chairman Organization Committee
1600 Broadway, NEW YORK CITY

To gain and assert its power this Industry Must Be Organized

"The Independent Film Trade Paper"
Published Weekly by
EXHIBITORS HERALD CO.
Publication Office
[illegible] North Blvd., Oak Park

Executive and Editorial Office, [illegible] S. Dearborn St., Chicago Tel., [illegible]
New York Office, 1600 Broadway Tel., Bryant [illegible]

MARTIN J. QUIGLEY — Editor
ALLEN L. HAASE — General Manager
WILLARD C. BENSON — News Editor
CLARENCE J. CAINE — Iowa Editor
[illegible] B. BUCKLEY — New York Manager

FILM MARKET QUOTATIONS
Supplied by Butler, Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	80	95
Biograph Company	4	28
Lone Star Corporation, Pref.	84	89
Lone Star Corporation, Com.	36	43
Mutual Film Corporation, Pref.	37	42
Mutual Film Corporation, Com.	34	41
North American Film Corp., Com.	32	38
New York Motion Picture Corp.	29	35
States Film Corporation, Com	35	45
Randolph Film Corp., Pref (with 50 per cent Common)	85	92

ABSORPTION OF V-L-S-E BY VITAGRAPH IS CONFIRMED

New Releasing Plan Becomes Technically Effective September 16, Says A. E Smith, President; W. W. Irwin Sees Greater Future in Amalgamation; Change Will Not Affect Exchanges

A. E. Smith, president of the Vitagraph Company, and Walter W. Irwin, general manager of the V-L-S-E have confirmed the purchase by the former company of the interests of the Lubin, Selig and Essanay Companies in the V-L-S-E.

In addition to outlining the plans of operation of the V-L-S-E as a part of the Greater Vitagraph Mr Smith's statement contains the intimation of even larger things to come.

The absorption of the V-L-S-E by the Vitagraph interests, while actually in effect at the present time, so far as any additional releases of the Lubin, Selig and Essanay Companies are concerned, technically does not become operative until September 16.

The Lubin pictures which have been released through the V-L-S-E will remain on its program, although no new or additional Lubin features will be offered. Bookings on the Essanay and Selig pictures will continue up to

stituted a widespread national advertising campaign.

President Smith Talks

Discussing the Vitagraph's purchase of the interests of the other three companies, which have made up the Big Four, Mr. Smith says:

Vitagraph has acquired the V-L-S-E and several important producing organizations, to be operated absolutely under its control, because it is convinced that the best interests of exhibitors and of itself can be served only by having all of its activities, selling as well as producing, concentrated under one management.

The motion picture industry has grown too big and the standard of the screen has advanced too far for a producer to work in combination with other independent producers in the distribution of his product.

Such a co-operative arrangement handicaps him, not only in the standardization of his product and in his advertising and selling service to his patrons, but also interposes a barrier between the most direct and sensitive responses to the exhibitors' needs

sentatives of the V-L-S-E, who now become Vitagraph representatives, that they will have one of the strongest offerings to present to exhibitors that have ever been placed in the hands of any film salesman.

There are to be no bad pictures on our program. Beginning with the current releases all of our output will measure infinitely higher than any service which has ever been presented.

We also shall be in a position to see to it, and exhibitors may be assured that we will see to it, that all advertising and selling helps, and other mediums by which we may render the greatest possible service to the exhibitor, will be provided, that releases will be made on schedule time, and that all shipments will be sufficiently in advance—in short that no step will be overlooked that will make for the maximum efficiency and the utmost commercial harmony.

Exhibitor Called Partner

We realize that the most important partner in the motion picture business is the exhibitor, and that success is primarily dependent upon how closely allied he is with the manufacturer.

It is this close and constant

Quick Response to the Great Charitable Appeal of the
MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND OF AMERICA
in its stupendous effort to raise $500,000 in fifteen weeks

MARCUS LOEW   B. S. MOSS   AARON J. JONES
Titanic Triumvirate

President Wilson Addresses the Motion Picture Board of Trade

Speaks at First Annual Banquet of New Organization, Before Big Assemblage of Film Notables — More Than 900 Present — Presence of Chief Executive and Other Prominent Men Make Occasion One That Will Be a Landmark in the History of the Industry

NEW YORK, Jan. 31.—Renewed emphasis was placed upon the prominent part that the motion picture industry has taken in American life when Presi-

"I have sometimes been very much chagrined in seeing myself in a motion picture. I have often wondered if I really was that kind of guy.

MUTUAL, TRIANGLE, PARAMOUNT AND DESTINY

In Time of Big Movements in Film World Three Companies Loom Large—Conference of Powers Said to Be Fixed for July—John R. Freuler Seems to Be Occuping Keystone Position

Mutual Triangle Paramount. These are the three names around which rumor—very busy at this season in the film world of

their powers in July will be a very interesting and important affair indeed. There is no expectation of any change in the program

cern reorganization which he was bound to regard with apprehension. In the movements which are going on at the present time

Form $50,000,000 Combine of Film Interests

Great producing companies of Triangle and Paramount join in single combination—H. E. Aitken heads enterprise—Is record motion picture merger

A film combination of widest significance was consummated in Los Angeles on Monday, April 24.

The new merger includes the following leading producing companies which will release through the Triangle Film Corporation:

the increasing of the moral and financial stability of the industry.

It is probably impossible at this time to increase the quality of pictures released by these companies.

KLEINE-EDISON-SELIG-ESSANAY—NEWEST MERGER

Four of Oldest and Most Important Companies Unite Releasing Activities—To Limit Production to Quality Features

Following on the heels of the withdrawal of the Essanay and Selig companies from the V-L-S-E, Inc., President George K. Spoor of Essanay announces the

the public quality rather than quantity.

"I might add that I believe that in the very near future every picture will be offered on the open booking plan. The day of trying

picture. On his decision we stand or fall."

Mr. Selig's Statement

Mr. Selig's statement on the new combination follows:

"I received a number of flattering offers from prominent booking exchanges but after careful consideration I selected the Kleine list of offices. These exchange offices are located in twenty-two of the principal cities of the

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PLANS TO COMPEL BETTER SERVICE FROM EXPRESS COMPANIES

Sentiment Throughout Industry that Immediate Relief Must Be Afforded—Solution of Difficulty Seen in Shipment of Film by Parcel Post

A crisis in the relations between exchanges and exhibitors and the express companies has been reached.

From many quarters reports have reached the "Exhibitors Herald" that the wretched service of the express companies has driven the film trade to a point of des-

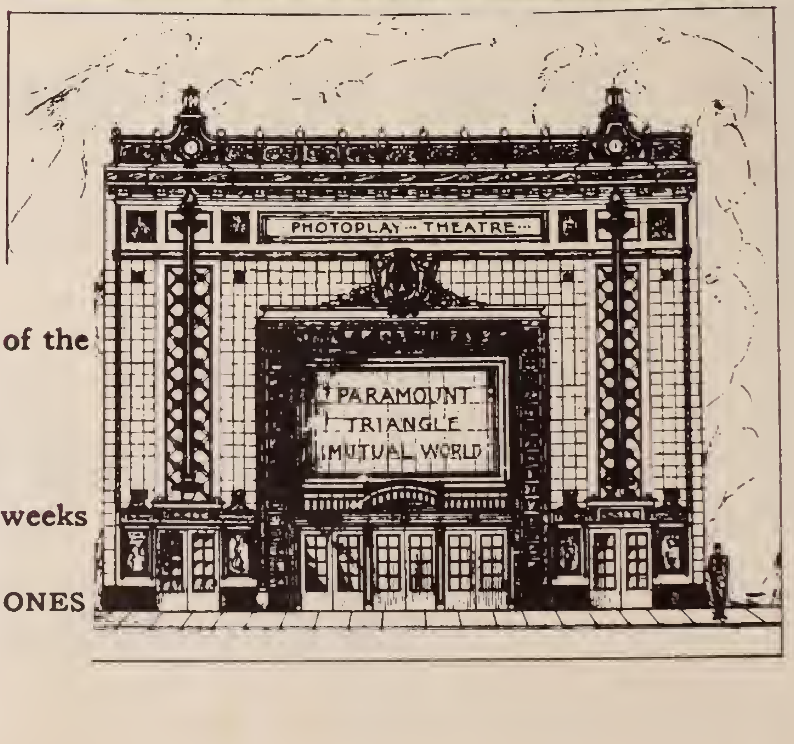
Companies Independent

To date these protests have borne no fruit. It is claimed that the express companies have adopted an extremely independent stand and it has been intimated, if not directly stated, that the officials of the companies will operate them to suit themselves.

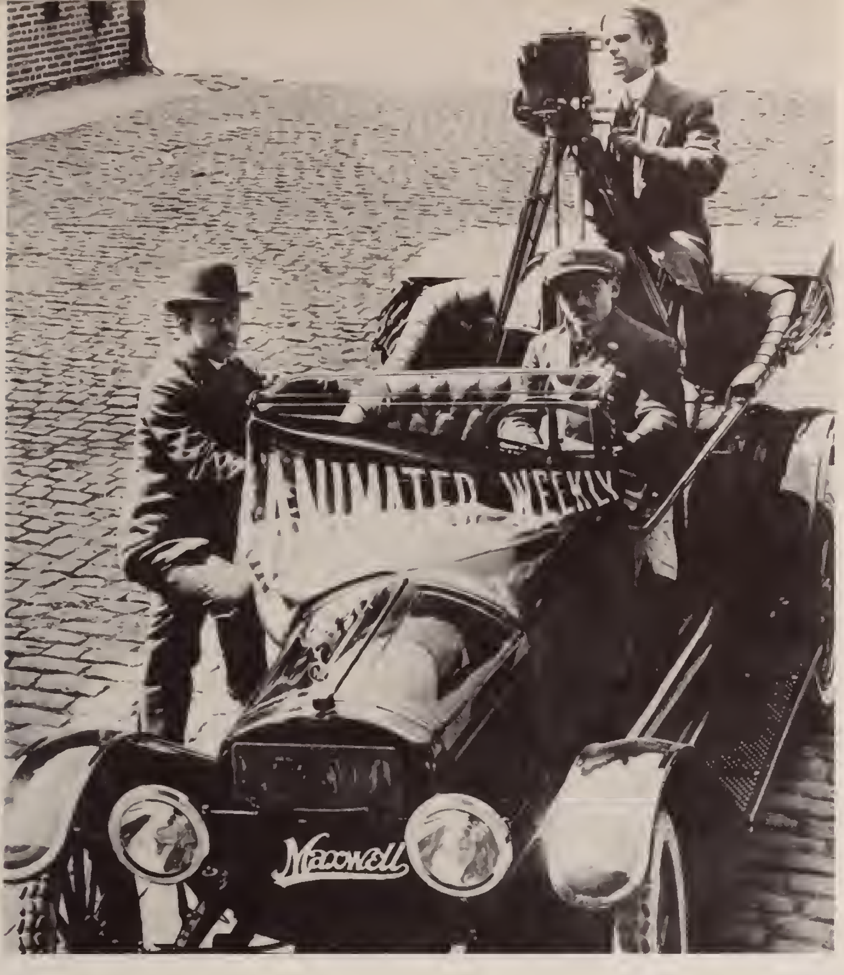
panies are alleged to delay the films sometimes more than a day when they are sending them to Chicago from exhibitors in other cities and towns.

When the films are more than a day late the exchangemen invariably take the matter up with the exhibitor, but the exhibitor passes

THEATER PLANNING

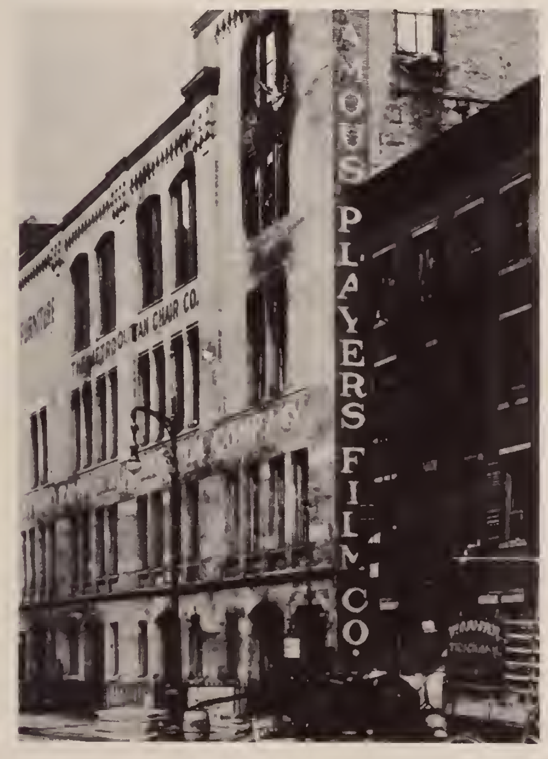


east and west

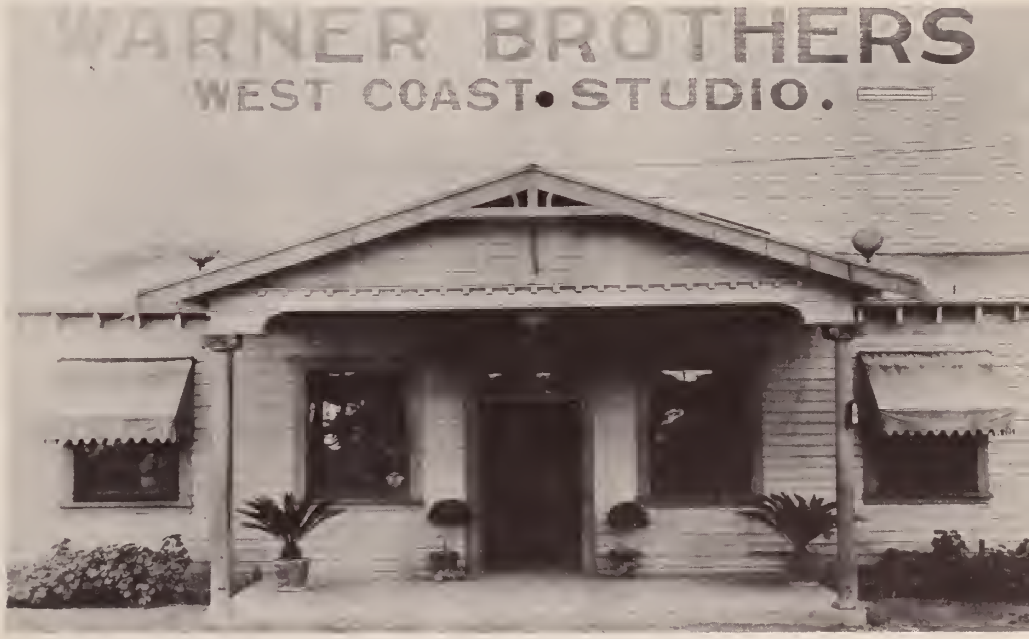

ANIMATED WEEKLY
Maxwell

Jack Cohn and the first newsreel car—for Animated Weekly—at the IMP studio on Eleventh Avenue and 43rd Street, New York, about 1915. Names of the cameraman and driver are lost to history.

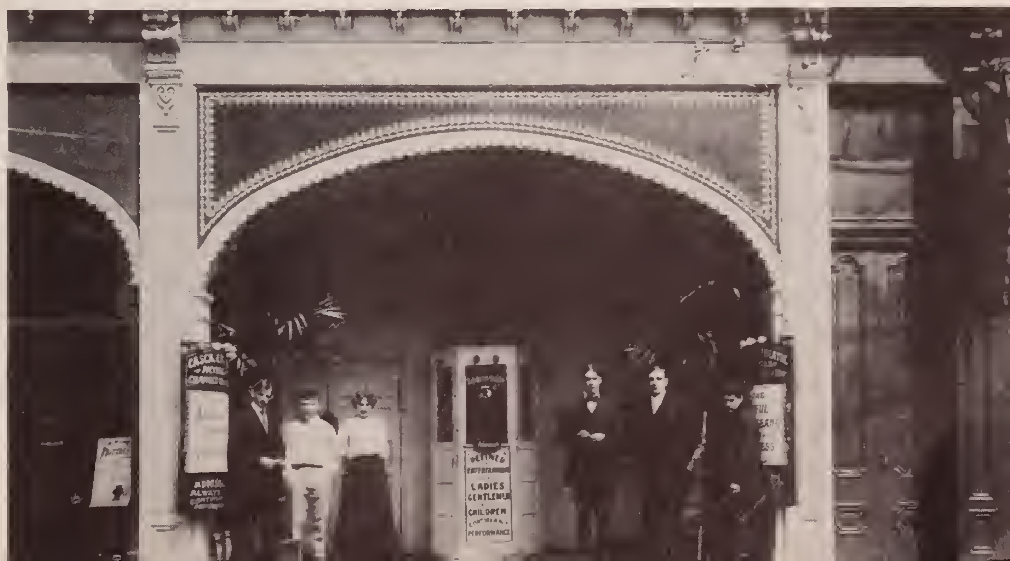
Cecil B. DeMille and Jesse L. Lasky test the California air scouting for a location in the San Jacinto Mountains of California


FAMOUS PLAYERS FILM CO.

The Famous Players Film Company studio on 26th Street, New York. Here Adolph Zukor produced his first feature pictures, beginning with James O'Neill in "The Count of Monte Cristo."


WARNER BROTHERS
WEST COAST• STUDIO.

Entrance to the main building of the first Warner Brothers studio in Hollywood.



Warner Brothers first theatre, the Cascade, in Newcastle, Pa. In the center of the group at far right is Major Albert Warner. The others are customers.

EXHIBITORS · HERALD

Ohio Exhibitors Lead in Fight for Tax Change

Theatre Men Announce That Sole Object Is to Demonstrate to Congress That Tax Must Be Modified if Industry Is to Survive

RAISE PRICES TO 15c, FREULER TELLS EXHIBITORS

Public Should and Is Willing to Pay More for Cinema Amusement, Says Mutual Chief; Standards of Productions Warrant Advance; Tells Theater Men to Improve Exhibition Conditions.

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UNIVERSAL IS DECLARED WINNER IN GREAT LEGAL FIGHT

United States Supreme Court Hands Down Final Decision Against Patents Company in the Famous Latham Loop Case

SMALL EXHIBITORS FACE RUIN IN BIG U. S. TAX

Varner Warns Entire Film Industry Must Give Concerted Action to Defeat Ten Per Cent Tax on Film Theatres; Pettijohn Aids in Drive on Legislators

Washington, D. C.—(Special to "Exhibitors Herald).—The necessity for concerted action on the part of the entire film industry in an effort to bring about the death of the ten percent war tax on motion picture theater receipts, was issued to exhibitors throughout the United States this week from the capital by H. B. Varner,
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interests.

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W. W. W

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in Washington that will prove beneficial to the exhibitor," said Mr. Pettijohn on his return to New York. "Both men co-operated with Mr. Varner and myself and all factional differences were

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FAMOUS PLAYERS-LASKY ACQUIRES CONTROL OF PARAMOUNT CORPORATION

Big Distribution Organization Becomes Subsidiary of Producing Combination—No Change of Administration—Capitalization Totals $22,500,000

One of the most important combinations of interests ever effected in the motion picture industry occurred this week when the Famous Players-Lasky Corporation, which includes among its subsidiaries the Famous Players Film

The reason for the taking over of control of Paramount by the gigantic producing combination lies in its determination to come into a closer direct relationship with the exhibitor, to unify the producing and distributing

ducer and those of the exhibitor have erroneously been considered to be at variance, and I have always believed this impression to be one of the greatest deterring factors in the art's development. It has therefore been the aim of the Famous Players-Lasky Corporation to establish direct con-
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REMBUSCH DERIDES "WEAK AND FEEBLE" STATE OF EXHIBITORS LEAGUE

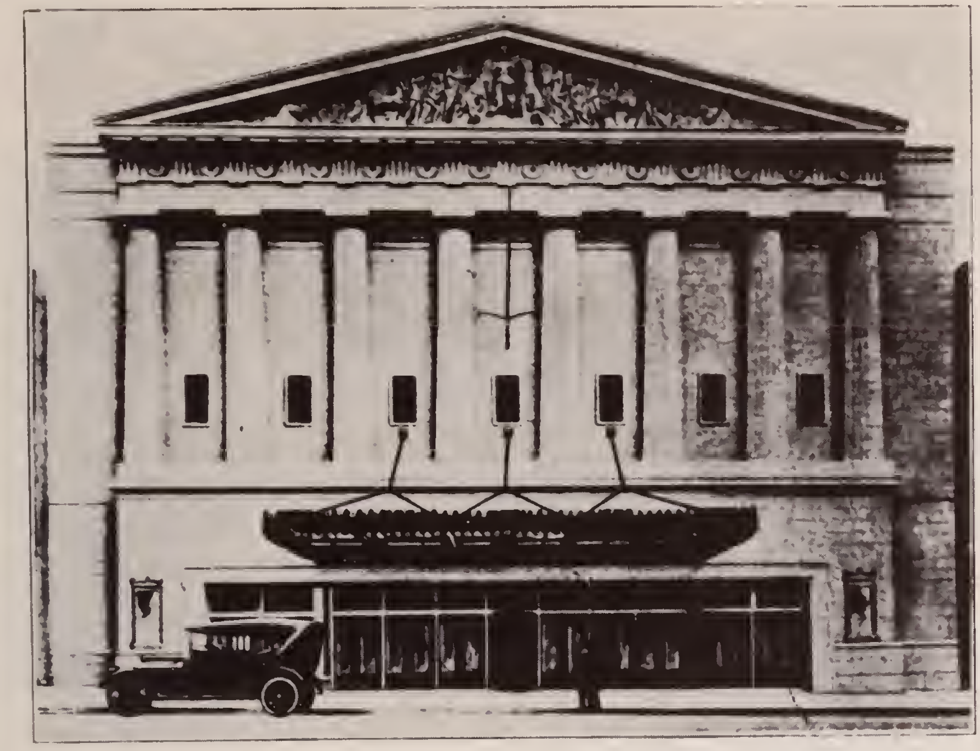
Well Known Pioneer Exhibitor Attributes Sad Plight of Exhibitors Association to Unfair Tactics of "Autocratic Few"—Exhibitor Is Goat.

Universal Cuts Out Short Films to Concentrate on 5-Reel Features

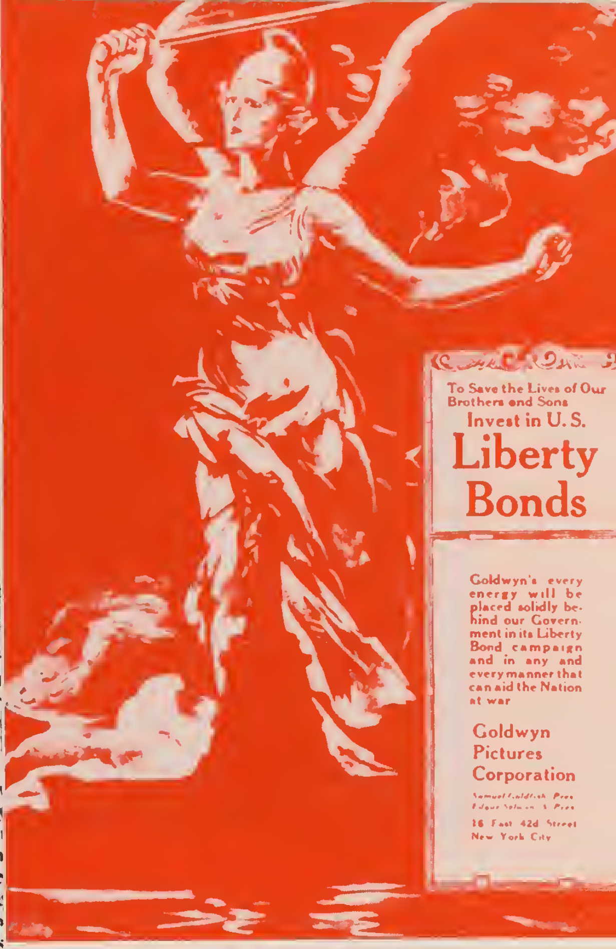
Curtailment Affects Many Employees at Coast Plants; War Given as Cause for Radical

1917

Rothapfel Masterpiece Opens in New York



FRONT VIEW OF RIVOLI, NEW YORK'S LATEST AND GREATEST MOTION PICTURE THEATER AT 1622 BROADWAY, AND EXTENDING BACK TO SEVENTH AVENUE



To Save the Lives of Our Brothers and Sons
Invest in U. S.
Liberty Bonds

Goldwyn's every energy will be placed solidly behind our Government in its Liberty Bond campaign and in any and every manner that can aid the Nation at war

Goldwyn
Pictures
Corporation
Samuel Goldfish Pres
Edgar Selwyn V. Pres
16 East 42d Street
New York City

1918

War Establishes Industry As Government Aid

Motion Pictures Now Conceded by Authorities At Washington to Be One of the Most Vital Agencies for Dissemination of Propaganda

Screen Paves the Way for Third Liberty Loan Drive Throughout U. S.

Seventeen Thousand Trailers to Be Distributed To Theatres—N. A. M. P. I. Committee Works With Treasury Department

Fifteen-Cent Coin in Congress; Referred to Coinage Committee

Plan of Terry Ramsaye of Mutual Film Corporation Given First Step Toward Realization Through Introduction of Bill

Washington, D. C.—Motion picture exhibitors throughout the country will be interested in a bill which has been introduced into Congress by Representative O'Shaunessy, of Rhode Island, which provides for the coinage of a silver fifteen-cent piece. The bill has been referred to the house committee on coinage, weights and measures.

The bill is the result of the efforts of Terry Ramsaye of the Mutual Film Corporation, who has long been an advocate of the fifteen-cent coin for the convenience of motion picture patrons who are put to great annoyance and inconvenience in crowded theatre lobbies while waiting for change.

That the motion picture theatre patrons, in many localities, are forced to wait in line on the sidewalk, often in inclement weather, owing to delays in making change at the box office, a condition which has grown much worse

War Preparations Shown in Current Screen Telegram

The progress of the war, at home as well as in the trenches, is graphically told in issues 6 and 7 of the Screen Telegram, published by the Mutual Film Corporation March 20 and 24.

The extent of America's preparations is shown in pictures from many sections of the United States. At Atlanta the governor of Georgia and the mayor of Atlanta plowed up a city park to plant war gardens. At Racine, Wis., they are making thousands of tractors for France.

At St. Louis an armless veteran of Verdun is training teachers to teach wounded American soldiers. At St. Paul a huge statue of Germania was razed. Detroit pigeon raisers are training pigeons to carry messages to the trenches. The school children of Denver are learning to knit and the troops in the southwest are receiving great consignments of knitted wear from the Red Cross.

"Over There" the American troops

Independence or—Disaster!

A Plain Statement of the Situation Facing the Independent Exhibitors and Producers on the Eve of the Industry's Armageddon

By MARTIN J. QUIGLEY

The great question is:

Shall the Famous Players-Lasky Corporation be permitted to continue its practice of serving the exhibitor with one hand and competing with him with the other?

Despite the fact that Adolph Zukor has seen fit to laugh at publicly and belittle the efforts of independent exhibitors to maintain their commercial independence, we are inclined to the belief that the Lasky organization will cease present practices or they will feel the sting of the wrath of the exhibitors of America.

Future of Independent Exhibitor in Balance

The issues involved in this question are of overwhelming importance:

> The future of the independent exhibitor is at stake.
>
> The future of the independent producer is menaced.
>
> The prosperity of the entire industry is imperiled through the introduction of methods tending to effect a monopoly, place the direction of the screens of America in the hands of a group of men unqualified for a responsibility that might mean a despotic sway over the lives and opinions of millions of Americans.

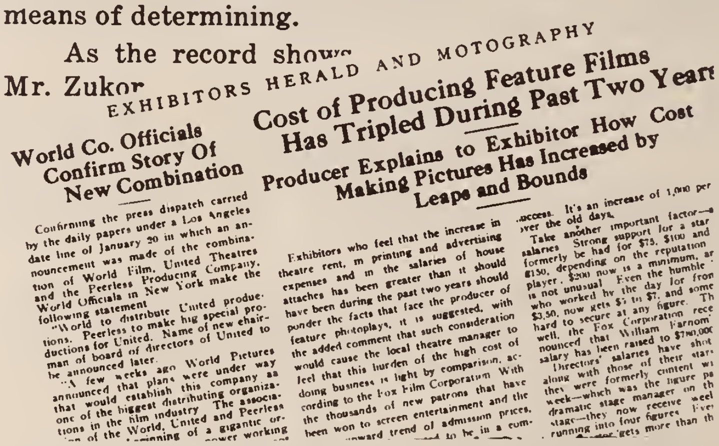
deavoring to tie in the grip of monopoly this business which can continue its artistic advance and commercial prosperity only on a basis of freedom and independence.

Five Year Contract First Step Toward Monopoly

The Famous Players-Lasky Corporation originally set out to dominate this business through the means of a five year non-cancellable contract in which exhibitors in violation of every precedent and rule of common sense in the industry were asked to burden down their theatres for five years with a product whose merits they had not the slightest means of determining.

As the record shows

Mr. Zukor



EXHIBITORS HERALD AND MOTOGRAPHY

World Co. Officials Confirm Story Of New Combination

Confirming the press dispatch carried by the daily papers under a Los Angeles date line of January 20 in which an announcement was made of the combination of World Film, United Theatres and the Peerless Producing Company, World Officials in New York make the following statement

"World to distribute United productions. Peerless to make big special productions for United. Name of new chairman of board of directors of United to be announced later.

"A few weeks ago World Pictures announced that plans were under way that would establish this company as one of the biggest distributing organizations in the film industry. The associa-
on of the World, United and Peerless
beginning of a gigantic or-
power working

Cost of Producing Feature Films Has Tripled During Past Two Years

Producer Explains to Exhibitor How Cost Making Pictures Has Increased by Leaps and Bounds

Exhibitors who feel that the increase in theatre rent, in printing and advertising expenses and in the salaries of house attaches has been greater than it should have been during the past two years should ponder the facts that face the producer of feature photoplays, it is suggested, with the added comment that such consideration would cause the local theatre manager to feel that this burden of the high cost of doing business is light by comparison, according to the Fox Film Corporation With the thousands of new patrons that have been won to screen entertainment and the upward trend of admission prices,
to be in a com-

success. It's an increase of 1,000 per
over the old days.

Take another important factor—salaries. Strong support for a star formerly be had for $75, $100 and $150, depending on the reputation player. $200 now is a minimum, ar
is not unusual. Even the humble
who worked by the day for fron
$3.50, now gets $5 to $7, and some
hard to secure at any figure. Th
well, the Fox Corporation rece
nounced that William Farnum
salary has been raised to $700,000

Directors' salaries have shot along with those of their stars
they were formerly content wi
week—which was the figure pa
dramatic stage manager on th
stage—they now receive weel
running into four figures. Even
gets more than th

Launch Big Organization Campaign

"National Exhibitors' Association" Formed From Merger of M. P. E. L. and A. E. A.—Details of New Body Disclosed

With the proposition of amalgamation with the N. A. M. P. I. definitely ruled out of further consideration Peter J. Schaefer, head of the combined exhibitors' organizations, launched a vigorous campaign in Chicago last week to effect a nationwide association of theatre men that "will control our own destinies and not be controlled."

The re-constructed organization which will stand apart from any entanglement with the National Association of the Motion Picture Industry and from every other organization that is not solely for the exhibitor's interest, will be known as the

NATIONAL EXHIBITORS' ASSOCIATION

The basic structure of this organization was worked out in Chicago last September, when the Motion Picture Exhibitors' League and the

Schaefer and Rembusch Announce New Association and Inaugurate Nation-Wide Membership Drive—Deal With N. A. M. P. I. Definitely Off—Movement Has Sanction of Leading Theatre Owners—Representatives of Forty-Eight States Form Executive Committee

tional Association, has been wiped out; the association is now entirely without exhibitor support or cooperation

The HERALD is enabled to disclose this week the salient points in the plan of action, which may be summarized as follows:

1. The reconstruction of the existing combination of the M. P. E. L. and the A. E. A. into a nation-wide association to be known as the "NATIONAL EXHIBITORS' ASSOCIATION."

2. The Association to be distinctly and solely for mutual co-operation and protection.

3. The introduction of a co-operative plan which will demonstrate to every member an actual dollar and cents value in membership.

4. The membership fee (not as yet definitely decided) to be approximately $25.00 annually.

5. The government and management to be invested in an executive committee composed of one representative from every state in the

Fox to Erect $2,500,000 Plant in New York

Building Will Be City in Itself Bringing Under One Roof All Studios, Laboratory and Executive Offices in East—Work Already Under Way

William Fox is erecting in the heart of New York City the biggest motion picture plant in the world, under one roof. It will be a Motion Picture City, two minutes from Broadway.

The building, work on which already is well advanced, will occupy practically a whole city block at Tenth Avenue and Fifty-fifth and Fifty-sixth streets, and it is estimated will cost more than $2,500,000. It will be the most completely equipped and most efficient motion picture plant in the world. Designed from plans outlined by Mr. Fox as a result of his long experience and years of observation of film affairs, the building not only will include every practical modern device for the expeditious and economical production of films, but will be so laid out as to obtain a maximum of efficiency in administration, a minimum of lost energy and waste and the greatest safety

American motion picture industry is at the dawn of a period of its greatest development—and much of this development will come in Europe, where the people shut off from film production for the duration of the war, are hungry for America's pictures. It is as much to care for the tremendous expansion which is sure to come in the near future as to provide adequate facilities for the present organization that Mr. Fox is erecting his new mammoth structure in the heart of New York City.

To Be One Compact Unit

Besides the seven floors of the home office building, the William Fox organization also, at the present time has a large laboratory building at Fort Lee,

tend 275 feet along Fifty-fifth street. The frontage on Fifty-sixth street will be 150 feet. The total floor space of the structure will be 150,000 square feet. Every foot of this vast space will be utilized exclusively for the William Fox business.

In the plans ordered by Mr. Fox elaborate precautions were taken to insure safety for employes. The building will be absolutely fireproof. Its walls will be of brick, with a front of pressed brick, while the main construction will be of steel and concrete. The floors will be of concrete throughout the whole building.

The offices of the various departments of the organization will be grouped according to the relation of their functions. The executive offices have been laid out on a unit plan, which is the development of numerous consultations held by

A Motion Picture City Under One Roof

at the executive offices 1920

Above. Herman Wobber, then district manager for Paramount's San Francisco exchange, with the late Sidney R. Kent, general manager of distribution for Famous Players—Lasky.

Marcus Loew, seated center, signs Mae Murray for "Peacock Alley." Standing, left to right, are M. H. Hoffman, vice-president and general manager of Tiffany Productions; Nicholas Schenck, Robert Z. Leonard, Miss Murray's director and William E. Atkinson, general manager of Metro.

Right, Bebe Daniels, Agnes Ayres, Gloria Swanson and Wanda Hawley pose with Cecil B. DeMille in the publicity mode of the day for "The Affairs of Anatol."

Below. Jesse Lasky and Adolph Zukor pose outdoors at the Lasky studios in Hollywood.

Carl Laemmle, president of Universal confers with his new sales directorate. Left to right, Ned E. Depinet, southern sales director; Jules Levey, eastern sales director; Ned Marin, western sales director and Mr. Laemmle.

1921

The Public Rights League

By MARTIN J. QUIGLEY

"Exhibitors Herald" with this issue announces **The PUBLIC RIGHTS LEAGUE.**

The plans and purposes of this organization are:

(1) To enlist the public in the industry's fight for freedom.

(2) To crystallize the sentiment of the industry for defensive action.

(3) To prevail upon the public, through the exhibitors, by means of correct information and logical argument, to take a determined stand against autocratic interference of radical reformers with its rights.

PLEDGE

THE
PUBLIC
RIGHTS
LEAGUE

Sponsored by
EXHIBITORS HERALD
in the interest of the
INDUSTRY and the
PUBLIC

"For the Freedom of Motion Pictures"

I realize the existence of a concerted movement on the part of radical reformers to establish a dictatorship over the motion picture industry through the enactment of drastic and un-American laws.

Knowing that immediate action must be taken to maintain the freedom of the screen, *I PLEDGE MYSELF TO THE CAUSE OF THE PUBLIC RIGHTS LEAGUE*, my only-obligation to be that I will use, whenever conditions permit, the slide of the League, and in this manner do my part in arousing public sentiment against this radical and oppressive legislation.

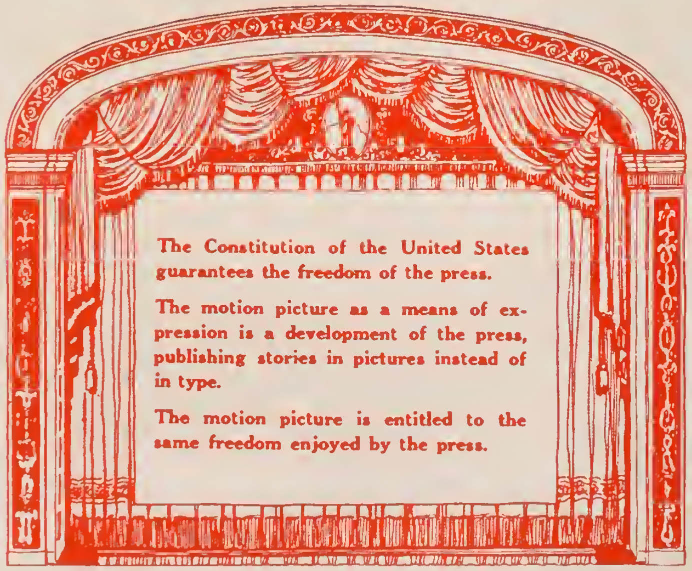
Sign and mail to EXHIBITORS HERALD, 417 South Dearborn Street, Chicago. You then will be enrolled as a member of the PUBLIC RIGHTS LEAGUE.

Name ....

Theatre..

City ....

Clip Out!
Sign!
And Become
a Member of
League



The Constitution of the United States guarantees the freedom of the press.

The motion picture as a means of expression is a development of the press, publishing stories in pictures instead of in type.

The motion picture is entitled to the same freedom enjoyed by the press.

This is copy for slide No. 1. Each week there will be printed in this space a brief message of information and argument aimed to inform the public correctly concerning the issues involved in the campaign for the freedom of the motion picture.

In the Fight

A

AINSWORTH, W. L., Orpheum theatre, Fond du Lac, Wis.

ALLEN, FRANK, Rose theatre, Byron, Ill.

ANDERSON, A. B., Stratford, S. D.

ASHTON, JOHN D., Columbia and Princess theatres, Provo, Utah.

ATKINSON, W. A., Star theatre, Rockingham, North Carolina.

ATWOOD, BURTON H., JR., Community House, Winnetka, Ill.

B

BAKER, DWIGHT B., Circle Amusement Corporation, Ottumwa, Ia.

BARADEL, E. A., Palace theatre, McGehee, Arkansas.

BETHANCOURT, A. J., Bijou Amusement Company, Houma, La.

BIDDLE, E. N., Strand theatre, Paoli, Ind.

BIGGS, W. P., Anita, Ia.

M. P. P. D. A. Is Organized With Will H. Hays at Helm

Former Cabinet Member Announces Purposes and Aims During First Day as President of New Producer-Distributor Alliance

(Special to Exhibitors Herald)

NEW YORK, March 7.—Will H. Hays is now president of the Motion Picture Producers and Distributors of America, the new association which will take the place of the National Association of the Motion Picture

Will H. Hays pays his first visit to the Coast as president of the new MPPDA. At left he is escorted by Irving Thalberg, Louis B. Mayer, Harry Rapf and Conrad Nagel—to work in a picture plug—featured player in von Sternberg's "The Exquisite Sinner."

Left. Mr. and Mrs. Harry M. Warner emerging from the White House after being received by President Calvin Coolidge.

Right. A bridal portrait. Mr. and Mrs. Samuel Goldwyn after their marriage in New York. Mrs. Goldwyn was the former Miss Frances Howard.

BETTER THEATRES

Left. That was the year, too, that Better Theatres, the magazine of the physical theatre, made its first appearance in conjunction with The HERALD.

1922

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9
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3

Exhibitor Politics Boiling Throughout Entire Country

Better Theatres In Next Issue

Next week's issue of the Herald will contain the Better Theatres section for June. There will be a number of interesting and instructive articles on various phases of theatre equipment, construction and operation among them a story of singular interest to theatre owners in smaller communities, dealing with theatre building consideration in such localities. Don't miss this article and the many others.

All Eyes Now Centered On New York State Meet

Future Course of Many State Organizations May Be Settled at Syracuse

The future coarse of a dozen state exhibitor organizations—possibly that of every exhibitor league in the country—will probably be decided at the convention of the M. P. T. O. of New York State, to be held at Hotel Onondaga, June 19, 20 and 21.

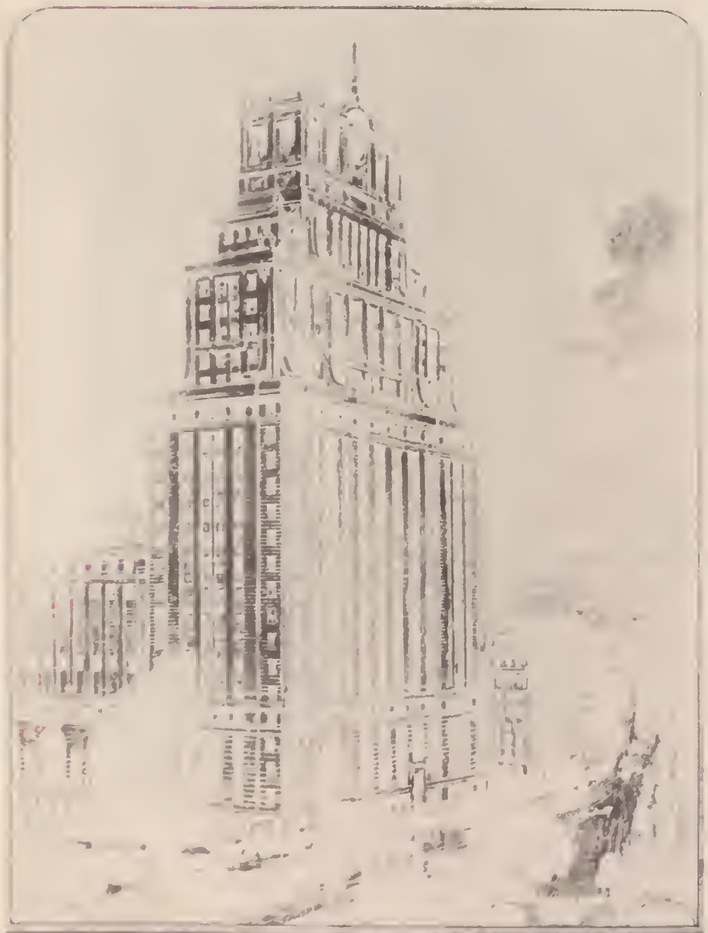
Harmony or a New League Possible

Cohen Is Elected President

Quigley Says:

The reelection of Mr. Sydney S. Cohen to the presidency of the Motion Picture Theatre Owners of America was accomplished on the floor of the convention in a quiet, orderly manner.

Beneath the surface, however, there smouldered a number of fires of anger and



THE NEWEST TEMPLE OF THE CINEMA—*Twenty-Six Story New York Theatre and Famous Players Office Building, Times Square, New York City, to Be Erected for Famous Players-Lasky Corporation, Which Will Rank Among World's Finest Structures. C. W. & Geo. L. Rapp, Chicago, Architects.*

No Other Candidate Is Placed in Field

Ritter Offered Presidency But Declines to Accept Unless Given Free Hand

Sydney S. Cohen will serve his fourth term as president of the Motion Picture Theatre Owners of America.

Two hundred and thirty-four votes

52 Times a Year

The HERALD DAILY has demonstrated that there is one trade paper in the field which is fair, fearless, aggressive

It has given y
great service EX
ALD is renderi
theatre men of
week in the year

If you are no

DeMille's "Ten Commandments" Is Monument to Industry

"Herald" Reviewer Says New Paramount Production Is One of the Most Colossal Photoplays Ever Produced—Presented in Twelve Reels

By HARRY HAMMOND BEALL

THE CAST

PROLOGUE

[illegible]

STORY

[illegible]

Schenck Will Bar Road Shows; Wants Theatres to Prosper

Big Four to Maintain Twenty-Six Exchanges

"Bagdad" Will Go Into Picture Houses Immediately; Chaplin Stays With United Artists

"We want the exhibitors to make money. Make that emphatic!" It was Joseph M. Schenck speaking and it was his answer to the thea-

Ohio Exhibitors Hold Annual Meet Dec. 16

(Special to Exhibitors Herald)

TOLEDO, O., Dec. 2.—Announcement is made by Martin G. Smith, president of the Motion Picture Theatre Owners of Ohio of the date of the fourth annual con-

MARTIN G. SMITH

A big attendance at the
anticipated, and an elabo
cluding many topics of
theatre men will be prese

Sagal Honor G Banquet in L

(Special to Exhibito

LOS ANGELES, Dec.
ture Theatre Owners of
fornia gave a banquet
Biltmore Hotel here in
Sagal, national treasure
Picture Theatre Owner

All exhibitors in this
vited to hear Mr. Sagal
esting facts regarding t
ers' part in the advance
tion picture industry.

Fight Started t Erie, Pa., o

(Special to Exhibito

ERIE PA., Dec. 2.—
fort to close picture ho
Sunday seems to have
with the arrest of twe

Paramount Closes Studios in Move to Cut Producing Costs

ADOLPH ZUKOR, who has suspended

Other Companies Deny They Will Curtail Work

Famous Players Fall Program Is Completed—Film On Hand Valued at $15,000,000

(Special to Exhibitors Herald)

NEW YORK, October 30—One of the most startling surprises in the history of the film industry was the announcement made last week by Adolph Zukor that orders had been issued for the immediate closing down of all production activities in the Eastern and Coast studios of Famous Players-Lasky.

Mr. Zukor explained that the cause of the unexpected action was that production costs had reached such an abnormal stage that business judgment dictated a curtailment until such time as these excessive costs had become more nearly normal.

Costs Must Drop Before Production Is Resumed

Following is the official statement given out from the Famous Players offices as coming from Mr. Zukor:

> **"The Famous Players-Lasky Corporation has completed the production program for this Fall that was outlined in its announcement several months ago. We are now curtailing production in our studios to the greatest possible extent and we will not resume the making of any further new negatives until production costs have come down to a common sense basis."**

While nothing is said in the official statement regarding productions already started, it was stated at Paramount offices that these would be completed by the retention of a sufficient number of employes, but that all others whose services could be dispensed with would be laid off at once.

It is understood that the curtailment, which became effective last Saturday

year's production, mainly made during the late Spring and Summer, when costs are low. These will be shown this Winter, and returns

August 14, 1926

Puts Symphony into Villages Says Will Hays

NEW YORK, Aug. 10.—Will H. Hays made history last week by being the first to appear publicly in motion pictures in connection with the Vitaphone. First on the bill at the Vitaphone-DonJuan show-

Vitaphone Perfection Seen at Premiere of "Don Juan"

Absolute Synchronization, Natural Reproduction of Voices, and Perfect Tonal Quality Demonstrated at Warner Theatre—New Era in Industry Marked

By JOHN S. SPARGO

NEW YORK, August 10.—The Vitaphone, the newest and probably the most wonderful invention in connection with motion pictures since the invention of moving pictures themselves, was revealed to the public last week in connection with the premiere of "Don Juan" at the Warner Theatre.

Perfect Synchronization Realized

Casting a shadow of things to come. Joseph P. Kennedy, president of FBO Pictures Corp., David Sarnoff, vice-president of Radio Corporation of America, and C. W. Stone, of General Electric at a demonstration of television by GE June, 1928.

The coming of sound. Leaving the Mark-Strand theatre in New York after the premiere of "Lights of New York," first-all talking picture, a Warner Vitaphone production, are Albert Warner, Moe Mark, H. M. Warner and Moe Silver.

The social amenities went on, too. Here at luncheon are Winfield R. Sheehan, George M. Cohan, and Martin Quigley.

1926-1928

The ROXY World's Largest THEATRE Is Opened in New York

"Better Theatres" Presents Exclusive Photographs

SIX THOUSAND TWO HUNDRED seats. That's the new Roxy theatre. Today it is the largest motion picture theatre in the world. The crown of "world's champion" rests easily on its massive frame.

It may not be polite to wonder so soon who will succeed the newly crowned champ, yet champions have a habit of succumbing to the march of progress and time. Only three years ago the public and the motion picture industry was cheering the 5,000 seat one theatre approaching this seating capacity at that time.)

The answers from more than two score architects was an emphatic "Yes."

Yet, here we have the Roxy, 6,200 seats strong.

So, we ask in all seriousness, "What next?"

Every champion, however is entitled to his day, and today the Roxy is the king-pin of motion picture theatres.

Fox Grandeur Films Make New History at First Public Show

"It's Most Important Contribution": Brisbane

Arthur Brisbane famous writer of the Chicago Herald and Examiner, wrote recently in his column the following

"William Fox's new 'Grandeur' film showing moving and talking pictures on a screen of gigantic size, now seen in New York is a most important contribution to the motion

Pictures Win Capacity Throng As Screen Covers Entire Stage

Exhibitor Can Stand Costs Demanded by Progress But Not Empty House, Says Courtland Smith

By PETER VISCHER

NEW YORK, Sept 24.—The first public showing of wide films was little

Spoor-Berggren Film Hailed as Step Toward Greater Realism

Amos 'n' Andy Is Record for Week But Then Falls Off

Conclusion of the simultaneous premiere of "Check and Double Check," R K O feature starring two of radio's biggest attractions, "Amos and Andy," in cities throughout the United States and Canada, has presented the industry with one of the most surprising records a picture has

Natural Vision Picture Shown To Public for the First Time

Wide Film and Quasi-Stereoscopic Version of R K O's "Danger Lights" Successful at State-Lake, Chicago

By GEORGE SCHUTZ

A full-length commercial motion picture produced by the Spoor-Berggren "natural vision" method was presented to the public at a regular performance for the first time when on Saturday, November 15, Radio Pictures' "Danger

Adoption of Production Code Is Step Toward Screen Betterment

Adherence to Laws Ratified by Hays Group Is Made Mandatory

New Principles Are Based on a Sound and Reasonable Scheme of Regulation

(Special to the Herald-World)

NEW YORK, April 1.—A code of principles to govern the production of motion pictures has been subscribed to by the predominating factors in

Martin Quigley and Sidney R. Kent.

The founding of Allied States, left. The formidable group of founding fathers includes, seated, James, C. Ritter of Michigan; Alvin W. Steffes, Minnesota; Abram F. Myers; H. M. Richey, Michigan; and Col. H. A. Cole of Texas. Standing are Dave Cockrell, Indiana; Steve Bauer, Wisconsin; Andy Gutenberg, Wisconsin; Herman Blum, Maryland; E. H. Smith, Charles Casanave

Smiling happily at the success of United Artists Corporation, above are the partners: standing, Charles Chaplin; Darryl F. Zanuck vice-president of Twentieth Century Productions; Samuel Goldwyn. Seated, Mary Pickford; Joseph M. Schenck, president and chairman of the Corporation, and Douglas Fairbanks.

Left. Carl Laemmle and R. H. Cochrane forget their problems on the observation tower of the new Empire State Building.

1929-30

Harry Cohn takes leave of his brother Jack en route to a European vacation. Harry is riding a special car exploiting "Submarine."

1932-1936

DISTRIBUTORS CONSIDER PLAN TO ELIMINATE SUBSEQUENT RUNS

Al Lichtman and Felix Feist Give Expression to Schemes Which Would Reclassify Theatres and Product, Raising New Problems for Thousands of Houses, as the Film Industry Faces Evolutionary Step.

BY TERRY RAMSAYE

In two voices this week the motion picture became articulate

by authoritative observers that a large part, and mayhap most of censorship agitation is really an awkward expression of demand. Classification would tend to specializations which would more accurately suit class demands.

Immediately the industry is confronted with the probable secondary effects, which would reach into every ramification of production, distribution and exhibition.

A wide application of the plan, which is obviously most unlikely to be attained with any sweeping movement would constitute a complete overturning of many processes which have fallen into automatic channels, as for instance the creation, or rather spontaneous growth, of star value. Consequences in retail selling are not all to be foreseen.

These two exciting expressions come from Mr. Felix Feist in a discussion with Motion Picture Herald, and in a speech from

LOCK BOOKING PROVIDES SECURITY FOR EXHIBITOR, DECLARES SHOWMAN

y ELMER H. BRIENT

ependent Circuit Executive

'Way back in 1905, when I first entered business, we received our films from the Pittsburgh Calcium Light Company's office in Cincinnati—and our contract

Block booking, currently a lively issue within and outside the motion picture industry, has been a part of it almost since the very beginning of the business, in the early 1900's.

Bessie Barriscale, Florence Turner, Franci X. Bushman, Beverly Bayne, Bill Hart and lot of other names that are dear to those wh were in the business 20 years ago.

The old Famous Players-Lasky Corporation was organized about this time and started out right off the bat with two features and several shorts each week. Their initial sales policy in

EXHIBITORS URGE QUALITY FILMS TO BOLSTER BOX OFFICE FOR 1932

Leaders Agree That "Healing Processes Already Are at Hand"; All Branches Must Adapt Selves to New Order

By MARTIN QUIGLEY

In the year just ended there occurred the only serious business recession in the history of the industry.

The obvious causes of this recession were the adverse conditions affecting the world of business, coupled with the fact that the rapid growth of the industry

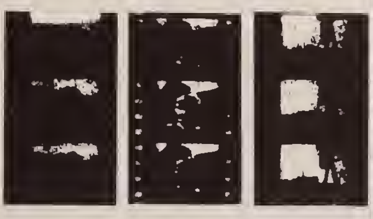
NEWSREELS SET A SERVICE RECORD IN KIDNAPING OF LINDBERGH BABY

More Than 100 Men, 50 Cameras and 35 Sound Trucks Used On Greatest Human Interest Story; Win Tribute from Lindy

Shortly before midnight of Tuesday, March 1, the news wires of the nation began to hum with the startling information of the kidnaping of the 20 months-old son of Charles and Anne Lindbergh, from the family home at Hopewell, New Jersey. Simultaneously with receipt of the news in the editorial rooms of countless newspapers, the teletypes of the two principal wire services were spelling out the story in the New York headquarters of five newsreels.

The newsreels, like the great metropoli-

The Newsreel As a Reporter



Glimpses of the activities of the newsreels in the hunt for those who kidnaped the Lindbergh baby from his home are given in these reproductions from Fox Movietone News film.

BROOKHART URGES FILM INQUIRY AFTER 8,000 WORDS OF TIRADE

Iowa Senator, in Resolution, Would Have Interstate and Foreign Commerce Committee Make Broad Investigation

By F. L. BURT, Washington

A sweeping investigation of the motion picture industry which, he declared, will equal the "Teapot Dome" oil case of unsavory fame, was asked of the Senate Feb-

A Son of the Wild Jackass

By MARTIN QUIGLEY

Smith Wildman Brookhart, United States Senator from Iowa, Tuesday projected into proceedings of the United States Senate his accumu-

part of the senate or any other re sponsible body.

It is true that such an investigatio would take time and money whic

KENT ELECTED FOX FILM PRESIDENT; TINKER NAMED CHAIRMAN OF BOARD

Stockholders Re-elect Eleven Directors and Approve Plan To Reduce Stated Value of Capital Stock to 12 Millions

Sidney R. Kent was elevated to the presidency of the Fox Film Corporation by the board of directors at a meeting in New York

bilt and Frank O. Watts. Stockholders elected Kent a board member succeeding Winfield Sheehan, who later was re-elected to the vice presidency. Sheehan is on an extended leave of absence, scheduled to terminate on June 9.

Advancement of Tinker to board chairman and of Kent from executive vice president to the presidency was immediately followed by the elevation of W. C. Michel from a vice presidential post to that of ex-

W. C. Michel Executive Vice-President; Changes Most Sweeping Since Reorganization of Board One Year Ago

this protest is supposed to hinge around the company's by-laws by which Class A stockholders have the right to elect nine direc-

NEW DEAL SCREEN ACTIVITY SCRUTINIZED BY INDUSTRY

Note WPA Plan to Make and Distribute 30 Films and Sell Foreign Rights to "Plough That Broke the Plains"

Governmental production of motion pic-

TEST CASE CLEARS WAY FOR SUNDAY SHOWING

Theatres in Charlottesville, Va., can legally exhibit pictures on Sundays as the result of the acquittal of

Record Division Given Authority to Let Producing Contracts to Private Concerns; Other Agencies Making Films

licity units, and Col. Westbrook showed Mr.

ROOSEVELT, SIGNING CODE, SUSPENDS DECISION ON EXCESSIVE SALARIES

[The complete text of the official motion picture code, together with the President's approval order, which is a definite part of the code starts on page 27.]

The motion picture industry has a code, at last.

President Roosevelt, seated last Monday morning at his desk in the "little White House" on his estate at the vacation resort of Warm Springs, Ga., promulgated the industrial code for motion pictures, appointed a code authority under which it will be regulated, and then issued an impressive looking and lengthy "approval order" enunciating policies under which the motion picture business is to operate.

The executive order and the code itself, printed together by the NRA, are the code. The law becomes effective on midnight of Thursday, December 7. The document is virtually the same as the socalled "third revision," completed some weeks ago.

General Hugh S. Johnson, National Recovery Administrator, finally delivered the code to the motion picture industry Wednesday afternoon, a job which evidently was plagued with more grief and more govern-

ROBERT H. COCHRANE, executive vice-president, Universal Pictures Corporation.

W. RAY JOHNSTON, president, Monogram Pictures.

SIDNEY R. KENT, president, Fox Film Corporation.

ED KUYKENDALL, president, Motion Picture Theatre Owners of America.

A. LAWRENCE LOWELL, president emeritus of Harvard University.

CHARLES L. O'REILLY, president, Theatre Owners Chamber of Commerce, New York.

GEORGE J. SCHAEFER, vice-president, Paramount-Publix Corporation.

NICHOLAS M. SCHENCK, president, Loew's, Inc., and of Metro-Goldwyn-Mayer.

HARRY M. WARNER, president, Warner-First National Pictures.

NATHAN YAMINS, president, Independent Theatre Owners of New England (Allied).

ers reserved to the President in the code. They will serve only when matters pertaining to the problems of the actors, and other Hollywood talent, come up.

The President, up to press time, had not made known the identity of the direct representative of the Administration on the code authority, that is the executive representative. Dr. Lowell is a government contact on the board.

It was announced that the Administration reserves the right to disapprove any action by the industry code authority, and to remove or replace any member at the Administration's will.

There will continue to be a deputy administrator for the industry, whose duty shall be to see that the code authority is so organized in its actions that it may promptly and efficiently administer the tenets of the law, and to invoke the powers of the Administration if and when the code authority shall fail, or be unable to administer the document, or in case the board authority abuses its authority.

It was still a matter of speculation at press time whether Sol A. Rosenblatt, present NRA film code deputy, would continue in that post.

FILM INDUSTRY IS AROUSED BY CODE ERASURE OF SELF-REGULATION

by MARTIN QUIGLEY

CODE HIGHLIGHTS OF THE WEEK

The motion picture industry now finds itself confronted with an acutely confused status as result of the Executive Order accompanying the signed code as released last week by the National Recovery Administration.

Mature examination of the Executive Order as a part of the industry

COMMUNISTS, PACIFISTS DECLARE WAR ON FILMS

Militant and Well-Organized Movement Effected to Incite 2,500,000 Persons to Attack on American Pictures Thought Contrary to Their Ideas; Start Picketing Theatres; Government Investigating

Communists and pacifists have declared war on the motion picture industry! The Communist Party, U. S. A., which is directly responsible to Moscow, is inciting 2,500,000 persons to an attack on American films. The "war" has taken the form of riots and disturbances, intimidation and widespread agitation. It became intensified this week with calls in the Red press to increased militant boy-

BILLS WOULD CURB RED ACTIVITY

Reds' agitation in connection with motion pictures and radical activity generally would be curbed by the Russell-Kramer "sedition" bill pending in the Senate. It would impose a $500 fine or five years' imprisonment or both for advocating overthrow of the government. Representative Charles Kramer of Los Angeles is the House co-author of the bill.

Congressional proponents are driv-

BARNEY BALABAN SLATED PARAMOUNT PRESIDENT

Zukor as Chairman; Corporation to Assume Relations with Otterson, Including Salary, End with Close of Year Term

1—Barney Balaban of Chicago theatre fame was scheduled to be elected president of Paramount Pictures Corporation Thursday.

2—Adolph Zukor appeared destined to remain in his post of chairman of the board of the corporation.

3—It was authoritatively reported that the corporation would assume that relations with John E. Otterson, including salary, would terminate with the expiration of his year term as president. This appeared to guarantee a lawsuit on Mr. Otterson's five-year contract.

4—The much discussed and never revealed, and also yet incomplete, report by Joseph P. Kennedy on the state of the corporation, seemed to be, or about to be, "tabled" or "filed" sine die.

These eventuations arrived Wednesday, the ninth day of the Paramount presidential

Scheduled to Head Paramount Pictures

Joseph P. Kennedy's Report on State of Corporation Apparently To Be "Tabled" or "Filed" Sine Die

financier could be considered a member of the organization through his semi-official office as financial adviser.

The *Journal* added that "considerable doubt was apparent whether Mr. Kennedy would accept since reports were that he planned to take a part in the coming Presidential campaign." It said that he was expected to attend Thursday's meeting.

Paramount officials said they were unaware that the board had made any new offer to Mr. Kennedy. He told reporters recently that he had "definitely decided" that he would take no Paramount post.

The theatre end of the financial adviser's report on Paramount operations has been completed but work is still progressing on the surveys covering the foreign department, newsreel and personnel.

Lasky Return Reported

A story which followed Mr. Zukor from the Coast is to the effect that Jesse L. Lasky will leave the Pickford-Lasky organization to rejoin Paramount. Daily newspapers in Los Angeles carried reports that New York bankers interested in Paramount are insistent on the

1938-1947

MOTION PICTURE
HERALD

U. S. SUES MAJORS TO DIVORCE EXHIBITION AND END BLOCK SALES

The skyline of lower New York was lost in clouds of a heavy summer rain on Wednesday morning, and throngs were scurrying officeward out of the subway kiosks

FILM STOCKS SELL OFF

NEW U. S. LAW BUREAU TO CHECK ON DISTRIBUTION IN WAKE OF DECREE PACT

The motion picture trust case consent decree is filed, at long last. The Department of Justice and five of the eight majors, defendant, have agreed.

The three dissenters presumably are to go to trial.

Meanwhile, in a publicity statement is-

What the Government Demanded, What the 'Big Five' Agreed to

Exhibitors and Distributors Meet for Unity at Chicago

Allied's National Committee, left to right: Sidney Samuelson, Abram F. Myers, Roy Herrold, Martin G. Smith, Col. H. A. Cole and Jack Kirsch.

George Schaefer, RKO President, and Nat Depinet vice-president RKO

WHITE HOUSE MEETING OPENS INDUSTRY "DIMES" DRIVE

Roosevelt Thanks Schenck and Exhibitor Chairmen for Campaign Aid

At the invitation of President Roosevelt,

March of Dimes Chairmen

Attending the campaign meeting at the White House as guests of President Roosevelt this week were the following motion picture industry leaders:

Motion Picture Herald presents

FIRST STILLS *from* "GONE WITH THE WIND"

Clark Gable as Rhett Butler

NEW UNITY SELLING PLAN GOES TO THE FIELD

Arguments over Cancellation Yield to Agreement on Revised Plan

Agreement on a selling plan to replace the consent decree blocks-of-five system was reached finally at New York on Wednesday by the trade practice committee of the United Motion Picture Industry.

The Unity movement's committee of the whole immediately ratified the proposed selling system and exhibitor representatives returned to local units to seek their approval.

The proposals emerged after it had appeared that distributors and exhibitors had wrestled to a deadlock over the problem of cancellation.

Summoning the trade press to the Hotel Astor where the final session in a week of continuous meetings was held, the trade practices committee and William F. Rodgers, chairman of the Unity committee of the whole, reported that the plan, as agreed

Here's What Unity Offers

The text of the selling plan finally agreed upon by exhibitor and distributor members of the United Motion Picture Industry on Wednesday as a substitute for the consent decree selling system follows:

1 BLOCKS: Starting in September, the five consenting companies are to sell four groups of featured pictures per year, not exceeding 12 features per group, five of each group to be trade-shown, balance to be identified as below.

2 CANCELLATIONS: In brackets of average film rentals based on season 1939-40, $1.00 to $100.00, two picture cancellation; $101.00 to $200.00, one picture cancellation. Such cancellation to apply only to identified pictures. . . . These cancellation privileges represent the minimum each company is willing to grant.

3 IDENTIFICATION of all pictures not taken by this committee to arrive at a substitute privilege.

5 ALLOCATIONS: Where contracts entered into permit distributors to allocate or reallocate film prices, such price allocation on each feature to be given exhibitor on notice of availability or upon booking of feature whichever is earlier, and not to be changed thereafter.

6 SPECIAL FEATURES and/or roadshows as defined in the Consent Decree and those features covered by special contracts between producer and distributor which do not permit inclusion in group sales may be sold separate from groups

WALT DISNEY'S 'FANTASIA' BOWS IN WITH NEW 'FANTASOUND' BY RCA

JOHNSTON NEW PRESIDENT OF MPPDA; DIRECTORS NAME HAYS AS CONSULTANT

by TERRY RAMSAYE

Eric Johnston became president of the Motion Picture Producers and Distributors of America effective at 1:00 o'clock on Wednesday afternoon, this week, and thereupon went over to the Waldorf and to lunch. Will H. Hays, for twenty-four years the incumbent, founder and organizer, having won his requested retirement, went to a sequestered side office of the Association's floor at 28 West 44th Street to answer a few more telephone calls and sign some mail.

That was the end of the association meeting which had started at 10:00 and ended at 1:00. It was a three hours of polite formalities and much reading of statements and passing of resolutions. Everything had been discussed, considered and talked out, from so long as two years ago, when the first conversations with Mr. Johnston had been had.

About 60 horns carry the sound at the Broadway theatre.

"Natural" for South America

Because there is no spoken dialogue, "Fantasia" will be a "natural" for South American distribution, Mr. Disney pointed out. The only change necessary for showing in non-English speaking countries would be a substitution of a native tongue narrative for Deems Taylor's introductory description.

Leopold Stokowski in an interview Monday backstage at the Broadway theatre where the "Fantasound" equipment was being installed, said "We hope that this is the beginning of a new type of art." He added "Its purpose is not to supersede the present types of arts but to add

FEDERAL COURT IN FINAL DECREE IS INDUSTRY'S BOSS

The Federal Court for the Southern District of New York said its final word in the case of the United States vs. Paramount et al. late Tuesday afternoon. It was New Year's Eve and Judges Augustus Hand, Henry Goddard and John Bright were in

THE COURT ORDERS:

1. No admission price fixing.

in territories covered by distributor-owned theatres.

Features may be sold before they are trade-shown but if they are on exhibitor may cancel 20 per cent of those he buys on

20th CENTURY-FOX ELECTS SKOURAS, WILLKIE, CONNORS

Zanuck, Production Chief, and Goetz, in Charge of Studio, Named Directors

A national circuit operator, and a corporation lawyer this week assumed leadership of Twentieth Century-Fox.

They are Spyros Skouras who rose through theatre operation in St. Louis to

or an arrangement will be made with a local exhibitor.

CHASE, OFFICERS RULE FOX STOCK

The Chase National Bank, Joseph M. Schenck, Darryl F. Zanuck and William Goetz on March 2nd last held 52 1/3 per cent of voting stock outstanding in Twentieth Century-

dred Men and a Girl" (Universal), in which Mr. Stokowski was featured. RCA said: "Early in 1938 Mr. Disney, with the cooperation of Sto-

Mr. Skouras' election, after refusing an offer by the Chase National Bank that he take the presidency. The Chase Bank is the largest single stockholder, and Mr. Place is understood to be its direct representative. Mr. Zanuck is reported to have asserted his Hollywood production duties and his cooperation with the War Department would make assumption of the presidency impossible. Mr. Zanuck is a lieutenant colonel

In order to bring music, played and sung by noted musicians and singers, to the attention of schools, clubs and music groups, Art-

Industry Salutes Rank Arrival Under Own Banners

MERGED EXHIBITOR UNITS TO REPRESENT 9,000 HOUSES

TELEVISION | PUSHING

SCREEN FOCUSES APPRAISING EYE
ON BRASH, COMPETITIVE NEWCOMER
PARAMOUNT TRIES IT—FOR THEATRE

WHOLE INDUSTRY FORMS PERMANENT BODY ON PUBLIC RELATIONS

Create New Council of Motion Picture Organizations at Meeting in Washington

The Council of Motion Picture Organizations, a permanent all-industry public relations instrument, was established Tuesday in Washington by the delegates of 10

RESOLVED:

The conference committee of the motion picture industry—

ning sessions that evening, and in several instances, carried far into the night.

The Committee on General Public Relations fell to the chairmanship of Mort Blumenstock. Its report divided into three resolutions, but it was the first, written by Leonard Spigelgass, which aroused a high order of enthusiasm.

This resolution reaffirmed the conference's faith in, and responsibility to, the American

QUIGLEY CALLS CONFERENCE ACHIEVEMENT "INSPIRING"

Martin Quigley, who was named temporary chairman of a new committee of trade

filming. I am convinced that here is the superlative act not possible to find dupli-

KRIM-BENJAMIN SIGN FOR CONTROL OF U.A.

Contract, for Management and Financing, Is Held Pending Final Details

United Artists owners Mary Pickford and Charles Chaplin Wednesday morning in Los

"motion picture itself. The right type of film displayed every night before millions of people can do more either to elevate or degrade the status of the film and industry than all other public relations combined. If we stand steadfast alongside the dedica- [illegible] of this [illegible] resolution this is

yardstick to determine [illegible] subject is suitable for filming. It will continue its self-regulation to make certain that honesty may be achieved without offense. It will, without stint, bend its best efforts to laughter and thought, putting no man above [illegible]er, though he be white or black.

743 DRIVE-INS OPERATING; 137 ALL YEAR, MPAA SAYS

Survey Shows 87 New Units Under Construction; Most Use Single Features

A detailed breakdown of the total of 759 operating or closed drive-in theatres previously announced by the Motion Picture Association of America was published by the Association in New York last week.

The compilation, arranged by exchange territories, showed that, of the 743 open drive-ins, 137—or 18.4 per cent—are year-round operations. A total of 606, representing 81.6 per cent, operate on a seasonal basis. The majority of the open-air theatre stick to a single-feature policy, changing programs three times a week.

Albany Area Has 17 Drive-Ins, Boston 29

The MPAA survey shows the Albany area with 17 drive-ins with a car capacity of 6,525. Atlanta has 51 with a capacity for 18,648 cars; Boston has 29 with a capacity for 10,725; Buffalo has 17 with a capacity for 8,741; Charlotte 108 and 23,644 capacity; Chicago 15 with 11,930 capacity; Cin-

Number and Capacity

The following table breaks down the number and automobile capacity of drive-in theatres in the United States by exchange territory and shows the number operated by circuit and non-circuit management. A circuit is defined as four or more theatres, not limited to drive-ins, operated by the same management.

	Number of Drive-In Theatres			Automobile Capacity		
Territory	**Circuit**	**Non-Circuit**	**Total**	**Circuit**	**Non-Circuit**	**Total**
Albany	8	9	17	4,100	2,425	6,525
Atlanta	15	36	51	6,784	11,864	18,648
Boston	9	20	29	4,475	6,250	10,725
Buffalo	4	13	17	2,250	6,491	8,741
Charlotte	6	102	108	2,500	21,144	23,644
Chicago	4	11	15	2,900	9,030	11,930
Cincinnati	7	48	55	3,284	19,292	22,576
Cleveland	15	36	51	6,875	13,630	20,505
Dallas	36	43	79	13,805	14,215	28,020
Denver	—	8	8	—	3,825	3,825
Des Moines	1	4	5	700	2,324	3,024
Detroit	8	20	28	2,800	9,956	12,756
Indianapolis	19	15	34	9,150	5,100	14,250
Kansas City	8	11	19	5,200	5,300	10,500
Los Angeles	14	7	21	9,106	4,000	13,106
Memphis	5	5	10	2,530	1,522	4,053
Milwaukee	2	—	2	1,084		1,084

PHONEVISION IS NEW "THREAT"

Television via Phones to Home Gets Experiment Approval from FCC

Phonevision—the transmission of film features or other entertainment over tele-

the fact that the film would almost certainly be excluded from all first and some subsequent run theatres.

Mr. Rembusch said he was convinced Zenith had interested film producers to the point where "top reissues may be supplied for the test run" in the Chicago area. The

See COMPO As Closer to Completion

The aims of the all-industry Council of Motion Picture Organizations were seen moving closer to realization this week as two more of the country's larger exhibitor groups voted approval, and a third indicated that some action would be taken early in March. In addition, an individual company,

KEEP FILMS OFF VIDEO, TOA AND ALLIED INSIST

Reply to Inquiry of Yates Reiterates Objection to Supplying Competition

Herbert J. Yates, president of Republic

BRANCH HEADS VETO TRAILERS ON VIDEO

Washington Bureau

Plans of Frank Boucher, general manager of the seven-theatra K-B circuit here, to use trailers in a 15-min-

sion showing still is very small, it is being watched carefully by exhibition. TOA sends out a bulletin to its membership every three months, listing the various films that have gone on the air, along with their cast and the original release date. The latest bulletin, dated January 27, lists 37 pictures but comes up with only two of fairly recent vintage.

SPYROS P. SKOURAS:

"RECREATE SHOWMANSHIP THAT MADE US GREAT"

Tells 20th-Fox Exhibition Forum in Chicago Stern Effort Is Needed Now

by MARTIN QUIGLEY, Jr.
in Chicago

"Let us recreate the strong and irresistible showmanship that has made us great."

In these words Spyros P. Skouras, president of 20th Century-Fox, sounded the key

tributor had to remind us about showmanship."

- ▶ **OTTO KUEGEL**—"If no arbitration system is worked out, the lawyers will lead the industry to certain doom."
- ▶ **TRUEMAN REMBUSCH**—"Keeping faith with the community pays off at the box office. We must keep faith with the public."
- ▶ **LEONARD GOLDENSON**—"Television trailers are the greatest device for

AGGRESSIVE PLAN FOR SHOWMANSHIP

Following are the main points of Twentieth Century-Fox's proposed plan for revitalized and more aggressive showmanship.

The celluloid-bound, slick-paper brochure entitled "A Showman's Guide to Better Business."

Two two-minute trailers to help sell the public on attending the motion pictures

COURT BREAKS TRAIL TO FREEDOM OF SCREEN

Supreme Court Reverses N.Y. State on "Miracle"; Step to "Free Screen"

by J. A. OTTEN

WASHINGTON—The Supreme Court

WHAT THE COURT SAID —AND DIDN'T SAY

The Supreme Court in its ruling of last Monday reversed the New York

out state laws as violating the free speech and press guarantees. "Since this series of decisions came after the Mutual decision," he declared, "the present case is the first to present squarely to us the question whether motion pictures are within the ambit

Just before divorcement, the Paramount partners meet in Hollywood. Standing left to right Leon Netter, New York theatre department; Robert Weitman, New York Paramount theatre; Earl Hudson, Detroit; Sam Dembow, New York theatre department; John Balaban, Chicago; M. A. Lightman, Memphis; Sam Pinanski, Boston; John J. Fitzgibbons, Canada; Robert J. O'Donnell, Dallas. Seated, left to right, Y. Frank Freeman, Leonard Goldenson, New York; Ralph Branton, Des Moines; Martin Mullin, Boston.

Barney Balaban and Martin Quigley

1948-51

1952 to now— new screen techniques

NEW YORK PUBLIC GETS A LOOK AT CINERAMA

Eight-Week Broadway Run Said to Be Sold Out at Reserved Seat Policy

A public whetted on a saturation advertising campaign finally got to see the new motion picture thrill, Cinerama, Tuesday night in New York at the Broadway theatre.

It will continue seeing what is described as three dimensional illusion together with stereophonic sound at the reserved seat, road-show house. The backers of Cinerama report advance sales of seats indicate a

Cinerama and The Future

by GEORGE SCHUTZ
Editor, Better Theatres

As revealed to the public at the Broadway theatre in New York, Cinerama is spectacular affirmation of the fact that the motion picture is distinctly an art of the theatre—the theatre of today and of the future—and not an art of the home. For after you re-

mountain ranges, this added to the realism of the journey, for the "ceiling" became logically that of the front airplane cabin with the screen performing as its window. But the motion picture cannot insist upon looking at the world and life through an airplane window.

It may be pointed out, too, however, that in using the full available width of 35mm

'BWANA' BREAKS COAST RECORDS

Natural Vision Process of Third Dimension Smash Hit in Los Angeles

by WILLIAM R. WEAVER
Hollywood Editor

Three-dimension is a box office smash. Los Angeles is proving it beyond question

place, people, animals, things and events presented.

The simultaneous use of two projectors makes an intermission mandatory in most theatres. These requirements posed two questions that only the paying public could answer positively. Would the public object to wearing the glasses? And would the paying customers accept the intermission without grumbling?

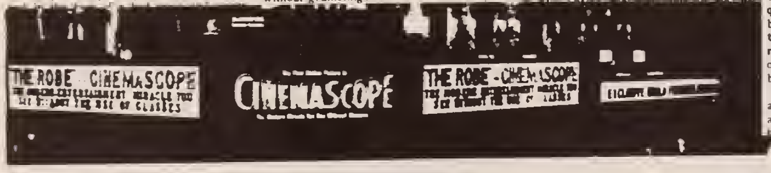
LATE REVIEW

Bwana Devil

***Independent*—3-Dimension Melodrama**

This is the first feature-length dramatic narrative ever made for 3-dimension motion picture purposes. It is therefore automatically the best, the worst and the average production of its kind. As it is not to be exhibited in two-dimensional form, within the predictable future at any rate, it cannot properly be rated on any existing scale of values. A purely personal opinion of it is that it is not so bad as the Los Angeles newspaper critics have said it is, nor so good as the first picture shot and exhibited by the Natural Vision method should have been, but is adequate to the purpose for which it was made—no more, no less.

"Bwana Devil" was produced in Ansco color



"ROBE" and CINEMASCOPE DAZZLE HUGE AUDIENCE

TWENTIETH CENTURY-FOX opened the first CinemaScope production, "The Robe" at the Roxy theatre, New York, Wednesday evening. If there was a man, woman or child ever seen within a radius of 50 miles who did not know that fact they would have had to not only have been deaf and blind but totally out of communication with the world.

For the carefully chosen invited audience

PROFESSOR HENRI CHRETIEN arrives, and is interviewed

FAME ACHIEVEMENT AWARD

Martin Quigley presents the FAME Award of Achievement to Spyros Skouras in CinemaScope's year of initial success, 1954.

HOLLYWOOD TURNS TO THE BIG IMAGE

The story of the revolution in screen techniques continues—with the latest chapter recorded on end with wide gauge film. Paramount has been the first to reach the theatres with films in the extra dimension—the double-frame, horizontally projected VistaVision prints of "White Christmas" and "Strategic Air Command." This week comes word that both MGM and 20th Century-Fox are preparing to shoot in extra wide film which in turn will be reduced to standard 35mm film for projection in the conventional manner. Like Paramount, which is roadshowing horizontal prints of "Strategic Air Command" in a limited number of situations, both MGM and 20th-Fox envision roadshowing of wide prints on certain "selected" pictures. The principal goal, in all three cases, however, is to increase the definition and clarity on the 35mm standard release prints and to make available, to theatres with very big screens, prints which will give them comparable definition and clarity.

AT 20TH-FOX

A detailed report on the plans of 20th-Fox was contained in the remarks made by Earl Sponable, 20th-Fox research director, last week before the convention of the Society of Motion Pic-

AT MGM

The MGM announcement came Wednesday from the desk of E. J. Mannix, studio general manager, who announced that "revolutionary in technique and simplification of operation, is the

VISTAVISION PLUS OPTICAL ILLUSION=A "ROUND" SCREEN

by WILLIAM R. WEAVER

HOLLYWOOD—Loren L. Ryder has disposed of the motion picture's historic parallelogram at a handsome profit!

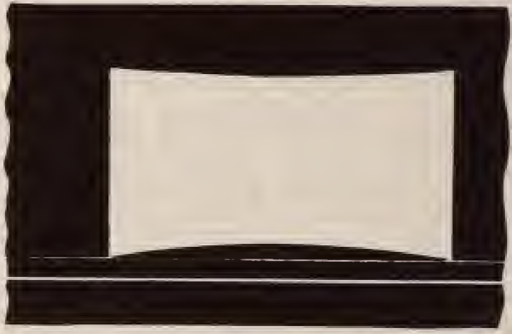
It was a good deal, too—it turns out as you walk unprepared into the Paramount studio's vast experimental Stage 17—for you find yourself realizing acutely, within seconds, that the great 62 x 35 foot screen on which VistaVision and all of its recently disclosed refinements were born isn't a parallelogram any more.

Seems to Be Projected On Semi-Circular Screen

You realize (you think) that the big screen, which used to be bowed in ever so slightly to keep the light from bouncing off of it at the sides, has been replaced by a peristyle of equivalent displacement and that you're looking at a motion picture being projected on the sheer inner surface of the semi-circular structure that stands in the old screen's position.

It's too dark and still in the huge room to interrupt the gentlemen seated midway between screen and projector-point to ask questions, so you stroll around to find out, by personal test, whether the new projection-surface is Cinerama or Todd-AO equipment installed here at Paramount in advance of a policy-announcement that could be very big news in Exhibition.

But you discover it is neither of these, although you've had to work hard at it, and you still don't know what's happened to the old screen.



The new VistaVision double frame system uses aperture masking to give an illusion of a deeply curved screen. When projected the picture curvature is greater at the top than at the bottom. Also shown is the location of the single optical sound track. Projection speed is 180 feet per minute, twice normal standard.

taken with the shape of the aperture—liberties so effective as to make you wonder why the trade didn't take them decades ago—that have made the actually unchanged screen *look like* the inside wall of a peristyle.

The inside surface of a peristyle looks, in turn, like the inside surface of a Cinerama

takes over the responsibility for keeping a viewer informed about distances of objects, their size, relative position, direction and rate of movement if any?

It is this last phenomenon that the Ryder system employs to make an auditorium observer believe that he is looking at a deeply

MPAA REAFFIRMS CODE AS "CONTRACT WITH PUBLIC"

MORE PRODUCT CRYING NEED BUT EXHIBITION DIFFERS ON SOLUTION

The HERALD INSTITUTE of Industry Opinion

by JAMES D. IVERS

THERE is now and has been for some time a product shortage deep enough and stringent enough to be a matter of grave concern for the whole industry and of pressing—even critical—concern for some segments of exhibition. There is some disagreement over its causes and some over its exact boundaries—some types of operation obviously being more affected than others.

Beyond its immediate effects it has enormously intensified the already turbulent trade relations between distributor and exhibitor, giving rise to intemperate and immoderate charges on both sides of the intra-industry fence. But here too, there is some question of precise relationship of cause and effect

features now made would bring some relief to smaller situations."

The deeper grief in the medium sized situations is summed up in one report: "Long runs do not make up for lack of quantity in medium sized towns."

Reports from the largest cities reflect all facets of the problem thus: "No for one-theatre towns." "Yes for neighborhood theatres, no for first runs." "Yes, of good pictures." "Yes. First run we are using second features as top billing and holding A pictures to cover our playing time."

Charges Distribution Is Directly Responsible

Quigley Publications in lights over Yucca and Vine in Hollywood.

THE PUBLISHER . . . A Profile

[*Continued from page* 30]

what might have been a very dangerous port. Without fear of failure he ventured to chart a safe course.

"Remember that his income is from this industry, and if he was wrong he would take the consequences. . . . You are deserving of the blessings received for what you have done. . . . I have never heard, in 20 years, anything said about you that I would not love to have said about me."

Looking backward over the years and the milestones, there is found an impressive similarity in thematic approach on the part of the publisher.

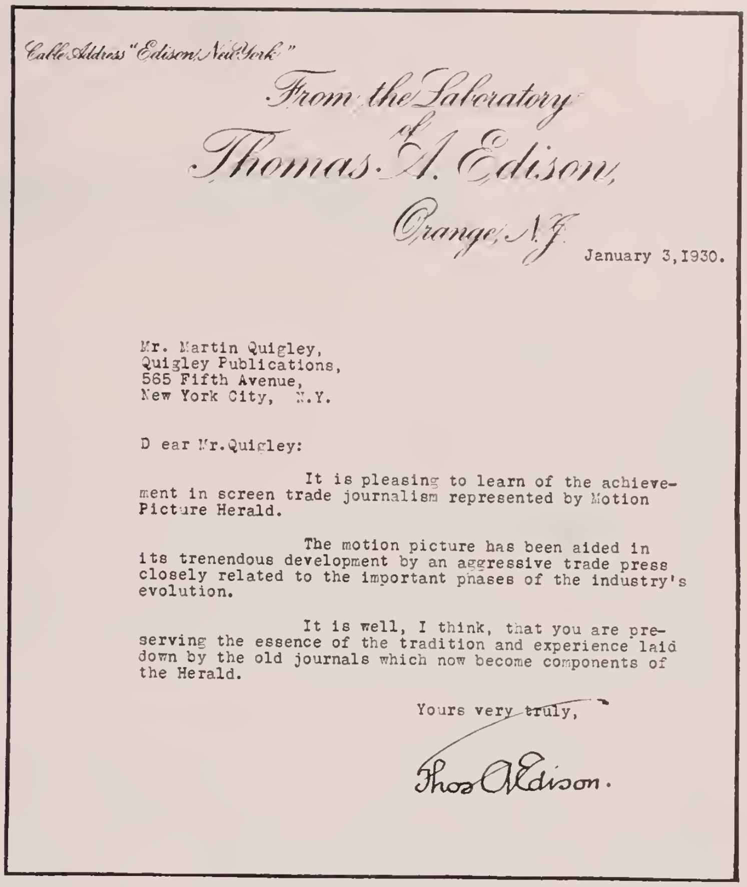
In 1925, he said: "The 'Herald' looks to the future of the motion picture industry with great confidence. . . ."

* * *

And 10 years later: "In the changing world of these days the motion picture has become an instrumentality of an importance and significance which few realize . . . and now facing, as we of the industry do, a prospect in which there is much to be done, this occasion shall not be passed without renewed emphasis that those policies and practices which through the years have been made abundantly clear to the world of the motion picture shall continue steadfastly to be served."

Then, with 33 years of history behind it, in 1948, the "Herald's" publisher wrote: ". . . That first page has been followed by a million, and more, words of news and comment about motion pictures, the industry and its people. . . . Great have been the changes, and great has been the progress, but greater still are the unrealized potentialities, culturally and commercially, in the preeminent medium which the industry serves."

And as the publisher leans back in his chair at that New York desk, he glances out of the window, and says quietly: "There is conscientious obligation on the part of those in charge of the media to see to it that the pictures produced are of a kind calculated not to lower private and public morality, that pictures be made reasonably acceptable and suitable to the vast audience of people of all ages and social groups who look to the screen for entertainment. Such a policy must be maintained if the motion picture industry is to prosper, because the industry is gauged to cater to the many, not merely to the few."



Cable Address "Edison, New York."

From the Laboratory
of
Thomas A. Edison,
Orange, N.J.

January 3, 1930.

Mr. Martin Quigley,
Quigley Publications,
565 Fifth Avenue,
New York City, N.Y.

Dear Mr. Quigley:

It is pleasing to learn of the achievement in screen trade journalism represented by Motion Picture Herald.

The motion picture has been aided in its trenendous development by an aggressive trade press closely related to the important phases of the industry's evolution.

It is well, I think, that you are preserving the essence of the tradition and experience laid down by the old journals which now become components of the Herald.

Yours very truly,

Thos A Edison.

The great master, Thomas A. Edison, the man whose genius made possible the great art-industry of the motion picture, congratulated Martin Quigley on the merger of "Exhibitors Herald-World" and "Motion Picture News" into today's "Motion Picture Herald."

This was an enunciation of principle and policy in this June of 1955. It might well have been an avowal of policy in June of 1915. Four decades of time had left their indelible mark on a world, a people and an industry, yet there was as much validity, as much purpose, as much honest statement of principle today as in that far off yesterday.

And it is characteristic of the man that Martin Quigley looks inevitably and unceasingly into the future. It is of the nature of the man that he looks straight ahead into the tomorrows.

SERVICE ROLL CALL

Staff members who have been in the service of Quigley Publications for twenty years or more are listed, alphabetically, as follows:

Charles S. Aaronson
Leo Brady
Hope Williams Burnup
Herbert V. Fecke
Raymond Gallagher
Raymond Gallo
James D. Ivers
Sherwin A. Kane
Martin Quigley
George Schutz
Dennis Shea
Theodore J. Sullivan
Doris Valenti
William R. Weaver
Rose R. Wilder

THE EDITOR SPEAKS

Editorial Viewpoints Across the Years by Martin Quigley in the Herald, 1915-1955

Meaning of the Movies *July 22, 1915*

Many competent observers have been led into error in attempting to ascribe some single cause as the basis for the marvel of the day—the extraordinary popularity of the motion picture. They have erred much after the fashion of a lamentably large number of social theorists whose predilection for some particular specific to cure humanities' ills has warped their vision so that a single angle becomes the entire matter.

The motion picture is a composite of a dozen agencies, which previous to its inception individually influenced the human heart and mind. From off the magic screen comes every inspiration that may be had at the viewing of a painting or a work of sculpture; the interest and the heart-throbs of the most absorbing novels are here given to the onlooker; the breadth of vision and the understanding of the world in which we live that is obtained in travel may be had in the comfort of an opera chair without the hazards and expenses of journeying, and historical intelligence which could only be gleaned by years of study is secured without effort. . . .

Benefits of Time-Card *August 5, 1915*

Within easy reach of every exhibitor there is a way to add to the enjoyment of every patron passing the portal of his playhouse, and the cost of this particular service makes it accessible to all.

It consists of distributing among patrons an accurately prepared time-card, indicating the starting time of the principal offerings of every program. . . .

Public Taste and Morals *August 21, 1915*

The public mind throughout the length and breadth of the United States has been so aroused by agitation incident to the censorship question that people everywhere who are interested in the motion picture either as a business or as a form of pleasure are increasingly demanding that pictures be made clean and wholesome to the last detail. . . .

Extended Runs *September 11, 1915*

The question of longer runs is a matter which should be of vital concern and extensive investigation by exhibitors. There persists widely a fallacy which had its birth in the days of the nickelodeon that the program of a picture playhouse should be changed daily. The persistence of this idea is costing numerous exhibitors large sums of money in the way of falling prestige and patronage.

There are undoubtedly specific cases where it is to the exhibitors' advantage to change their programs daily, but this does not alter the fact that there are great advantages to be gained through longer runs in populous centers. . . .

Newspaper Criticism *November 27, 1915*

A matter of vital concern to exhibitors is the newspaper criticism received by current film plays.

A vast number of picture playhouse patrons read the motion picture section of newspapers.

With the public's blind, instinctive credence in the reliability of the printed word it is easy for a motion picture reporter, by means of a review born of oblique vision and immature judgment, to deceive them to their own loss and to the loss of the exhibitor who runs the picture. . . . The reporter evidently has not learned that a little bit of cleverness is a dangerous thing, especially when this element is not present in a sufficient quantity to obtain throughout an entire review and portions of the review degenerate into mere iconoclastic slings offered up to an unbridled desire to be facetious. . . .

Banning Propaganda *July 15, 1916*

With the approach of what is expected to be a desperately contested national political campaign it is timely to warn exhibitors to be very reluctant to sell their screen for political propaganda. Undoubtedly, the patrons of no single film theatre are all of one political complexion and by exploiting candidates and ideas to which any one group is not friendly a lasting offense may easily be imposed.

Pictorial Indecency: Its Consequences *September 23, 1916*

In behalf of thousands of clean-minded exhibitors throughout the United States who value the decent opinion and respect of thier patrons both for themselves and for their theatres, "Exhibitors Herald" herewith registers protest against the type of picture now being indulged in by one of the big producing companies.

By its own actions this company demonstrates that it is unwilling to bear the shame of placing its label upon these pictures, but it is willing to cast upon the entire industry the shame of these tawdry, sensational films.

It is true these pictures, if not confiscated by the authorities, will yield a certain profit to the producer and that small group of conscienceless exhibitors who will venture to run them.

But through them there will be a great loss to the motion picture industry. The menace of that costly curb, official censorship, will be increased; quack reformers who have cast an eye upon the motion picture industry as a rich field for exploitation wil be strengthened in their work and everywhere thousands will be added to the ranks of those who believe that the motion picture is an agent of evil and should be surrounded with every official handicap. . . . "Exhibitors Herald" is not committed to a policy of reforming the morals of producers, exhibitors or any other class of individuals. It, however, would be grossly negligent of its trust as an independent publication in this field if it did not call attention to these violations of not only the code of decency but the code of morals and the code of good business judgment.

Pictorial Indecency: Its Consequences. II *September 30, 1916*

There is a most intimate relation between the maintenance of an acceptable moral standard in photoplay production and the commercial prosperity of the motion picture industry.

As declared in these pages last week this is a fact which is being lost sight of by at least one of the big producing companies. The "Herald" raises its voice against this type of picture at this time not for the protection of this company—that is the company's own concern. The "Herald" protests on behalf of the entire industry, for no branch of the business will escape the injury which is destined to follow in the wake of this type of picture. . . .

[*Continued on page* 73]

Columbia Pictures

salutes

MARTIN QUIGLEY

on his

forty years of service

to the

motion picture

industry

[illegible] Columbia [illegible]

[illegible]

COLUMBIA

HUMPHREY BOGART
THE HARDER THEY FALL
[illegible]

JOSE FERRER in
SURVIVORS TWO
Screen Play by HUGH HASTINGS
Directed by JOSE FERRER
A WARWICK PRODUCTION
Produced by IRVING ALLEN and ALBERT R. BROCCOLI
CINEMASCOPE Color by TECHNICOLOR

WILLIAM HOLDEN · ROSALIND RUSSELL · KIM NOVAK
PICNIC
[illegible] STRASBERG · O CON[illegible] [illegible]BERTSON
[illegible]
CINEMASCOPE Color by TECHNICOLOR

JOAN CRAWFORD in
THE WAY WE ARE
A WILLIAM GOETZ PRODUCTION

VAN HEFLIN
COUNT THREE AND PRAY
WOO[illegible]W[illegible] [illegible]ATES
[illegible] A PR[illegible]
CINEMASCOPE Color by TECHNICOLOR

JUNE ALLYSON · JACK LEMMON in
IT HAPPENED ONE NIGHT
Screen Play by CLAUDE BINYON
Music Composed by JOHNNY MERCER and GENE de PAUL
Produced and Directed by DICK POWELL
CINEMASCOPE Color by TECHNICOLOR

RANDOLPH SCOTT in
MARSHAL OF MEDICINE BEND
co-starring ANGELA LANSBURY · with WARNER ANDERSON · JEAN PARKER · RUTH DONNELLY · WALLACE FORD
Screen Play by KENNETH GAMET · From the book by BRAD WARREN
A SCOTT-BROWN PRODUCTION
Produced by HARRY JOE BROWN · Directed by JOE LEWIS
Color by TECHNICOLOR

PAUL DOUGLAS · RUTH ROMAN
JOE MACBETH
[illegible]

JANE RUSSELL
THE GYPSY

THE BROTHERS RICO
From the best-seller by GEORGE SIMENON
A WILLIAM GOETZ PRODUCTION
CINEMASCOPE Color by TECHNICOLOR

THE GUN THAT WON THE WEST
DENNIS MORGAN
[illegible]
Color by TECHNICOLOR

1984
starring
EDMOND O'BRIEN · JAN STERLING
An N. Peter Rathvon Production
Based on the best-seller by George Orwell

COLUMBIA

JAMES STEWART
THE MAN FROM LARAMIE
[illegible]
CinemaScope Color by TECHNICOLOR

THE NIGHT HOLDS TERROR
with
JACK KELLY · HILDY PARKS · VINCE EDWARDS · JOHN CASSAVETES · DAVID CROSS
Written, Produced and Directed by ANDREW STONE

ALEC GUINNESS · JACK HAWKINS
THE PRISONER
[illegible]

MY SISTER EILEEN
Starring
JANET LEIGH · JACK LEMMON · BETTY GARRETT
with ROBERT FOSSE · KURT KASZNAR · RICHARD YORK · LUCY MARLOW
Screen Play by BLAKE EDWARDS and RICHARD QUINE
Based upon the play, "My Sister Eileen", by Joseph Fields and Jerome Chodorov
Produced by FRED KOHLMAR · Directed by RICHARD QUINE
CinemaScope
Color by TECHNICOLOR

RICHARD WIDMARK
A PRIZE OF GOLD
[illegible]
Color by TECHNICOLOR

IT CAME FROM BENEATH THE SEA
starring
KENNETH TOBEY · FAITH DOMERGUE
with DONALD CURTIS
Screen Play by GEORGE WORTHING YATES and HAL SMITH
Technical Effects Created by RAY HARRYHAUSEN
Executive Producer SAM KATZMAN · Produced by CHARLES H. SCHNEER
Directed by ROBERT GORDON

SPECIAL DELIVERY
starring
JOSEPH COTTEN · EVA BARTOK
with
NIALL MacGINNIS · RENE DELTGEN · ROBERT CUNNINGHAM · DON HANMER · LEXFORD RICHARDS
Screen Play by PHIL REISMAN, Jr. and DWIGHT TAYLOR
Produced by STUART SCHULBERG and GILBERT de GOLDSCHMIDT
Directed by JOHN BRAHM · AN N. PETER RATHVON PRODUCTION

DUEL ON THE MISSISSIPPI
LEX BARKER · PATRICIA MEDINA
[illegible]
Color by TECHNICOLOR

TYRONE POWER
THE EDDY DUCHIN STORY
CinemaScope Color by TECHNICOLOR

THE GENTLE SERGEANT
ALDO RAY · PHIL CAREY · DICK YORK
[illegible]

CHICAGO SYNDICATE
DENNIS O'KEEFE · ABBE LANE
PAUL STEWART · XAVIER CUGAT and His Orchestra
Screen Play by JOSEPH HOFFMAN · Directed by FRED F. SEARS
A CLOVER PRODUCTION

STEWART GRANGER · JEAN SIMMONS
THE GILDED WOMAN
[illegible]
Color by TECHNICOLOR

JOAN CRAWFORD
QUEEN BEE
co-starring
BARRY SULLIVAN · BETSY PALMER · JOHN IRELAND
and LUCY MARLOW
Screen Play by RANALD MacDOUGALL · From the Novel by EDNA LEE
A JERRY WALD PRODUCTION
Directed by RANALD MacDOUGALL

VICTOR MATURE · GUY MADISON · ROBERT PRESTON
LAST FRONTIER
[illegible]
CinemaScope Color by TECHNICOLOR

BRING YOUR SMILE ALONG
FRANKIE LAINE · KEEFE BRASSELLE
CONSTANCE TOWERS · LUCY MARLOW · WILLIAM LESLIE
Screen Play by BLAKE EDWARDS · Directed by BLAKE EDWARDS
Color by TECHNICOLOR

THE BIG SHOCK
FRANK LOVEJOY · MARI BLANCHARD · RICHARD DENNING
[illegible]

THE EDITOR SPEAKS

[*Continued from page* 64]

Foreign Markets

January 6, 1917

America's position today as film maker to the world is unquestioned, but upon the restoration of normal conditions in the principal countries abroad, America's present position will not be so secure unless manufacturers immediately take steps to strengthen the business in foreign markets.

With the advantageous position in which manufacturers are now placed it should not be difficult to cause the American film everywhere to remain supreme if the proper steps are taken to exploit the American product in the countries abroad.

Now is the time to execute plans which will handicap competition at the close of the European war.

Patriotism

April 21, 1917

In these days of acute international stress the motion picture has a great opportunity to answer the call of patriotism. Because of the universality of the motion picture it can carry any message which the government desires conveyed to the country at large and the motion picture exhibitor can be of great assistance in forwarding that message.

Motion Pictures and the War

December 28, 1918

During the period between the entrance of the United States into the world war and the signing of the armistice, the motion picture, the once despised waif of the arts, attained universal recognition as a real factor in governing the destinies of mankind. The century-old dream of a universal language was found an existing fact.

With equal eloquence it told of the invincibility of America to the peasant of France, the moujik of Russia, the rice planter of Japan and the shopkeeper of Buenos Aires—proving the justice of the Allies' struggle for the preservation of the heritage of civilization and counteracting the Hunnish gospel of Kulture.

At home, the militant morale so necessary to victory at the front was maintained and constantly improved through the efficacy of the motion picture.

And aside from the propaganda and instructive achievements of the screen the motion picture accomplished incalculable good in providing amusement and diversion.

Announcement

August 23, 1919

"Exhibitors Herald" announced that, effective immediately, this publication will accept no advertising relative to motion pictures which aim to be sex hygiene propaganda.

This publication believes in accord with the policy of the National Association of the Motion Picture Industry, that motion pictures of this type are not fit subject matter for exhibition in motion picture theatres under customary conditions and before mixed audiences.

Mr. Loew Is Wrong

October 4, 1919

To Mr. Marcus Loew is attributed the assertion that twenty-five cents is the logical admission price limit. He says an increase beyond this figure is prohibitive and that it will not hold the motion picture public.

There are probably few in the industry who should be better equipped than Mr. Loew to speak on this subject but despite a very high regard for Mr. Loew's opinion on this and everything else applying to the exhibition of motion pictures we are inclined to disagree—absolutely.

To agree with Mr. Loew is to agree that motion pictures comprise a cheaper form of entertainment; that the public does not rate motion pictures with other types of entertainment for which they have long been accustomed to pay more than twenty-five cents.

There is a reasonable limit. But it is not twenty-five cents. The show at the Rivoli, New York City, at a dollar is the biggest bargain on Broadway. And there are hundreds of Rivolis throughout the country.

THE STREET OF GOOD CHEER

[*December 27, 1924*]

There is a Street of Good Cheer.

It is not marked out in any city plan; it is not merely a thoroughfare from one place to another.

It is not a busy artery of commerce where man and beast, by sweat of brow, toil their heavy burdens to the marketplace.

It is not a boulevard where the pleasure-mad recklessly rush along in pursuit of vanishing rainbows.

It is not an exclusive avenue, only to be coursed by the rich and powerful.

It is not a winding road of deceit and disillusionment which leads only to misery and despair.

It is, instead, a broad and open highway which bids cheery welcome to all mankind.

It leads far away from the humdrum cares of daily life.

It gladly receives the traveler, regardless of youth or age, power or poverty, position or obscurity, and leads him on to fairy heights where the bitter world of reality is dispelled; where he may become an Alexander of conquest and win the heart of the story-book princess.

The bright lights of welcome are never dimmed upon this Street; it is never barricaded against the hungry heart of humanity, yearning for inspiration and contentment.

The portals of this Street are always ajar to bid a cordial greeting of good cheer to all who would travel its way.

It is, indeed, the Street of Good Cheer, this highway whose waysides are banked with those havens of happiness —the Motion Picture Theatres.

The Great Solution

February 24, 1923

The greatest hope for the substantial economic advancement of this business lies in devising some means of obtaining longer exhibition for meritorious pictures. . . .

Political Pitfalls Just Ahead

March 29, 1924

The acknowledged potentialities of the motion picture as an instrument which could be used effectively in political manipulation is probably the basic reason for the frequently recurring charge and rumor that the industry is or is not going to take some part in partisan politics.

It is true that elaborate efforts have repeatedly been made to get the industry in politics. But it is also true that the sanity of the industry's leaders has always prevailed and the industry has never actually been in politics.

And, moreover, this industry must never get into politics regardless of the inducement or the apparent necessity that might appear. . . .

The Vitaphone

August 21, 1926

The Vitaphone system of picture and sound reproduction, controlled by Warner Brothers and recently presented for the first time in connection with the initial showing of "Don Juan" at the Warner theatre, New York City, justifies the high expectations that have been placed upon it. It is an extraordinary

[*Continued on page 75*]

Congratulations to

MARTIN QUIGLEY

☆ ☆ ☆

Warwick Productions

Executive Producers

IRVING ALLEN A. R. BROCCOLI

Now in Release — "A PRIZE OF GOLD"
In Production — "SAFARI"
In Preparation — "ZARAK KHAN"
"THE GAMMA PEOPLE"

CINEMASCOPE-
TECHNICOLOR

Released through
COLUMBIA PICTURES

THE EDITOR SPEAKS

[*Continued from page 73*]

and vital development and it will have a vast influence upon motion picture theatre entertainment.

The idea of synchronizing picture and sound is not new but the Vitaphone far transcends every previous effort in this connection. The system is so highly developed that it may no longer be regarded as a mechanical novelty but, instead, it is a definite contribution to the amusement world. The Vitaphone stands entirely apart from all previous efforts along the same line by the fidelity and genuineness of its reproduction.

We may expect great things of the Vitaphone without any reasonable fear of disappointment. . . .

Synchronized Pictures *May 26, 1928*

Synchronized pictures which have been steadily coming to the foreground through the vast and ceaseless efforts of the pioneers in this field have now reached a point at which they stand recognizable as a tremendous factor in industry affairs.

The adaptation of the principle of sound reproduction to motion pictures means the introduction of a new and amplified method of expression. The newness of this principle as applied to motion pictures involves many problems, but the certainties already established make very plain that a vast new field in the amusement world has been opened up. . . .

Propaganda Films *June 9, 1928*

The importation of another Russian Soviet film creates, as in the case of "Potemkin," an unpleasant situation. There probably always will be individuals who will be unwilling to look at the vital considerations involved in a situation of this kind, and, in the chance of a little immediate profit, will run counter to the wishes—if not the orders—of the government. Because the subject is a motion picture, the regularly constituted and organized industry will, of course, be made to bear the chief blame.

The State Department strenuously objects to the showing in the United States of this latest Russian importation, and although the Department cannot be expected to state definitely the reasons for its opposition, it is not at all sensible to consider that it is protesting just for the fun of it. There doubtlessly are solid and substantial reasons why the picture should not be shown.

The case of the effectiveness of the motion picture is too well known for any sensible person to be unacquainted with the dangers of a propaganda film directed against our institutions. No American citizen who wishes to match his actions and intentions with the citizenship he enjoys should be willing to run the risk of showing a picture which the State Department has labeled as dangerous.

In respect to the wishes of the State Department this publication declined to accept advertising on former Soviet propaganda pictures, and warned theatres of the dangers in showing them. Its attitude is the same with respect to this film.

Portents of Danger *May 14, 1932*

There is an idea pervading certain quarters in the motion picture industry that the road to profitable business lies along the way of providing for the American public entertainment which is actually obscene and suggestive or, at least, is distinctly on the borderline. . . .

Why it should not be understood—although it is not—that there is a smoldering rebellion against motion pictures throughout the country because of the destructive effect of some of them upon the accepted standards of sex morality is exceedingly difficult to fathom. The warning has been shouted in no uncertain terms from every watch tower of public opinion—from Congress, the churches, the schools, the newspapers and even from the Man in the Street. . . .

Unless the industry preserves its position as the great purveyor of mass entertainment, it is doomed. We do not say that the motion picture is doomed; this institution will go on, but the business fabric upon which it rests will be crumpled into pieces as the result of what is likely to prove one of the great blunders in business history.

At a recent luncheon table, Martin Quigley, left, finds an interested listener in Adolph Zukor, pioneer and elder statesman.

The Public Be Damned *April 21, 1934*

The so-called continuous performance is a heritage of the nascent days of the business. In those days of one and two-reel subjects there was no problem. There was little or nothing in the way of continuity to what then passed for stories. Characterization as it now understood was years away into the future. It made but little difference, as far as enjoyment of the show was concerned, at what point the patron entered. With the coming of the feature length subject and finally with the dawn of talking pictures the old continuous performance arrangement was followed mechanically in virtually all theatres.

No person who wished to enjoy a stage play or even learn something of its quality would think of coming in at the middle of the second act. He would realize instinctively that if he is to enjoy the play or know it, it is imperative for him to see the play from the opening scenes. There is no dramatic or literary creation of any kind which is subjected to the enormous disadvantage under which the talking motion picture labors.

We insist that it is quite pointless to raise the cry of better product when the product we already have is being shown in a manner which reduces so vastly its value. We further point out the absurdity of constantly blaming a lot of extraneous causes as being accountable for failures at the box office when we know that many, if not all, of the subjects in question have not been shown in a manner which gave them a fair chance.

Radicals Seek to Capture Screen

March 7, 1936

There have been many times in American history when the role of alarmist was called for, from the time of Paul Revere. There is now need for an alarmist, although those who wish to use the screen as an aid to destruction of existing civilization would like to trick responsible leaders into silence, to avoid protests until, under the inspiration of alien influences and precedents, these protests could be answered with confiscation of property and the neat business of the firing squad. . . .

Let these destructionists, on their plea of freedom of expression and their right to attack our institutions and heritages, inject into pictures their ideas of common property, atheism. free love, slavish devotion to materials and machines; let them attack on the screen respect for the finer spiritual things of our civilization, then they will not care who makes the laws, because they will have triumphed over the law through spreading like a pestilence their destructive ideas, until eventually they engulf church, home and state. . . .

[*Continued on following page*]

THE EDITOR SPEAKS

[*Continued from preceding page*]

Artiness in Criticism *January 9, 1937*

An added peril, intensifying the natural hazards of motion picture production, are the pieces which a number of bright young men and women are writing about motion pictures for the newspapers. These pieces are apparently represented to be criticisms of motion pictures although in point of fact they fulfill mainly the function of supplying to the writers a stage for a performance of verbal acrobatics. Frequently there is even little evidence that the pieces are concerned with an expertly and expensively produced attraction intended for a mass audience.

Usually they are frolicsome items which may afford a pleasurable sensation to the writers and may indeed be entertaining to some readers, provided that these latter are content to receive a miscellaneous collection of witticisms in place of information and guidance about motion pictures. However, as an indication to the motion picture producer as to what the public wants, or as an indication of public reaction to what it has received, they are worthless.

Radicalism—An Industry Peril *December 11, 1937*

Among the great media of expression and among the great influences upon public opinion there remains the motion picture, which thus far has escaped the blight of radical propaganda.

This has not been easily accomplished. It will not be easy to make good the escape in the months and years ahead. The attack is clever and determined.

For instance, they will tell you that the entertainment film has failed in its mission. They admit that the entertainment has indeed entertained, but in keeping with their usual muddle-headed reasoning they still insist that it has failed in its mission, failed to adopt their mission as its own. They are bitter in their criticism because the entertainment film does not presume to be an educational medium. Their quarrel with this is that they know if the film once undertook to teach they would then get their chance to dictate what it would teach.

They assert that films should deal with the vital subject of modern life—with schemes and dreams of a political, economic and social character. Obviously they do not wish the screen to deal with these subjects along the established lines of American democracy. What they are seeking is a chance to muscle in, gain an influence over the production of the motion picture and then use it for the propagation of their own notions of world reform.

They want the film to be realistic—to deal with the facts of life in the raw. They are unhappy because the people are made happy in the theatres. They want the screen to shock and embitter patrons so that the ranks of the discontented will be enlarged, giving to them recruits in greater numbers to flock in for their magical cures for what's wrong with the world.

They are against religion, which they say is the opium of the people, meaning that it encourages people to be good citizens and not revolutionaries. They regard the entertainment film also as an opium because it generates contentment and happiness and not disorder and discontent.

Propaganda *August 6, 1938*

As to the right and proper purview of the entertainment screen, I do advocate an avoidance of propaganda of any character. It is my belief that propaganda masquerading as

[*Continued on page* 85]

"My Tribute to Decency"

[*Robert H. Cochrane, then vice-president of Universal Pictures Corporation, wrote the expression below in* 1935. *It appeared in "The Universal Weekly" dated March* 23, 1935.]

NOTHING gives me a deeper satisfaction than to pay public tribute to those people in this business who are decent and constructive. So, today I doff my hat to a man who has contributed far more to the welfare of the picture industry than most of us realize.

I refer to Martin Quigley.

He is the boss—and the inspiration—of two trade papers, namely the "Motion Picture Daily" and the "Motion Picture Herald"—a weekly publication.

Mr. Quigley entered this business and made a large investment in it some twenty or twenty-two years ago. He was obsessed with a strange idea that the industry could and would support a constructive trade paper.

In spite of the fact that some other trade publications had thrived on gossip, rumor, dishonesty and even blackmail, he based his business on the principle that honesty is the best policy.

Of course, this is a very old-fashioned idea. Honesty? Decency? Who ever made a profit on these commodities?

But, strange as his idea seemed, Mr. Quigley based his whole investment on these two things. Plus constructiveness.

If I were the guiding spirit behind a trade publication I would work on the principles which Mr. Quigley has used as his guide—namely, decency, constructiveness, fair play and whiteness.

I would not be swayed—any more than he has—by the temptation to be sensational, cheap or destructive. I would never be influenced by an opportunity to make money on blackmail, as so many editors have been influenced in the history of this business.

Mr. Quigley—as many of you do not know—has gone far beyond the ordinary limits of decency in running his motion picture papers. He has had more to do—much more than most of you realize—with the steps which have been taken to clean up the business.

He did not do this for money, but for decency.

I honor him for it. I recommend his publications to you as reliable, decent, honorable representatives of the trade from which you and I make our living.

It seems strange for anyone to applaud any trade paper in this business. It has never been done before. But I hope and pray the time will never come when I shall hesitate to pay public tribute to decency.

KNOCK ON WOOD
LIVING IT UP
REAR WINDOW
SABRINA
WHITE CHRISTMAS
3 RING CIRCUS
THE BRIDGES AT TOKO-RI
THE COUNTRY GIRL

AND NOW PARAMOUNT CONTINUES TO GUARANTEE BOXOFFICE PROSPERITY BY CONTINUING TO DELIVER THE INDUSTRY'S BIGGEST ATTRACTIONS...

BIGGER THAN EVER

IN

VISTAVISION

MOTION PICTURE HIGH-FIDELITY

READY NOW—SUPPORTED BY GREAT

JAMES STEWART · JUNE ALLYSON
in
STRATEGIC AIR COMMAND
co-starring
Frank Lovejoy · Alex Nicol
Barry Sullivan · Bruce Bennett
Color by TECHNICOLOR
Produced by Samuel J. Briskin
Directed by Anthony Mann
Screenplay by Valentine Davies
and Beirne Lay, Jr.
Story by Beirne Lay, Jr.

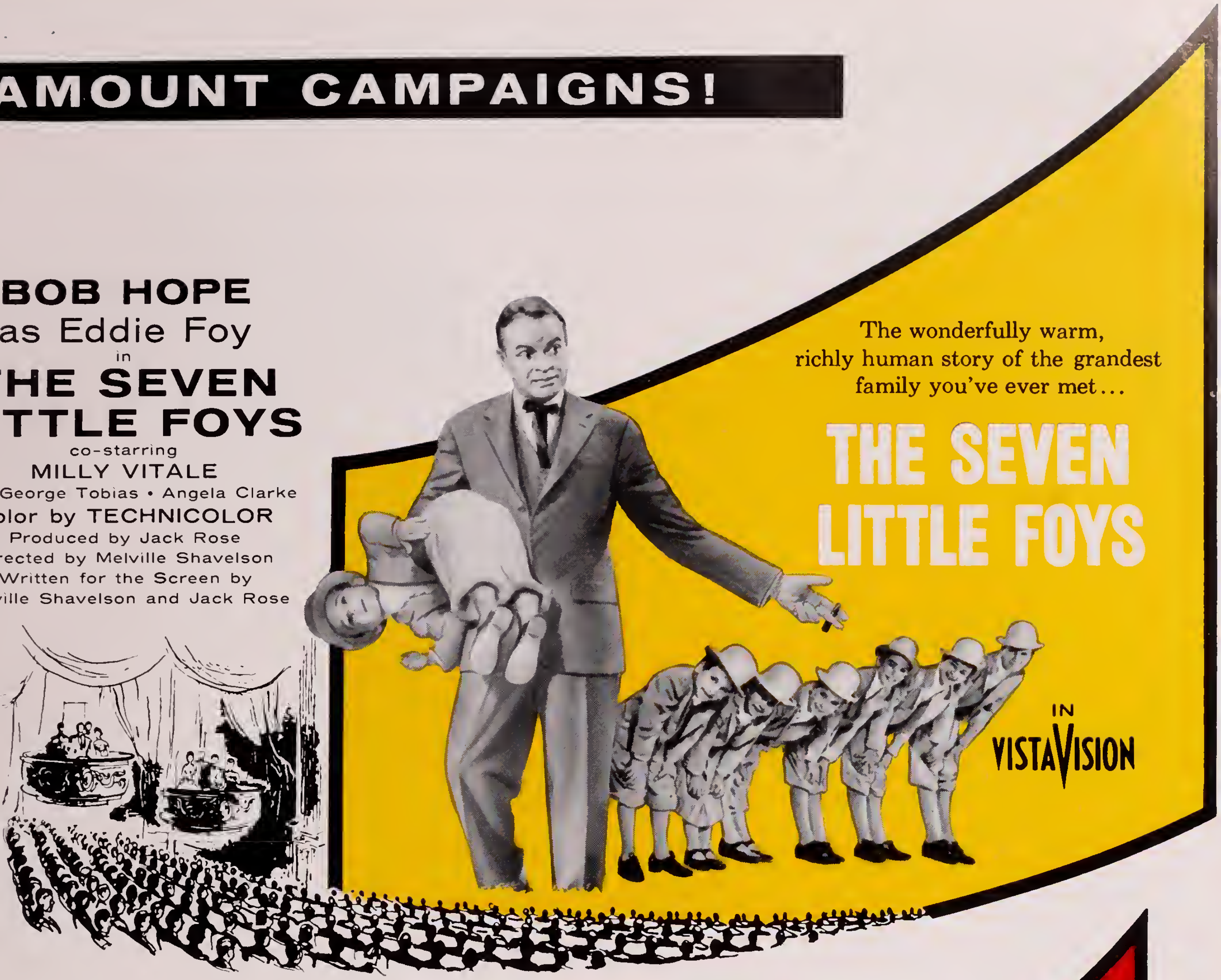
IN
VISTAVISION
Now a supersonic grosser
from coast to coast...
STRATEGIC
AIR COMMAND

FRED MACMURRAY · CHARLTON HESTON
DONNA REED · BARBARA HALE
in
THE FAR HORIZONS
with
William Demarest · Alan Reed
Eduardo Noriega
Color by TECHNICOLOR
Produced by William H. Pine
and William C. Thomas
Directed by Rudolph Mate
Written for the Screen by
Winston Miller · Edmund H. North
From the novel
"Sacajawea of the Shoshones"
by Della Gould Emmons

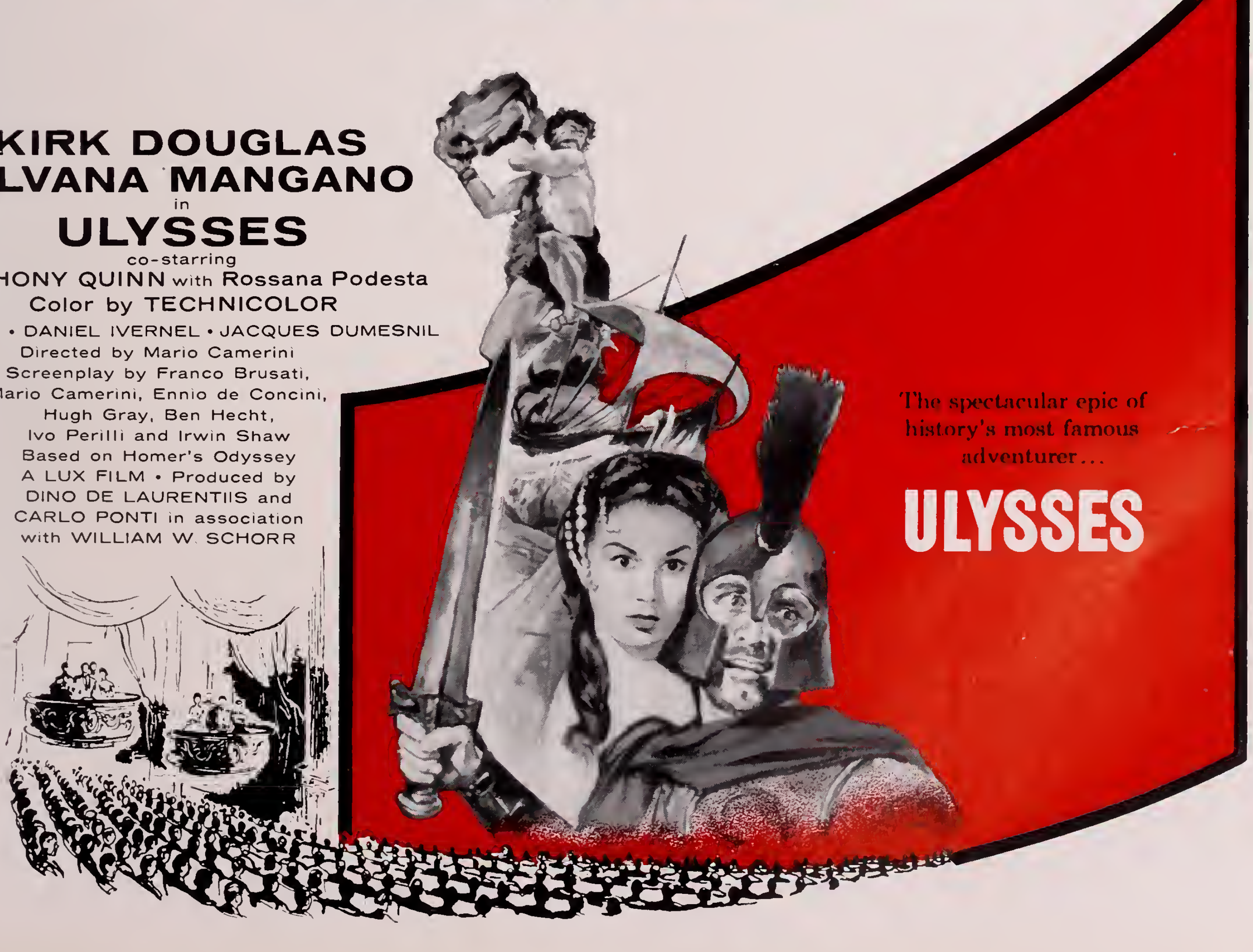
IN
VISTAVISION
The great adventure of the
Lewis & Clark Expedition—and
the romance of the Indian girl
who made it possible...
THE FAR
HORIZONS

PARAMOUNT CAMPAIGNS!

BOB HOPE
as Eddie Foy
in
THE SEVEN LITTLE FOYS
co-starring
MILLY VITALE
with George Tobias • Angela Clarke
Color by TECHNICOLOR
Produced by Jack Rose
Directed by Melville Shavelson
Written for the Screen by
Melville Shavelson and Jack Rose

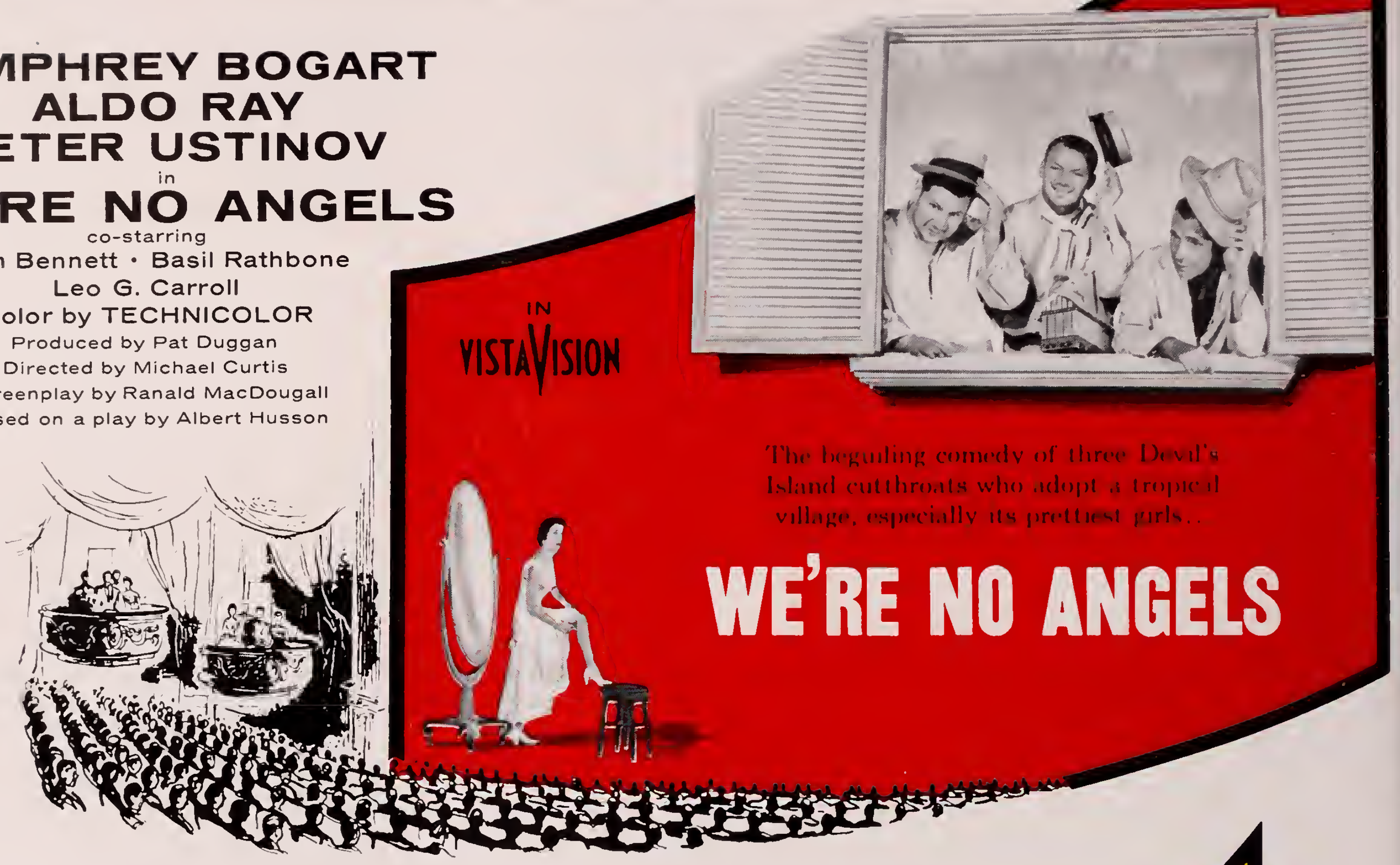

The wonderfully warm,
richly human story of the grandest
family you've ever met...
THE SEVEN LITTLE FOYS
IN
VISTAVISION

KIRK DOUGLAS
SILVANA MANGANO
in
ULYSSES
co-starring
ANTHONY QUINN with Rossana Podesta
Color by TECHNICOLOR
SYLVIE • DANIEL IVERNEL • JACQUES DUMESNIL
Directed by Mario Camerini
Screenplay by Franco Brusati,
Mario Camerini, Ennio de Concini,
Hugh Gray, Ben Hecht,
Ivo Perilli and Irwin Shaw
Based on Homer's Odyssey
A LUX FILM • Produced by
DINO DE LAURENTIIS and
CARLO PONTI in association
with WILLIAM W. SCHORR


The spectacular epic of
history's most famous
adventurer...
ULYSSES

NEXT! AND BACKED BY PRE-SELLI

HUMPHREY BOGART
ALDO RAY
PETER USTINOV
in
WE'RE NO ANGELS
co-starring
Joan Bennett · Basil Rathbone
Leo G. Carroll
Color by TECHNICOLOR
Produced by Pat Duggan
Directed by Michael Curtis
Screenplay by Ranald MacDougall
Based on a play by Albert Husson

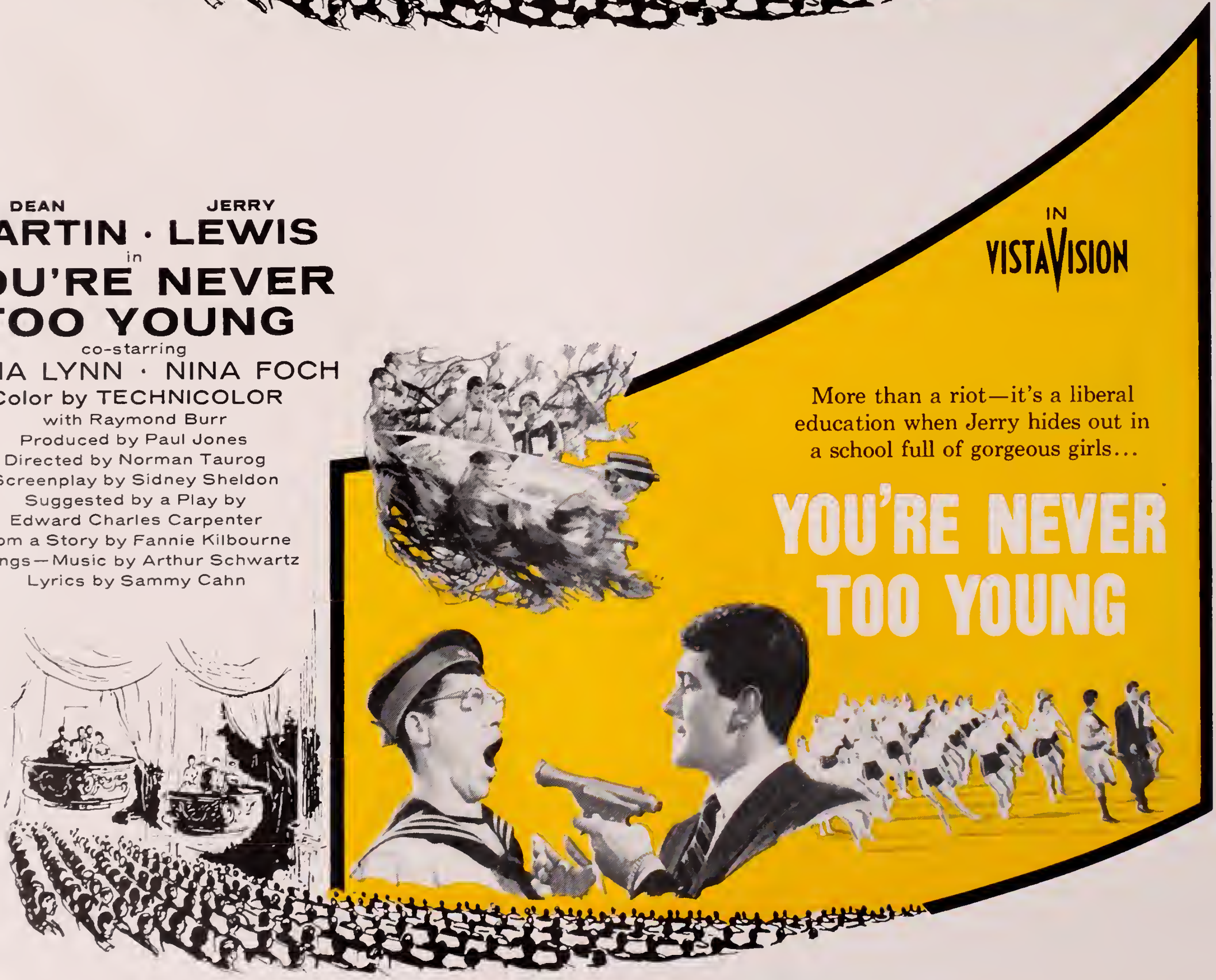


IN VISTAVISION

The beguiling comedy of three Devil's Island cutthroats who adopt a tropical village, especially its prettiest girls...

WE'RE NO ANGELS

DEAN **MARTIN** · JERRY **LEWIS**
in
YOU'RE NEVER TOO YOUNG
co-starring
DIANA LYNN · NINA FOCH
Color by TECHNICOLOR
with Raymond Burr
Produced by Paul Jones
Directed by Norman Taurog
Screenplay by Sidney Sheldon
Suggested by a Play by
Edward Charles Carpenter
from a Story by Fannie Kilbourne
Songs—Music by Arthur Schwartz
Lyrics by Sammy Cahn



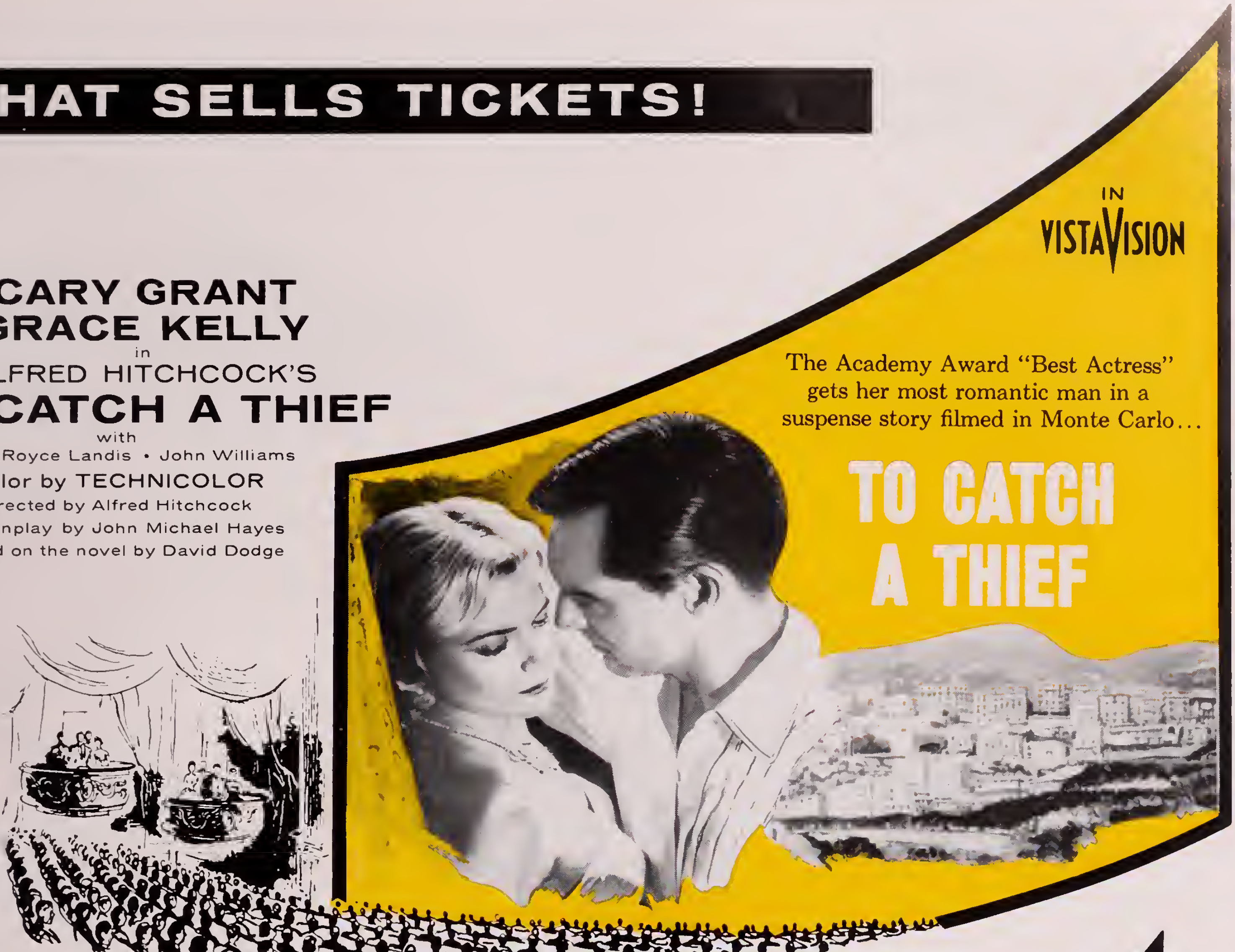
IN VISTAVISION

More than a riot—it's a liberal education when Jerry hides out in a school full of gorgeous girls...

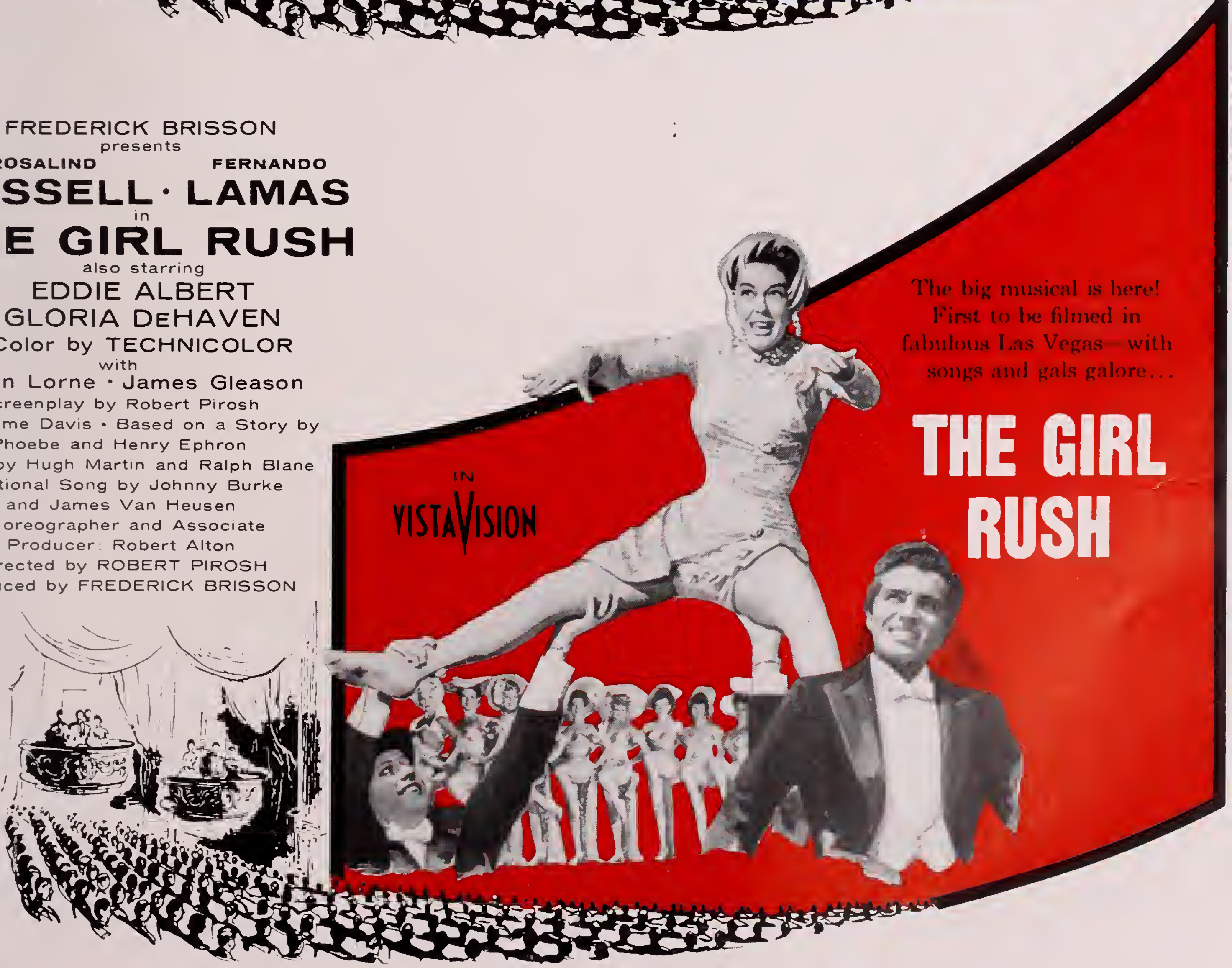
YOU'RE NEVER TOO YOUNG

NG THAT SELLS TICKETS!

CARY GRANT
GRACE KELLY
in
ALFRED HITCHCOCK'S
TO CATCH A THIEF
with
Jessie Royce Landis • John Williams
Color by TECHNICOLOR
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the novel by David Dodge


IN
VISTAVISION
The Academy Award "Best Actress" gets her most romantic man in a suspense story filmed in Monte Carlo...
TO CATCH A THIEF

FREDERICK BRISSON
presents
ROSALIND FERNANDO
RUSSELL · LAMAS
in
THE GIRL RUSH
also starring
EDDIE ALBERT
GLORIA DeHAVEN
Color by TECHNICOLOR
with
Marion Lorne · James Gleason
Screenplay by Robert Pirosh
and Jerome Davis • Based on a Story by
Phoebe and Henry Ephron
Songs by Hugh Martin and Ralph Blane
Additional Song by Johnny Burke
and James Van Heusen
Choreographer and Associate
Producer: Robert Alton
Directed by ROBERT PIROSH
Produced by FREDERICK BRISSON

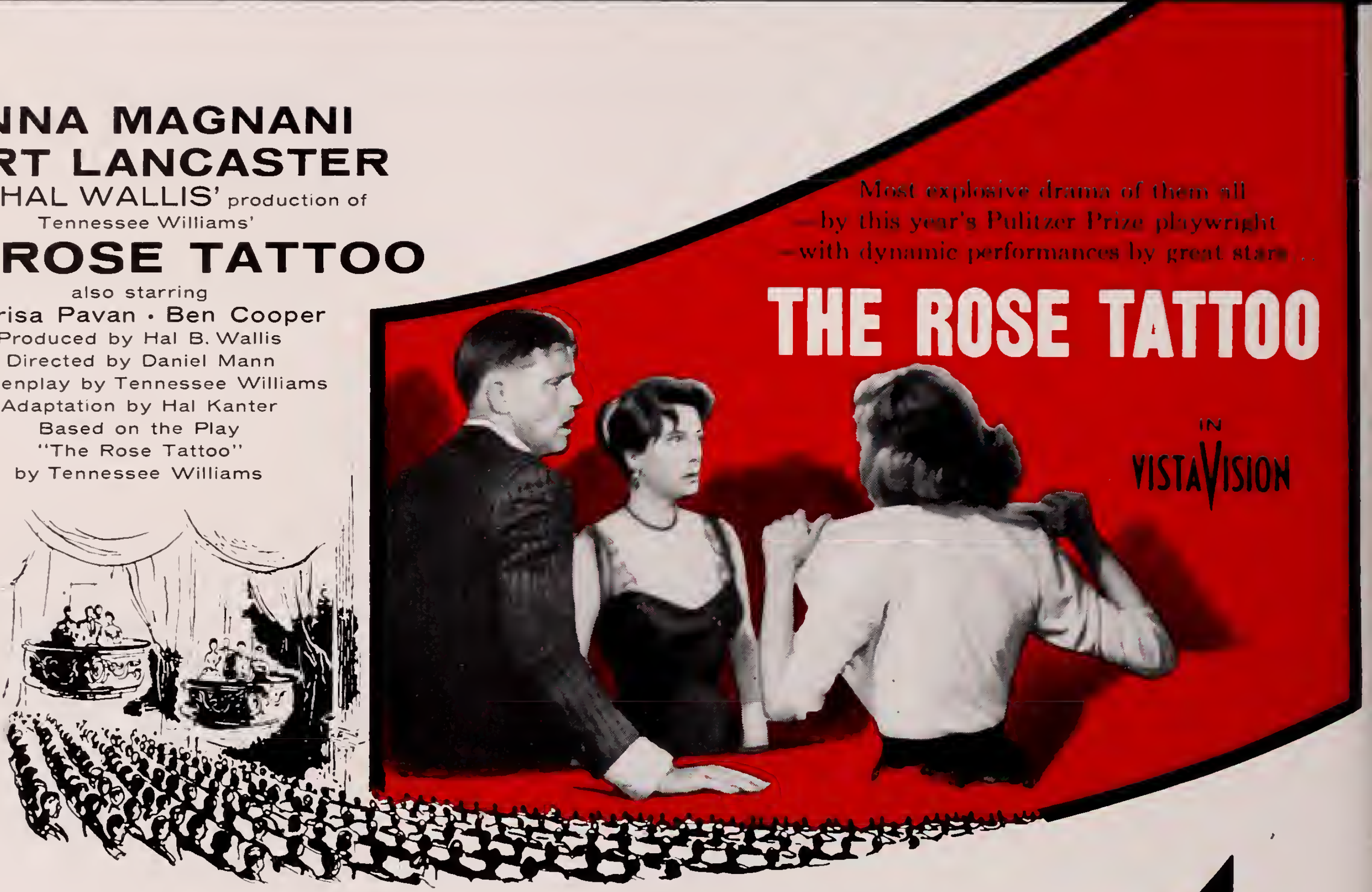

The big musical is here! First to be filmed in fabulous Las Vegas—with songs and gals galore...
IN
VISTAVISION
THE GIRL RUSH

FOLLOWED BY HITS ALL YEAR—ALL

ANNA MAGNANI
BURT LANCASTER
in the HAL WALLIS' production of
Tennessee Williams'

THE ROSE TATTOO

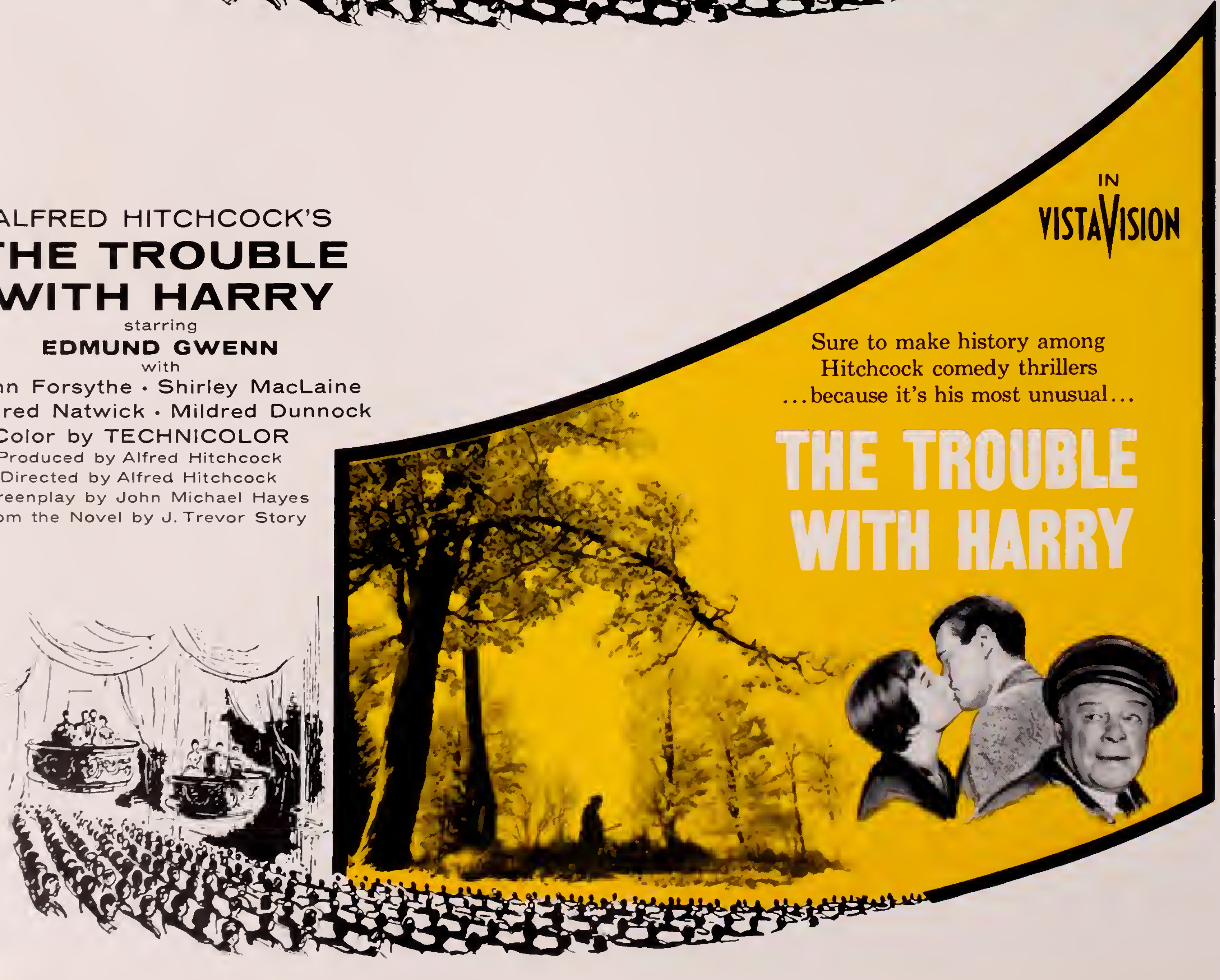
also starring
Marisa Pavan • Ben Cooper
Produced by Hal B. Wallis
Directed by Daniel Mann
Screenplay by Tennessee Williams
Adaptation by Hal Kanter
Based on the Play
"The Rose Tattoo"
by Tennessee Williams


Most explosive drama of them all
—by this year's Pulitzer Prize playwright
—with dynamic performances by great stars...
THE ROSE TATTOO
IN
VISTAVISION

ALFRED HITCHCOCK'S

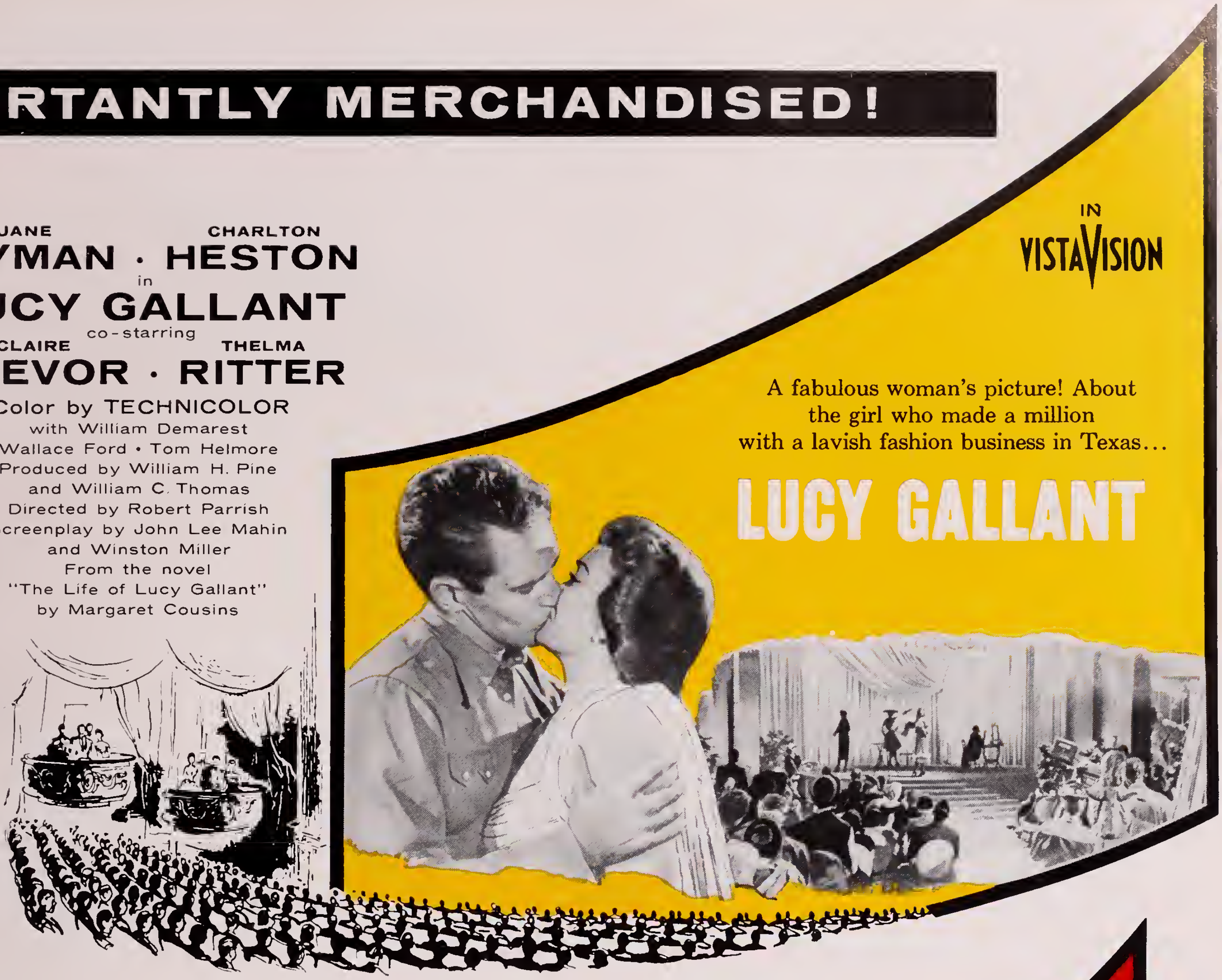
THE TROUBLE WITH HARRY

starring
EDMUND GWENN
with
John Forsythe • Shirley MacLaine
Mildred Natwick • Mildred Dunnock
Color by TECHNICOLOR
Produced by Alfred Hitchcock
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
From the Novel by J. Trevor Story

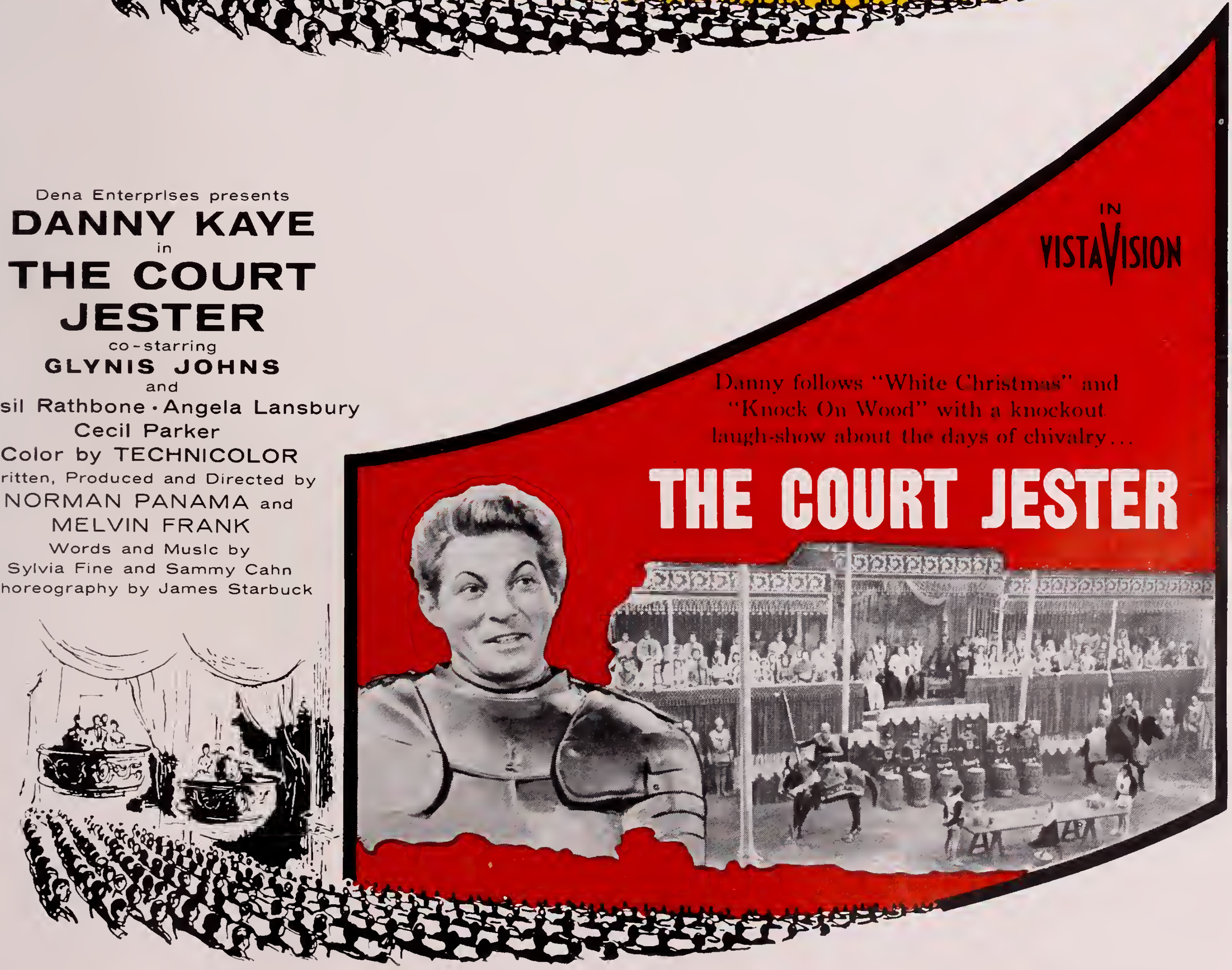

IN
VISTAVISION
Sure to make history among
Hitchcock comedy thrillers
...because it's his most unusual...
THE TROUBLE
WITH HARRY

IMPORTANTLY MERCHANDISED!

JANE WYMAN · CHARLTON HESTON
in
LUCY GALLANT
co-starring
CLAIRE TREVOR · THELMA RITTER
Color by TECHNICOLOR
with William Demarest
Wallace Ford • Tom Helmore
Produced by William H. Pine
and William C. Thomas
Directed by Robert Parrish
Screenplay by John Lee Mahin
and Winston Miller
From the novel
"The Life of Lucy Gallant"
by Margaret Cousins


IN VISTAVISION
A fabulous woman's picture! About the girl who made a million with a lavish fashion business in Texas...
LUCY GALLANT

Dena Enterprises presents
DANNY KAYE
in
THE COURT JESTER
co-starring
GLYNIS JOHNS
and
Basil Rathbone · Angela Lansbury
Cecil Parker
Color by TECHNICOLOR
Written, Produced and Directed by
NORMAN PANAMA and
MELVIN FRANK
Words and Music by
Sylvia Fine and Sammy Cahn
Choreography by James Starbuck


IN VISTAVISION
Danny follows "White Christmas" and "Knock On Wood" with a knockout laugh-show about the days of chivalry...
THE COURT JESTER

PARAMOUNT
SHORTS
1955-56

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

NOW BOOKING

VISTAVISION VISITS NORWAY
VISTAVISION VISITS MEXICO
VISTAVISION VISITS THE SUN TRAILS

FOR EARLY RELEASE

VISTAVISION VISITS HAWAII
VISTAVISION VISITS JAPAN

* * *

And In Addition To These VistaVision Shorts

PARAMOUNT SHORT SUBJECTS FOR 1955-56

52 1-REELERS

8 POPEYE CARTOONS · 6 NOVELTOON CARTOONS

12 CARTOON CHAMPIONS · 4 HERMAN AND KATNIP CARTOONS

6 CASPER, THE FRIENDLY GHOST, CARTOONS
—all produced by Famous Studios, all in color by Technicolor

4 "SPEAKING OF ANIMALS" CHAMPIONS
produced by Jerry Fairbanks

6 GRANTLAND RICE SPORTLIGHTS
produced by Jack Eaton

6 PARAMOUNT TOPPERS
produced by Justin Herman

and
PARAMOUNT NEWS
issued twice a week

PRINTED IN U.S.A.

THE EDITOR SPEAKS

[*Continued on page 76*]

entertainment would be dishonest procedure. There are many and adequate media open for the dissemination of ideas other than the entertainment screen. The medium of the film itself is commonly available. When theatre audiences pay the admission price, they have the right to be protected against special pleadings disguised as entertainment, however lofty in ideal these special pleadings may be.

Again—The Propagandists *November 19, 1938*

The latest effort to capture the theatre screen for purposes of radical political propaganda has come to the surface in an organization styling itself, "Films for Democracy."

Its sponsors repeat the familiar patter in a recitation of the purposes in view. It would have to do with the production and distribution of motion pictures designed, as they put it, "to safeguard and extend American democracy." The kinship of its real policies with what the American continent understands as democracy may impress many as being decidedly remote. . . .

No question is raised as to the right of the persons associated in this venture to produce and distribute motion pictures of any kind they may see fit. The democratic principle of free speech insures this right even—unfortunately it seems—to those whose ideas if carried into effect would allow freedom of expression to no one but themselves. But emphatic protest is raised against the attempt to pervert the entertainment screen from its avowed purposes of entertainment and into the devious channels of social, political and economic propaganda. . . .

The spirit of aggression toward the entertainment screen which imbues these propagandists is not a new manifestation confronting the motion picture industry. It has made an appearance before and will be heard from again. The vastness of the theatre audiences, coupled with the emotional potentialities of the film, represent a means of unparalleled effectiveness in influencing the public mind. It is inevitable that the screen should find itself the object of these attentions. . . .

Any such effort as this "Films for Democracy" constitutes a real threat to the integrity of the American motion picture, to the theatre's position of trust with its public and—very definitely—to the continued prosperity of the business.

Every propagandist, Left, Right or Center, should be given clearly to understand that it will be agreeable to the motion picture industry to have him hire a hall and leave the entertainment screen alone.

The Job—In Wartime *June 22, 1940*

Today our world is at war. The spirit and strength of all peoples devoted to the doctrine of human rights and individual liberties is on trial by ordeal against the fires of that age-old viciousness that might makes right. All that is meant by "the American way" is also on trial.

The French nation, weakened from within by subversive disorders, class hatreds, political theorists and selfish politicians, has failed.

The British people and its institutions, culturally and traditionally akin to our people and our institutions, stand bravely, but imperilled, against the menacing fires.

For America and "the American way" we are going—perhaps driven—into a vast program of armament. It is under such world conditions that the motion picture and its industry must function.

While there is much that the motion picture industry may do, the best that it can do is to function soundly and competently as a purveyor of entertainment which in our days and for our people has become a necessity of life.

Movies As Entertainment *January 18, 1947*

The motion picture industry makes the kind of motion pictures which it wishes to make—the wish being fathered by the individual producer's judgment of what he believes the public wants in its motion pictures.

The eventual controlling influence over the kind of pictures the industry makes is exerted by the public's ballot as registered at the box office.

It is not to be expected that the industry in any major degree will be found responsive to causes other than these; namely, its own wishes and the box office declaration of public taste. . . .

Aftermath of the Washington Inquiry *November 8, 1947*

. . . The Committee (Congressional Committee on Un-American Activities) members, like a lot of other persons inside and outside the industry who sound off on motion pictures, obviously were not sufficiently familiar with the content of motion pictures to know whether there were grounds for a suspicion that Un-American propaganda had wormed its way upon the screen. In preliminary investigations in Hollywood and elsewhere the Committee appears to have been supplied with a wealth of misinformation. In the absence of first-hand information or reliable guidance they jumped to the conclusion that a list of pictures could be compiled which would prove that the responsible executives of the industry had been off watch.

But the Committee has found—or must inevitably find—that no such list can be compiled for the simple and decisive reason that the responsible executives of the industry have not been off watch. It is true that a few subjects made during the terrible days of the war, when even our Government was doing handsprings to favor and encourage our Communistic ally, look strange if not ridiculous from the vantage point of the year 1947. But to make these pictures at this time the subject of serious investigation and study is absurd on its face. . . .

The Court Rules—Yes and No! *May 31, 1952*

. . . In face of the confusion precipitated by the court's decision (the U. S. Supreme Court decision in "The Miracle" case) the American industry may well find cause for renewed rejoicing in its commitment to its own Production Code. With this self-regulatory plan the industry has a well-charted course to follow in protection of the public interest and its own, irrespective of how the winds blow in the troubled area of political censorship and judicial pronouncement.

Anything Goes! *June 5, 1954*

A curiously irresponsible attitude has developed in this industry on the subject of advertising and promotion. The condition has been showing up in increasing intensity and extent, particularly during the past two or three years. An ugly and perhaps crucial high-point of indecency and bad taste has been reached in recent months.

The condition is not one due to an isolated revolt against commonly accepted standards. While it is being brought currently into sharp focus by one particularly pointed challenge to decent public opinion it has by no means been created by any single incident or effort.

The responsibility must be widely shared because it has been brought about by contributions from many sources. Hence, it is inevitable that the penalties that surely will be exacted by an outraged public will be laid at the door of the industry at large—exhibition, production and distribution. . . .

Maintenance of decent standards in advertising and promotion requires a sense of responsibility for the good name of the motion picture and the industry. It requires also that those who are in a position of final authority awake to the fact that the general public advertising is an all-revealing disclosure of the character of the industry and the judgment, taste and purposes of the people who run it. . . .

In face of a practice in advertising and promotion of the notion that "anything goes" it should be well-remembered that among the things that may go are the good name of the industry and public respect. When these go the prosperity, stability and future of the industry go with them.

Best Wishes

From The Family

EDDIE FOY
AND
THE SEVEN LITTLE FOYS

Sincerely

Bob Hope

Twenty-five Years of The Production Code

1930-1955

JOSEPH I. BREEN

GEOFFREY M. SHURLOCK

JACK L. WARNER

ADOLPH ZUKOR

THE PRODUCTION CODE

A Moral Document Of Far-reaching Significance

JOSEPH I. BREEN, who was appointed director of the Production Code Administration in 1934, established an enviable record in that office. The methods and practices pursued under his direction eventually came to clothe the work with a dignity, authority and prestige which contributed importantly toward winning for the Code the support and cooperation of all of the principal factors in production, together with establishing a world-wide respect for the Code and for the director of the agency charged with its administration. Upon relinquishing the directorship in October, 1954, Mr. Breen was appointed consultant to the Production Code Administration.

by JOSEPH I. BREEN

IN the year 1929, while lunching with Martin Quigley at the Chicago Athletic Club, he showed me the original draft copy of a document which was later to become known as the Motion Picture Production Code. At Mr. Quigley's suggestion, I took the material away with me and read it.

At that time, my interest in motion pictures was confined solely to the viewpoint of the patron in the theatre. I was an enthusiastic "fan". I liked the pictures immensely. They had always seemed to me, even in the days of the silent movies, to hold great promise for the development of a new and impressive art, with infinite possibilities.

I was not, of course, without some awareness of the moral, social and esthetic impact of motion pictures upon the minds of those who witnessed them. On more than one occasion, while watching a picture in a theatre, with one or two of my children seated beside me, I had wondered about the possible effect of a particular picture, or a specific scene in a picture, upon the immature minds of the youngsters. I had thought, too, of the likely reaction to certain pictures among the adults in the audience.

With the tremendous power of the motion picture to impress and to influence the judgments and the thinking of its patrons, their behavior and their habits, I had felt at times that there were some factors involved in the exhibition of these pictures which went beyond the element of entertainment. Also in those days one would occasionally come upon a picture which was downright offensive, or definitely immoral in its concept and meaning.

Mr. Quigley's document seemed to me to take cognizance of these several collateral problems without suggesting any violence to the chief purpose of motion pictures, which is to entertain. Here, I thought, was a frank and open recognition of the fact that the producers of motion pictures had a responsibility to their patrons, over and beyond the obligation to amuse and to entertain. This acknowledgment, coming from one actively engaged in the commercial phase of the motion picture industry, impressed me greatly.

Also, along about this time, I had not infrequently noted in the public prints howls of protest against certain motion pictures which were alleged to be vile and indecent and thus capable of exercising a corruptive influence on audiences. Almost invariably the indictment was followed by the age-old recommendation: "there ought to be a law".

This philosophical theory of reformation by legislation—the attempt to make people good and righteous by legislative fiat—is no new thing in American legislative annals. The Eighteenth Amendment to the Constitution had been embodied in the supreme law of the land. All over America organized groups of men and women, active in seeking to promote the common weal, were urging more and more governmental censorship of motion pictures. Many well-meaning citizens were lending their influence and support to this movement,

[*Continued on page* 93]

LET'S TALK CASH!

Launched by M-G-M with the greatest pre-selling in years! Song hit records fill the airwaves! Publicity breaks everyday. Terrific ad, radio, TV campaign.

★

M-G-M presents in CINEMASCOPE and COLOR

DORIS DAY as song-star Ruth Etting • **JAMES CAGNEY** as "The Gimp"

in **"LOVE ME OR LEAVE ME"**

Co-starring

CAMERON MITCHELL

With ROBERT KEITH • TOM TULLY

Screen Play by DANIEL FUCHS and ISOBEL LENNART

Story by Daniel Fuchs • Photographed in EASTMAN COLOR

Directed by CHARLES VIDOR • Produced by JOE PASTERNAK

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

(Continued)

Let's get SOCK into the Box-office!

"This Is Your Life" TV show added millions to those reached by M-G-M's terrific promotion campaign on the most praised picture of the year!

★

M-G-M presents in CINEMASCOPE and COLOR

"INTERRUPTED MELODY"

Starring

GLENN FORD • ELEANOR PARKER

With

ROGER MOORE • CECIL KELLAWAY

Written by

WILLIAM LUDWIG and SONYA LEVIEN

Based On Her Life Story by MARJORIE LAWRENCE

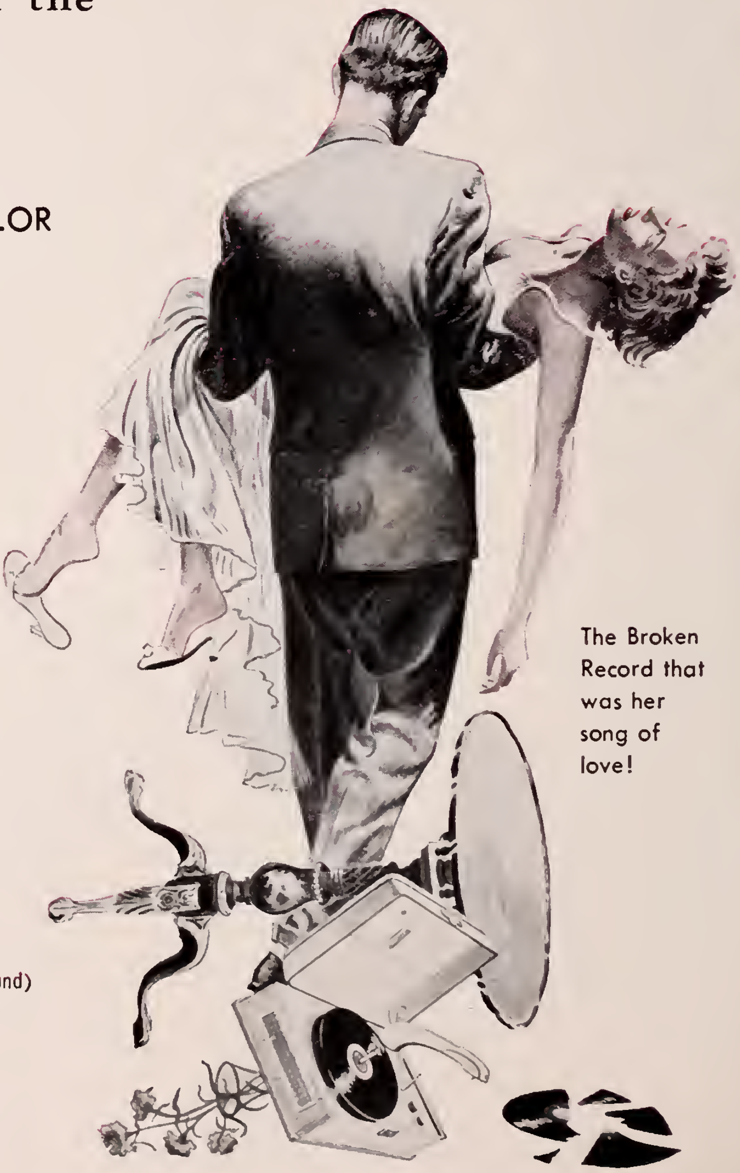
Photographed in EASTMAN COLOR

Directed by CURTIS BERNHARDT

Produced by JACK CUMMINGS

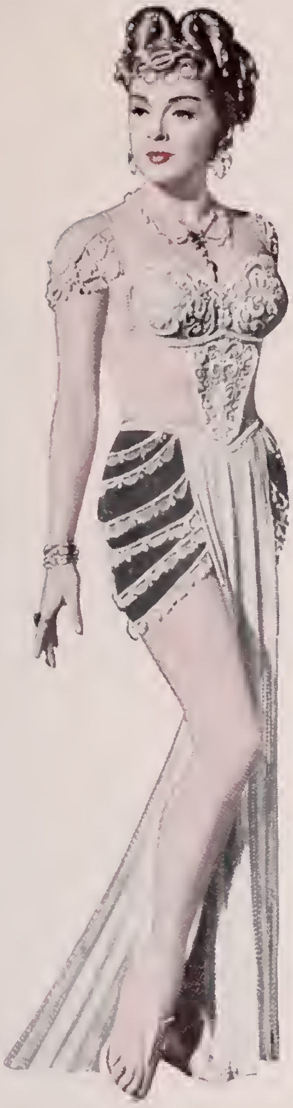
★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)



The Broken Record that was her song of love!

THESE TWO GIRLS HAVE THAT CASH REGISTER LOOK!



Lana Turner as "Samarra" for whose love the Prodigal Son abandoned all he held dear.

AN EYE-FULL!

The folks have never beheld its equal! 2 Years in the making! A fortune to produce! It's the Spectacle of Spectacles!

★

M-G-M presents in CINEMASCOPE and COLOR

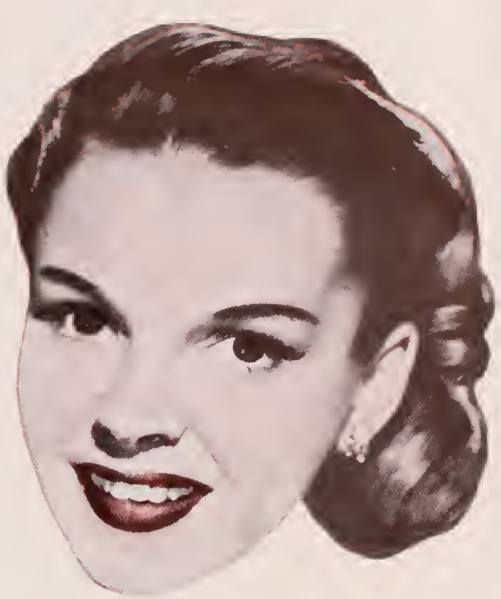
"THE PRODIGAL"

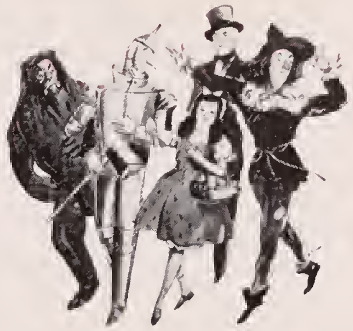
Starring

LANA TURNER · EDMUND PURDOM
LOUIS CALHERN
With
AUDREY DALTON · JAMES MITCHELL
NEVILLE BRAND · WALTER HAMPDEN
TAINA ELG · FRANCIS L. SULLIVAN
JOSEPH WISEMAN · SANDRA DESCHER
Screen Play by MAURICE ZIMM
Adaptation from the Bible Story by Joe Breen Jr. and Samuel James Larsen
Photographed in EASTMAN COLOR
Directed by RICHARD THORPE · Produced by CHARLES SCHNEE

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)





Judy Garland will take you "Over The Rainbow" in the greatest show of her life!

JUDY'S BEST!

Nothing to equal the joyousness, the visual magic, the fun and music of M-G-M's Glory Entertainment!

★

M-G-M presents in TECHNICOLOR

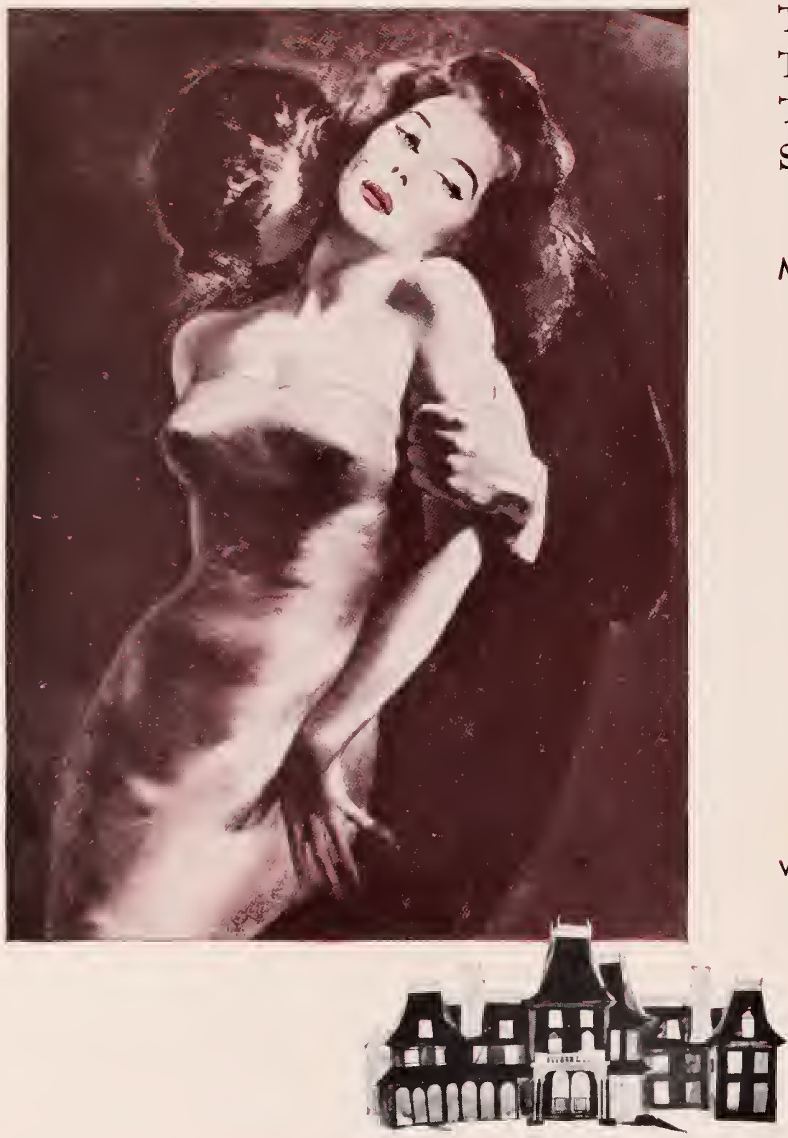
"THE WIZARD OF OZ"

Starring

JUDY GARLAND
FRANK MORGAN · RAY BOLGER
BERT LAHR · JACK HALEY
BILLIE BURKE · MARGARET HAMILTON
CHARLEY GRAPEWIN
And The MUNCHKINS
Color by TECHNICOLOR
A VICTOR FLEMING Production
Screen Play by Noel Langley, Florence Ryerson and Edgar Allan Woolf
From the Book by L. Frank Baum
Lyrics by E. Y. Harburg • Music by Harold Arlen
Directed by VICTOR FLEMING · Produced by MERVYN LeROY
A Metro-Goldwyn-Mayer Masterpiece Reprint

(Continued)

LISTEN to the box-office heart-beat! It's very M-G-M!



THE DARINGLY DIFFERENT PICTURE THAT REVEALS THE SECRETS OF THE PSYCHIATRIST'S COUCH IN THE STRANGE MANSION ON THE HILL!

★

M-G-M presents in CINEMASCOPE and COLOR

RICHARD WIDMARK
LAUREN BACALL
CHARLES BOYER
GLORIA GRAHAME
LILLIAN GISH
in

"THE COBWEB"

And Introducing **JOHN KERR** *star of 'Tea And Sympathy'*
And **SUSAN STRASBERG**
With **OSCAR LEVANT · TOMMY RETTIG**

Screen Play by JOHN PAXTON
Additional Dialogue by William Gibson • From the Novel by William Gibson
Photographed in EASTMAN COLOR
Directed by VINCENTE MINNELLI · Produced by JOHN HOUSEMAN

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

PAY-OFF PICTURES FROM M-G-M ON THE WAY!

"IT'S ALWAYS FAIR WEATHER" (*CinemaScope—Color*)
Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray, Michael Kidd

"TRIBUTE TO A BAD MAN" (*CinemaScope—Color*)
Spencer Tracy, Irene Papas, Robert Francis, Vic Morrow

"BHOWANI JUNCTION" (*CinemaScope—Color*)
Ava Gardner, Stewart Granger, William Travers

"TRIAL"
Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, with Rafael Campos

"THE BAR SINISTER" (*CinemaScope—Color*)
Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jagger and Wildfire

"SVENGALI" (*Color*)
Hildegarde Neff, Donald Wolfit, Terence Morgan

"QUENTIN DURWARD" (*CinemaScope—Color*)
Robert Taylor, Kay Kendall, Robert Morley

"I'LL CRY TOMORROW"
Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton

"KISMET" (*CinemaScope—Color*)
Howard Keel, Ann Blyth, Dolores Gray, Vic Damone, Monty Woolley, Sebastian Cabot, Jay C. Flippen

"DIANE" (*CinemaScope—Color*)
Lana Turner, Pedro Armendariz, Marisa Pavan, Roger Moore, Taina Elg, Torin Thatcher, Ronald Green

PRINTED IN U.S.A.

THE PRODUCTION CODE

[*Continued from page* 88]

and, indeed, substantial groups all over the nation not theretofore identified with the popular "reform" programs or the so-called "lunatic fringe," were urging that "something be done" to curb the wrong kinds of movies. The organized motion picture industry was sorely beset in its efforts to stem this rising tide of opposition.

It was in the light of all this knowledge that I read Mr. Quigley's "Code". And the more I thought about it, the more it seemed to me to be an inspired document that fitted into the then current situation, having to do with motion picture enertainment, like a sharply cut figure in a colored picture puzzle. Here was a program of self-regulation, for self-control of the type and character of motion picture entertainment, to be sponsored and carried on by those who made, distributed and exhibited the pictures—those best qualified, it seemed to me, to undertake such a program and see to its successful conduct.

* * *

In essence, this "Code" logically asserted anew the centuries-old thesis that proper regulation or control of anything, like the concept of charity, "begins at home". In its every concept it proclaimed that the responsible leaders of the motion picture industry in the United States believed themselves to be best able to run their own business and, if there was anything found to be seriously wrong in motion picture content they would correct it, without aid or hindrance from those on the outside. Surely, a sound and commendable kind of reasoning!

At another luncheon meeting with Mr. Quigley I indicated to him my enthusiasm for his idea and my hope that the motion picture industry leaders would accept the responsibility which such a document implied. He told me that he thought they would. He had been in close touch about the plan with Will H. Hays, who was at the time engaged in a careful study of it.

It was along about this time that the distinguished Father Lord came into the picture. After all, the "Code" which Mr. Quigley had conceived was essentially a moral treatise. The "rules and regulations" which he had set down, the basic principles of his thinking, stemmed from the ancient moral law, which had been accepted by mankind almost since the dawn of creation. Because the document was definitely a moral document, I have the impression that Mr. Quigley, possibly a bit apprehensive of his competency to qualify publicly as an expert in the subject, sought the counsel of a trained moralist to review the work he had done and to collaborate on the writing of the final document.

* * *

The Rev. Daniel A. Lord, S.J., was a young, vigorous, personally attractive and enormously talented priest who was at that time a professor at St. Louis University and an editor and writer of religious publications. On top of all this he was an ardent movie "fan". It was said of him that he even liked the "clucks" and went back to see them a second time in order to be able to point out to disapproving critics the merits and worthwhileness of a scene, or an episode, which he liked or felt had been well done. When he died last January, at the age of 66, he had to his credit more than a hundred books, plays, pageants and musical compositions. He was a fine public speaker, possessed an excellent singing voice, played the piano and for a number of years edited a monthly magazine with a circulation of several hundred thousand. His enthusiastic reaction to the Code proposal encouraged Mr. Quigley greatly.

Martin Quigley, right, and Will H. Hays, president of the MPPDA, take to the air to discuss the Code and related industry matters.

Will H. Hays was the president of the Motion Picture Producers & Distributors of America, an organization made up of the majority of all the important producers and distributors of American motion pictures and a substantial number of the owners or operators of the larger theatre circuits. In his early days in the motion picture industry, Mr. Hays had the misfortune to be dubbed the "Czar of the Movies," which meant that everybody in the world who had a complaint against motion pictures landed in Mr. Hays' lap. To realize in these days the force and the extent of the barrage to which he was subjected, one has to recall that that was an era of popular protest, of widespread discontent with many public trends and the development of organized groups on a national scale seeking to reform or adjust or possibly do away with much that had been customary and acceptable.

* * *

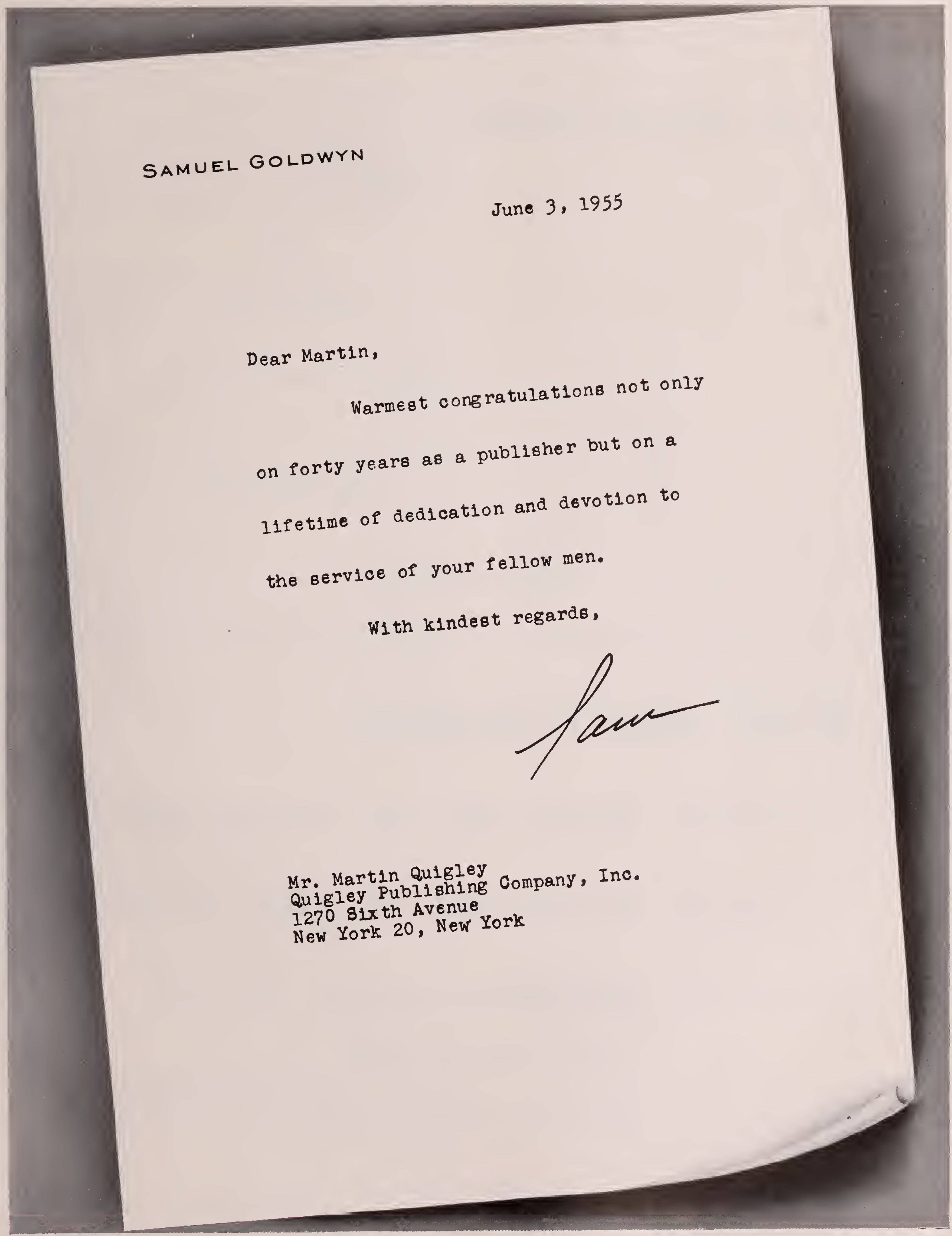
Prohibition is the Exhibit A of the effectiveness of this kind of thinking. In those days, too, motion picture audiences were much larger than they are today, with the average price of admission to the theatres just about one-half of the present scale. This means that there were more critics and more patrons who had to be satisfied.

It is a matter of record, also, that some of the pictures then shown on the nation's screens were of a type to stir up unfavorable criticism and protest. In their efforts to find a new twist to an old tale some of the producers of these pictures had introduced into their work material that was immoral and indecent, vulgar and shocking and definitely of a corrosive nature. Against all this, Mr. Hays appeared to be waging a losing battle—the

[*Continued on page 97*]

DORE SCHARY

M-G-M STUDIOS



SAMUEL GOLDWYN

June 3, 1955

Dear Martin,

Warmest congratulations not only on forty years as a publisher but on a lifetime of dedication and devotion to the service of your fellow men.

With kindest regards,

Sam

Mr. Martin Quigley
Quigley Publishing Company, Inc.
1270 Sixth Avenue
New York 20, New York

ROY ROWLAND

DIRECTOR

1954:

Robert Taylor - Janet Leigh

"ROGUE COP"

Robert Taylor - Eleanor Parker

"MANY RIVERS TO CROSS"

1955:

Jane Powell - Tony Martin - Debbie Reynolds

"HIT THE DECK"

METRO-GOLDWYN-MAYER

JOE PASTERNAK

In Release **"LOVE ME OR LEAVE ME"**

Shooting **"WEEKEND AT LAS VEGAS"**

In Preparation **"INTERNATIONAL REVUE"**

"OPPOSITE SEX"

"GOOD GIRLS GET MARRIED"

FOR M-G-M

THE PRODUCTION CODE

[*Continued from page 93*]

attempt to defend the indefensible! Mr. Quigley, who for many years had been a careful student of the effect of motion pictures on mass audiences, realized this. With his specialized knowledge he sought to develop a plan of conduct and procedure which would eliminate the improper elements in the pictures and at the same time preserve the freedom of expression necessary to the proper development of the art.

* * *

The Quigley proposal had hit Mr. Hays like a bombshell. He eagerly adopted the idea and proceeded to enlist the interest of the important executives in the industry in its support. To his everlasting credit it should be pointed out that Mr. Hays rarely, if ever, argued the negative side of the likely effects of the adoption of the "Code". He did not urge "this will relieve us of the protests and complaints" or "the type of pictures to be made under this new formula will stave off censorship". Rather did he emphasize the constructive phase of the potentials: enormous improvement in public prestige for the industry; the possibility of getting away from the carnival atmosphere with its suggestion of instability and general all around irresponsibility; a very great increase in personal dignity for all concerned. He had copies of the Code prepared and sent quietly to important men and women in various parts of the country and representative of the best thought of the nation. The response, almost without exception, was incredibly good. The principles of the Code and the logic of its reasoning were hailed as an excellent demonstration of the practicability of joining sound moral thinking to the development of a great and ever-expanding art.

Thus fortified, Mr. Hays had not too much difficulty in securing the endorsement of the idea from the top executives of the member companies of his organization who held forth in New York City. His next move was to convince the actual producers of the pictures in Hollywood of the wisdom, the importance and the practical adaptability of the plan as a day-by-day, working *modus operandi*. Early in 1930 Mr. Hays and Mr. Quigley journeyed to the West Coast for a series of discussions with the producers. Here, as was anticipated, the going was not so agreeable. The producers, hampered and harassed by censor groups in all parts of the world, were loath to agree to any further restrictions, regulations or regimentation which at first sight appeared to be but an extension of the already troublesome censorship business. They sought, and very properly so, to retain as much as possible of the right of freedom of expression for the motion picture.

* * *

True, they were impressed to some degree by the fact that the regulation proposed was to be administered by the industry itself and not by alien interests, and that the right to fix and establish norms of acceptability and standards rested solely with themselves and their interpretations of the various provisions of the Code. Father Lord was invited by Mr. Hays and Mr. Quigley to take part in the third and final conference on the Code, and by his fine intelligence and quiet eloquence gave strong stimulus to its adoption.

Irving Thalberg, of happy memory, was the chief of

[*Continued on following page*]

"DECENT ENTERTAINMENT IS THE BEST ENTERTAINMENT"

In February of 1954, member companies of the Motion Picture Association of America pledged their continuing support of the industry's Production Code in a formal statement of policy. Full text of that statement follows:

We believe that the motion picture, as a medium of information and entertainment, is entitled to the freedom of expression guaranteed by the Constitution of the United States.

We abhor and oppose governmental censorship. Such censorship is alien to our basic American traditions of freedom.

As producers and distributors of motion pictures for a mass public, we have a continuing responsibility to the people we serve.

It is the responsibility to see that what appears in our pictures is decent and moral—fit for the families of all the world.

It is the responsibility to see that within these principles, artistic and dramatic integrity is maintained, that the screen may deal honestly and faithfully with life, and that the freedom under law which we claim shall not by its abuse descend into license.

The Motion Picture Production Code and the Advertising Code are effective means for discharging these responsibilities. This voluntary system of self-regulation was adopted in our industry nearly a quarter of a century ago.

The fundamental principles of the Production Code are not subject to change with the passage of time.

Rules and regulations accompanying the Code and dealing with customs and conventions have been changed from time to time in the light of experience.

The Code is a living instrument for our guidance.

We believe in its principles. We have adhered to them. We shall continue to live up to them.

Nothing in the Code has ever prevented the making of superlative, artistic and dramatic entertainment within the normal standards of decency and morality.

No sweeping changes or revisions are necessary to maintain this objective.

Decent entertainment continues to be the best entertainment.

—S. BROIDY, President, Allied Artists Productions, Inc.; HARRY COHN, President, Columbia Pictures Corp.; NICHOLAS M. SCHENCK, President, Loew's, Inc.; BARNEY BALABAN, President, Paramount Pictures Corp.; HERBERT J. YATES, President, Republic Pictures Corp.; SPYROS P. SKOURAS, President, Twentieth Century-Fox Film Corp.; MILTON R. RACKMIL, President, Universal Pictures Company, Inc.; ALBERT WARNER, Vice-President, Warner Bros. Pictures, Inc.

THE PRODUCTION CODE

[*Continued from preceding page*]

production at the Metro-Goldwyn-Mayer studios in those days and at the start of the discussions was in the vanguard in opposition to the whole plan. He was a strong figure, with an unsurpassed record in the production of successful pictures. He spoke with considerable authority. He was impressive and persuasive. But he took the time to study the Code carefully and to discuss it at length with his fellow producers.

The result was that the Hollywood producers unanimously approved the Quigley proposal and with the concurrence of the presidents of their respective companies, the Code was formally adopted in March of 1930. Father Lord was pressed into service by Mr. Hays to prepare a summary of the document in the hope that the terse paragraphs thus assembled would facilitate applying the principles of the Code to production.

* * *

The next move was to set up in Hollywood the machinery to aid the producers in the application and interpretation of the Code and to bring about its uniform interpretation. Such machinery was established but unfortunately proved to be not as effective as it was hoped and planned. It may have been that many of the producers failed properly to understand the Code and their obligations thereunder. Perhaps more time was needed and a fuller experience to adjust the making of the pictures in conformity with the provisions of this new and possibly radical experiment. Maybe also some of the producers dragged their feet in the process or sought to carry on, rendering mere lip service.

But whatever the cause the effect was disastrous. In the two or three years immediately following the adoption of the Code, some pictures came out of Hollywood which, it was alleged, were fully as offensive and shocking to the public as any pictures which had appeared theretofore. Slowly the tide of public protest began again to rise. From individual patrons, from groups spread out all over America, from Church associations, from social welfare agencies, educators and the police came an avalanche of condemnation. The press of the nation, taking its cue, no doubt, from the popular disapproval of many of the then current screen offerings, joined in with the protest by way of editorial condemnation and censure. The Code was ridiculed and the producers—and Mr. Hays—who had so recently sponsored it with considerable fanfare, were castigated as possibly were no other group in the land.

* * *

Then came the boycott. Starting with the theatres in Philadelphia, great segments of regular patrons in many parts of the country, as if by some sort of prearrangement, stopped going to the movies. The effect of this on box office receipts was devastating. Then followed an upsurge in the demand for more and sterner film censorship laws, both state and national. As is usually the case where popular indignation asserts itself, the cry went up for more legislation.

While all this was transpiring, Mr. Hays in New York stood his ground and refused to be stampeded into taking action that might indicate his readiness to concede defeat. He continued to argue the potential effectiveness of the Code. He repeatedly asserted his confidence in the proposal and his conviction of the sincerity of purpose of the responsible men of the industry. He maintained that more time was needed to get the plan working. Possibly, he stated, the Hollywood machinery he had set up for the administration of the Code needed strengthening and more competent direction and guidance. To this end he organized a new setup of the machinery of enforcement which we now know as the Production Code Administration, assigned his chief assistant (Editor's note: Joseph I. Breen) to be its Director, and, by resolution of his board of directors, greatly enlarged the authority of the Director to reach decisions and "make 'em stick".

* * *

Among these resolutions was one under the terms of which the producing-distributing companies agreed not to release for public exhibition a motion picture unless approved by the Code Administration. Failure to observe the terms of this resolution would subject the non-complying company to a fine of $25,000 and the withdrawal of the picture from general circulation. The company-members of the Association which operated theatres pledged themselves not to exhibit pictures which did not carry the P.C.A. seal of approval.

The new Code Administration got under way in the summer of 1934 and continues to function in Hollywood. At the outset the going was a bit tough, chiefly because of the immense difficulty involved in any undertaking dealing with intangibles—with the human emotions in dramatic conflict with the accepted norms of social behavior and the centuries-old tenets of moral conduct. After more than two decades of functioning, however, the Code and its administration are now a fully accepted part of the Hollywood scene. It is agreed on all sides that it plays a vital part in the successful production of motion pictures in the American way. Many of those who once cried havoc and predicted all kinds of disaster to the artistic development of the cinema, produced under what was occasionally referred to as "restrictions," are now the Code's most ardent supporters. It seems to be generally agreed that Hollywood without the Code just could not exist.

* * *

Not the least important development in all this fine undertaking is this: American motion pictures, generally speaking, are the finest in all the world. With an occasional exception, no motion pictures made anywhere can begin to compare in artistry, in entertainment and in beauty with the films which are created in Hollywood and which have brought happiness and immeasurable joy to untold millions throughout the world. And all this, mind you, without one penny of subsidy from governments seeking to encourage artistic expression in pictures as a cultural part of a nation's pride.

It may not be ungracious further to suggest, in this connection, that Hollywood motion pictures, produced under the provisions of the Production Code, really make money. The motion picture industry in the United States is possibly the only motion picture production setup in all the world which has attained genuine financial stability. Public goodwill and public confidence in the competency of the industry and in the integrity of its responsible leadership is attested by the hundreds of thousands of individual investors who share in the ownership of these companies.

Could it be that Mr. Quigley and his "Code" have had something to do with all this?

As the oldest of all the film companies UNIVERSAL PICTURES takes "Fatherly" pride in greeting MARTIN QUIGLEY on the occasion of his 40th year of association with the motion picture industry.

Anyone can be an "oldtimer." But how many oldtimers bring to each new day's work the unbounding enthusiasm of the novice. Martin Quigley does. We at Universal believe we do. As a matter of fact, in all our 43 years, we have never been more enthusiastic about the future of our industry, our company, and the profit possibilities of our forthcoming product.

For instance...turn the page

● ● ● ● ● ●

Destined to
be the most
talked about
Motion Picture
of the Year!

JOSÉ FERRER · JUNE ALLYSON

THE Shrike

EVERY SHOCKING EMOTION
OF THE GREAT
PULITZER PRIZE PLAY!

Universal International

with JOY PAGE · KENDALL CLARK · ISABEL BONNER

Directed by JOSÉ FERRER · Screenplay by KETTI FRINGS · Based on the play by JOSEPH KRAMM · Produced by AARON ROSENBERG

The most wonderful warm-hearted FUN that ever TICKLED the Screen!

The PRIVATE WAR OF MAJOR BENSON

PRINT BY
Technicolor

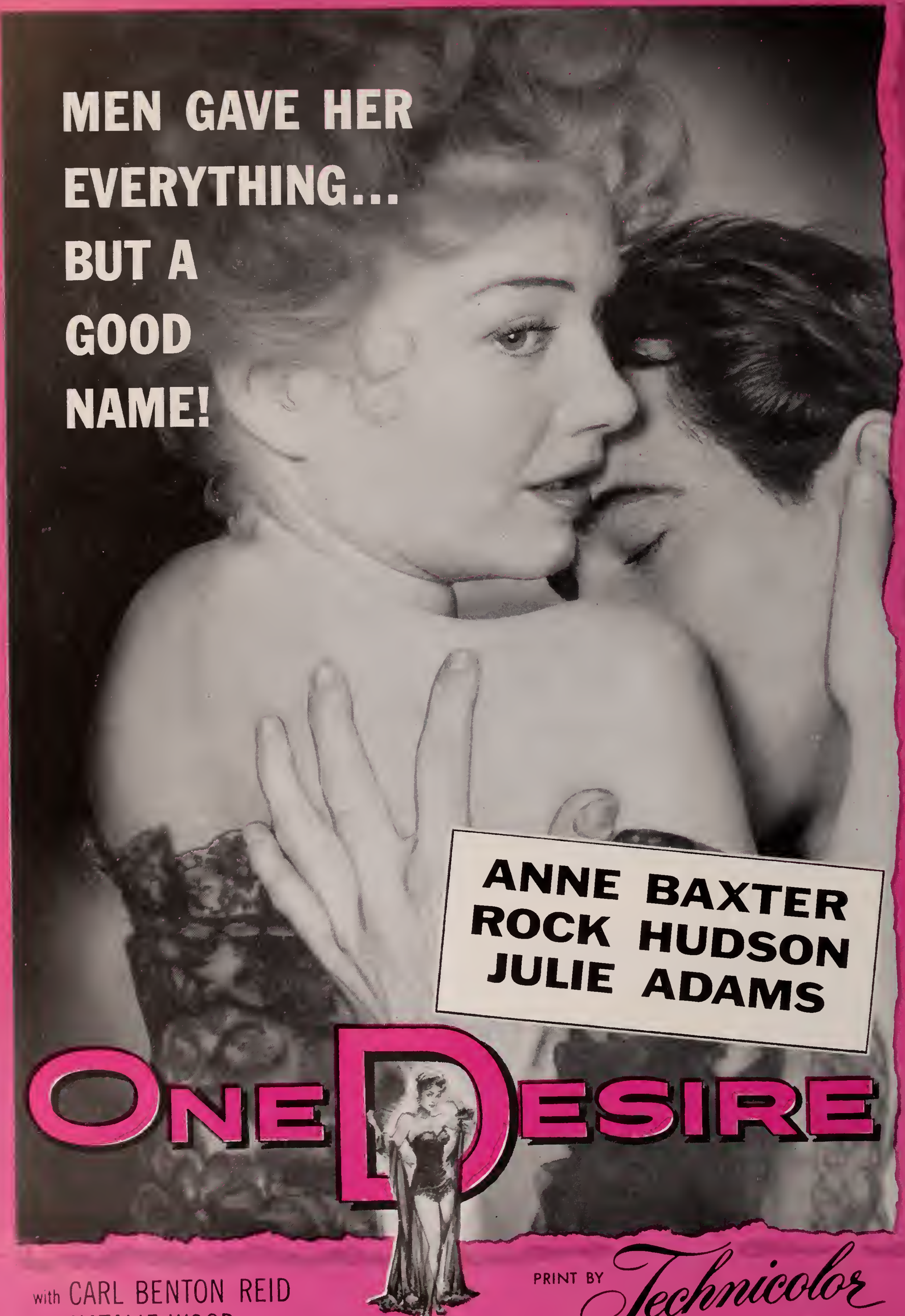
STARRING

CHARLTON HESTON · JULIE ADAMS

with WILLIAM DEMAREST · TIM CONSIDINE ... *and meet* ***TIM HOVEY***

Directed by JERRY HOPPER · Screenplay by WILLIAM ROBERTS and RICHARD ALAN SIMMONS
Produced by HOWARD PINE

Universal International

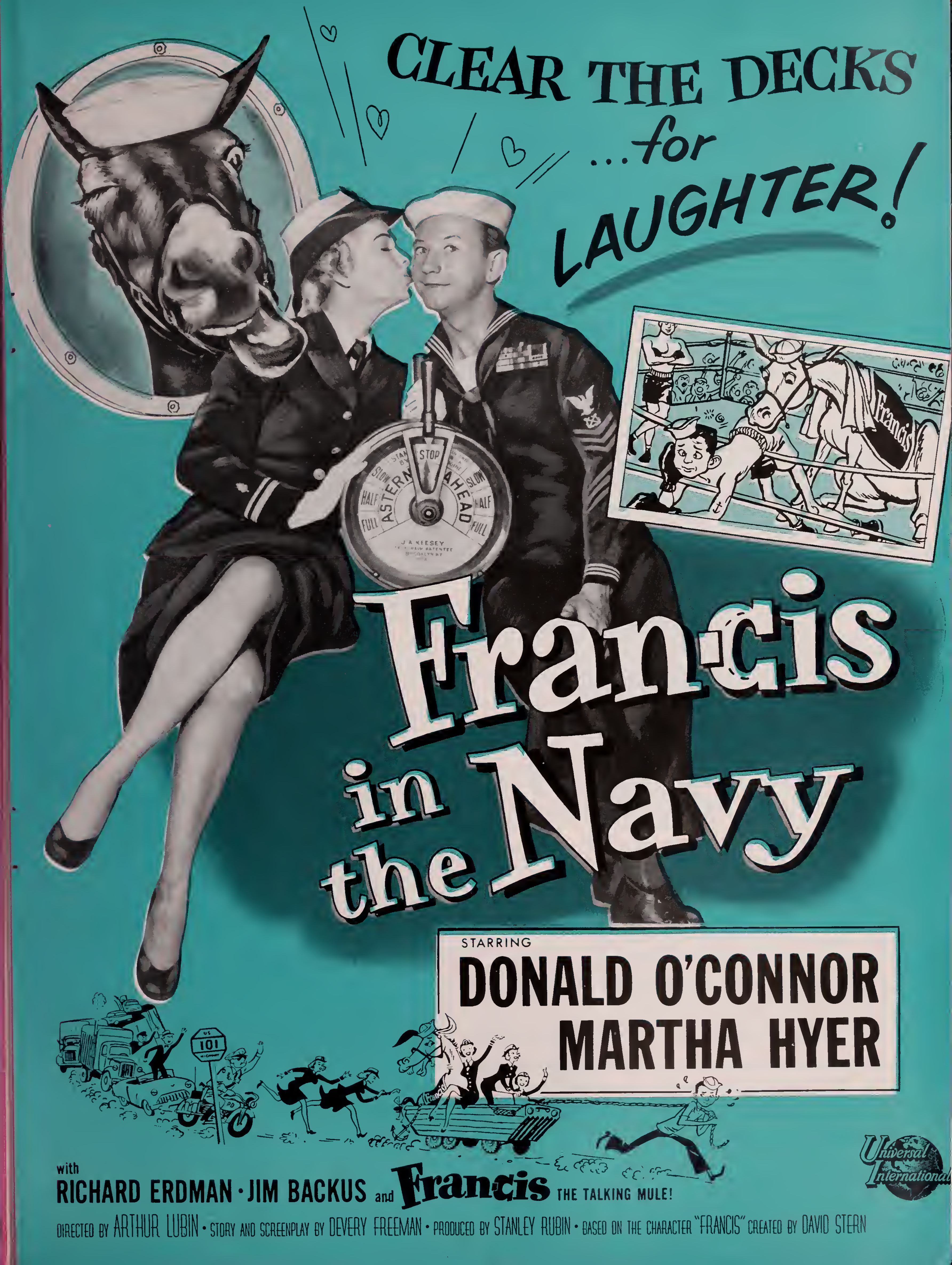

MEN GAVE HER EVERYTHING... BUT A GOOD NAME!
ANNE BAXTER
ROCK HUDSON
JULIE ADAMS
ONE DESIRE

with CARL BENTON REID
NATALIE WOOD

PRINT BY *Technicolor*

Directed by JERRY HOPPER · Screenplay by LAWRENCE ROMAN and ROBERT BLEES · Produced by ROSS HUNTER

Universal International


STOP
ASTERN
AHEAD
SLOW
HALF
FULL
J. A. KEESEY
Francis
US
101

CLEAR THE DECKS ...for LAUGHTER!

Francis in the Navy

STARRING

DONALD O'CONNOR
MARTHA HYER

with
RICHARD ERDMAN · JIM BACKUS and **Francis** THE TALKING MULE!

DIRECTED BY ARTHUR LUBIN · STORY AND SCREENPLAY BY DEVERY FREEMAN · PRODUCED BY STANLEY RUBIN · BASED ON THE CHARACTER "FRANCIS" CREATED BY DAVID STERN

Universal International

She was
TOO HUNGRY FOR LOVE...
to care where she found it!

JOAN CRAWFORD
JEFF CHANDLER

FEMALE ON THE BEACH

CO-STARRING
JAN STERLING

Universal International

with
CECIL KELLAWAY • CHARLES DRAKE • JUDITH EVELYN • NATALIE SCHAFER
Directed by JOSEPH PEVNEY • Screenplay by ROBERT HILL and RICHARD ALAN SIMMONS • Produced by ALBERT ZUGSMITH

Production Code in Action

by GEOFFREY M. SHURLOCK

TWENTY-FIVE years later is a good time to take stock of any activity, public or private. The year 1930 saw the birth of the Production Code of the American motion picture industry—certainly one of the significant documents of our time. This document is well into its maturity by now, and for some years it has been past the age at which any phase of its operation could be excused on the basis of lack of experience. Let us take a look at the record of this unusual institution over the last quarter century.

The Code is based on moral principles which are present in all established religions. It represents ideals of the highest type. However, at the time of its adoption no effective provision was made for its interpretation and enforcement. This deficiency was corrected when on July 1, 1934, Joseph I. Breen was appointed Director of a newly created Production Code Administration and was empowered to select a staff.

It would have seemed impossible that the serious wave of public criticism prevalent at that time could have been allayed in less than twelve months. Yet such was the case. For one thing, the Code now had a definite sanction to back it up. All the major companies signatory to it agreed not to produce or distribute pictures which had not received the Association's Seal of Approval. And the granting of this seal lay entirely in the hands of the Code Administrator. If he saw fit to withhold it, only by an appeal to the board of directors could a producer override his decision.

But even more effective than this sanction was the conviction quickly arrived at by the producers that in the new Code Administration they had a body of men of sound judgment, practicality and complete integrity. As time went on the protests died down, the quality of pictures improved noticeably, and the box office continued to enjoy good health, in spite of early premonitions of disaster. With the years came the realization that the once-feared Code was a help and not a hindrance. Throughout audiences generally the conviction spread that decency, sound morals and reasonably good taste were here to stay. Movie-goers in general, and parents in particular, came to feel that it was safe to drop in at the neighborhood theatre, or let the small fry spend their Saturday afternoons there.

This extensive file room contains records of PCA application to all films submitted for review during the past 25 years. It is maintained by Miss Carol Eaton, on ladder, and Mrs. Emily Hedrick.

GEOFFREY M. SHURLOCK, Production Code Administrator

This conviction spread to other countries; and there, in spite of the competition of films produced locally, many of which claimed to be superior from esthetic and dramatic standpoints, the Hollywood film managed to attract the great mass of family movie-goers, as their favorite film fare. While in most countries the local producer sought, quite understandably, to limit the import of outside films to protect his own industry, the greatest boosters of the American film were the local distributors and theatre operators. They knew that Hollywood could be counted on for a steady supply of films that met the requirements of the mass audience they were determined to keep coming to the box office.

◆ ◆ ◆

A number of foreign countries have paid the Code the compliment of either adopting or adapting it to their special requirements. Italy, Japan and India have used the Code as the basis for their systems of self-regulation. But there is one vast difference between the manner of application of the Hollywood Code, and all others.

In the case of every other existing system of regulating pictures, the regulations are applied after the film is finished. This results either in films being re-edited after completion to remove objectionable details (and only details can be affected by this after-the-fact treatment; the basic story remains the same); or films are graded to prevent attendance by teen-agers or children, with a consequent limitation of patronage.

It is to satisfy the great body of movie fans rather

[*Continued on following page*]

THE CODE IN ACTION

[Continued from preceding page]

than the selective intellectual that the Hollywood Code reverses all other systems of regulation, and is applied before the picture is put into production. All discussions between producers and Code Administrators are held on the basis of the shooting script; whatever changes are called for, whether in fundamental story line or characterization, or in such superficial details as costumes and songs, are agreed upon before the cameras start turning. Thus when the finished picture is presented for final approval, only an occasional and incidental detail calls for further editing or revising.

The whole basis on which this machinery operates, on which the discussions are held, and on which the agreements between producer and Code Administrator are predicated, is that the finished picture will be reasonably acceptable, morally as well as dramatically, to the widest possible audience. The Code is the frame of reference within which this goal can be reached. It is based on the natural law, on the Ten Commandments, and on the social conventions generally observed by civilized nations. Its opening statement indicates both its reason for existence and its ultimate objective: no film shall be produced which will lower the moral standards of those who see it. The whole structure of the Code is but an elaboration of this sound, simple and ineluctable affirmation.

* * *

It is not too surprising then, that given the proper machinery for its application and enforcement, the Code should have proved a resounding success. It has not been immune, of course, to criticism and attacks. Inasmuch as the motion picture is, by common agreement, everybody's second business, it is understandable that the Production Code should eventually find itself on practically everybody's agenda for discussion. This is a very salutary situation. Any document that can suffer the amount of uninformed castigation that has been poured upon the Code, and still persist, must be practically impregnable.

This unassailability lies in the fact that, when examined, the Code is revealed as an eminently reasonable document. In the first place, it is not basically restrictive. It is a document to suggest to producers of films how they may treat any given subject in conformity with sound morals, rather than what subject matter they shall choose for their films. True, there are some flat prohibitions. These are frankly based on sound expedience; and they can be removed any time the board of directors feel so inclined, without in any way disturbing the functioning of the Code itself.

The Production Code Administration staff is pictured here in the projection room of the Motion Picture Association of America offices in Hollywood. Left to right, front row, Albert E. van Schmus, Harry H. Zehner. Second row, Milton E. Hodenfield, Mr. Shurlock, director of PCA, and Morris V. Murphy. Back row, Eugene G. Dougherty, John A. Vizzard and M. A. J. Healy. At desk, far left, Mrs. Laura Greenhouse, responsible for compiling a detailed analysis chart on each film viewed by the PCA staff.

The Production Code Administration staff is shown during one of the daily meetings held by Geoffrey Shurlock, PCA director. Left to right: M. A. J. Healy, Morris V. Murphy, Milton E. Hodenfield, Eugene G. Dougherty, Mr. Shurlock, John A. Vizzard, Albert E. van Schmus, Simon Levy and Harry H. Zehner.

More than this, the Code and its whole operation exist because the industry wants it that way. It was accepted by the industry freely in the first place. Like our Constitution, it exists by the will and consent of those governed. And like the Constitution, its adopters can change, amend, rewrite and, in point of fact, abolish it entirely, should they see fit. It was not forced on the industry by any outside force or agent; it is not kept in operation by any exterior influence or pressure, and the term of its existence depends on nobody but the picture-makers themselves. It is a purely democratic system.

* * *

The primary purpose of the Code is a positive one, to make sure that films contain sound moral standards as well as sound entertainment values. In other words, its purpose is to add something to films—not to subtract. Perhaps its major contribution to story-telling is its insistence on the injection of proper compensative moral values into stories of sin which started out to be merely emotional or psychological conflicts. The adulterer has not only betrayed his wife; he has injured society and outraged God. To recognize that here are three scores to be settled in place of only one, is to make the plot that much more interesting. Treated this way, stories take on added dimensions and increased density; and by exploring these deeper phases of life, films are achieving genuine maturity.

The volume of work handled by the Code Administration is impressive. Since July 1, 1934—twenty years and eleven months ago—it has issued certificates of approval to 22,588 features and short subjects. Not only the major companies, but scores of independent producers of films with costs stretching from a few thousand dollars to five millions and up, have striven conscientiously to make certain that their films conformed to the requirements of this voluntary Code.

If any of them have felt that the effort was in vain, they have not gone on record to that effect. On the contrary, down through the years the great names of the industry, as well as the most modest manufacturer of Westerns, have steadfastly affirmed and reaffirmed their conviction that without the basic morality and decency of the Code as a denominator common to audiences of all nationalities and religions, the American film would not occupy its impressive world position.

"A Dependable Instrument"

by
JACK L.
WARNER

THE MOTION PICTURE HERALD, under the accomplished guidance of Martin Quigley, has thrived through the years side by side with the industry that it helped nourish from the beginning.

For 40 years The HERALD has recorded the progress of the industry, promoted a better understanding between production and exhibition, and at all times spoken in the screen's behalf with enthusiasm, courage, and an unswerving faith in motion pictures as the world's entertainment giant.

The HERALD'S maturity, its wisdom of years and experience, its qualifications as a vital organ of the industry have corresponded with the films' own coming of age, technically, artistically and influentially.

It is a privilege for my brothers and myself to add the voice of Warners to the expressions of gratitude Mr. Quigley will be hearing from many others who recognize the invaluable contributions the Quigley publication has made to the continuous growth and development of the motion picture business.

It is especially fitting that the 40th anniversary edition should be dedicated to another anniversary—that of the Production Code, which was adopted by film leaders a quarter of a century ago, and which was intelligently conceived and expertly drawn up by Martin Quigley.

Striking testament to the foresight and understanding that went into the creation of the Code has been its durability and practicability for 25 years. During this period, the screen has undergone vigorous changes, but for the most part the Code has proved itself to be a constant and dependable instrument to guide producers in the moral and social obligations of their product to the vast world public whom they serve.

Aside from its original soundness of conception and its high intent of self-imposed censorship, the Code has benefited enormously through the men who have been entrusted with its execution: Joseph I. Breen, the first administrator, and Geoffrey Shurlock, present head.

Without their dedicated firmness of purpose and full understanding of the complex problems of motion picture production, successful administration would have been impossible. Such a program as the Code is only as effective and workable as the men who are charged with the responsibility of executing it.

The seal of the Association of Motion Picture Producers has come to denote quality and respectability on the screen. Its importance as a trademark cannot be over-estimated. It is the insignia that inspires the confidence of motion picture-goers and exhibitors, and it is a meaningful label for every Hollywood producer of stature and integrity.

If the original signers, of whom I am proud to be one, and subsequent subscribers to the Code had not realized the necessity of such a program, we can safely believe that the screen would never have attained its present condition of world-wide acceptability and honor. By giving the screen a moral direction without impairing its all-important entertainment aim, the Code helped pave the way for the high regard in which the motion picture is now held.

While thus benefiting itself, the screen was also looking out for the moral health of its patrons, a generous attitude of self-discipline rarely if ever before encountered in the turbulent history of public entertainment.

There have been times in the past and certainly will be more in the future when a relaxation of a Code regulation has been indicated, studied and approved. As in any law that functions for the good, it must have certain qualities of reasonable and realistic flexibility. Otherwise, it would be an instrument so rigid as to be unqualified to meet the demands of an industry as variable as the screen and of a public that is as volatile as progress itself.

There is no reason to suppose that the Production Code cannot continue to serve indefinitely as the basic platform and guardian of the moral and social aspects of film production. We have discovered it is essential to quality film-making, and an important way for one of the world's most influential industries to fulfill its responsibilities to the public.

On the 25th anniversary of the Motion Picture Production Code, I congratulate the people responsible for its inspired birth and its honest application through the years.

A scroll, marking "Fame" achievement, presented by Martin Quigley, left, to Jack L. Warner, on a visit to Hollywood.

BACKED BY.

the
nation's
greatest
best
seller!

one
of the
greatest
all star
casts
ever!

STARRING

OLIVIA de HAVILLAND ▪ ROBERT MITCHUM
BRODERICK CRAWFORD ▪ CHARLES BICKFORD

$1,200,000.00 FOR ADVERTISING AND PROMOTION!

Watch for a barrage of national magazine ads . . . full pages in Life, Look, Collier's, Saturday Evening Post and 21 other high-circulation publications . . . readership of more than 300,000,000!

Watch for sure-to-be-talked-about posters . . . strategically placed on highways from coast to coast!

Watch for advance newspaper ads in all key cities . . . including full pages in New York and Los Angeles . . . covering 636,000,000 readers!

Watch for a saturation radio and TV campaign!

Then watch the boxoffice!

STANLEY KRAMER Presents

NOT AS A STRANGER

. . . available for July

FRANK SINATRA · GLORIA GRAHAME

with MYRON McCORMICK • LON CHANEY • JESSE WHITE • Written for the Screen by Edna and Edward Anhalt • Based on the Novel by Morton Thompson • Music by George Antheil

Produced and Directed by STANLEY KRAMER

thru
UA

PARAMOUNT PICTURES CORPORATION

TIMES SQUARE
BRYANT 9-8700
NEW YORK, 36
CABLE ADDRESS FAMFILM

April 22, 1955

Mr. Martin Quigley
Quigley Publishing Company, Inc.
1270 Sixth Avenue
New York 20, N. Y.

Dear Martin,

On the occasion of the Fortieth Anniversary of Motion Picture Herald and of your good self as its editor and publisher, please accept my heartiest congratulations and appreciation for the important and constructive contributions which you and your magazine have made to the motion picture industry during these four vital decades of its progress.

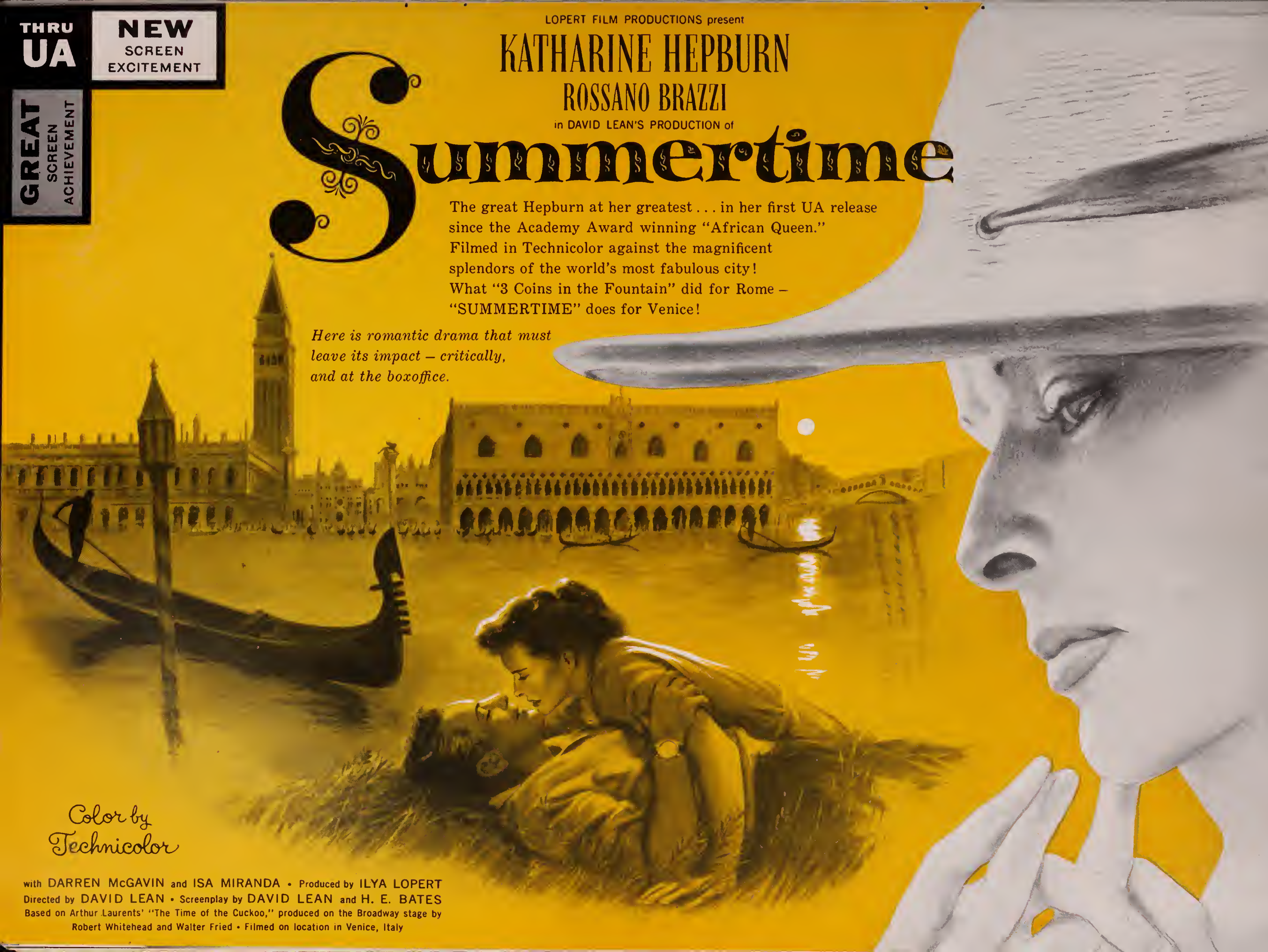
One of the most conspicuous and valuable of your many contributions to our industry was certainly your major services in the formulation and adoption by the Motion Picture Association of the Production Code twenty-five years ago. I am proud to have been one of the original signers of the Code on behalf of Paramount. I felt strongly at the time that the Code was essential to the welfare of our industry and to the millions whom our pictures entertain. That feeling has intensified throughout the years as I have observed the healthy influence which the Code has continuously exerted over the producers of our pictures and over the contents of our pictures. That American pictures are regarded as such an outstanding and wholesome factor in the lives of the mass public everywhere in the world is due in no small measure to the Code, I firmly believe.

Again congratulations and my very best personal regards.

Sincerely,

Adolph Zukor

Adolph Zukor



THRU UA **NEW** SCREEN EXCITEMENT

GREAT SCREEN ACHIEVEMENT

LOPERT FILM PRODUCTIONS present

KATHARINE HEPBURN

ROSSANO BRAZZI

in DAVID LEAN'S PRODUCTION of

Summertime

The great Hepburn at her greatest . . . in her first UA release since the Academy Award winning "African Queen." Filmed in Technicolor against the magnificent splendors of the world's most fabulous city! What "3 Coins in the Fountain" did for Rome – "SUMMERTIME" does for Venice!

Here is romantic drama that must leave its impact – critically, and at the boxoffice.

Color by Technicolor

with DARREN McGAVIN and ISA MIRANDA • Produced by ILYA LOPERT
Directed by DAVID LEAN • Screenplay by DAVID LEAN and H. E. BATES
Based on Arthur Laurents' "The Time of the Cuckoo," produced on the Broadway stage by Robert Whitehead and Walter Fried • Filmed on location in Venice, Italy

Memories of a Press Agent

by ***PETE SMITH***

IN the year 1915 the "fil-um business" got a big break. Martin Quigley came into an infant industry, diapered it and started to make it grow up. (There were those who had been making it grow down. Right into the ground.)

Martin's many great accomplishments in industry affairs through the years have made movie history. Today, and for many years, consulting this gentlemanly journalist on important moves is common practice among big brass and little fellow alike.

One day, back in the dark ages of the cinema, a skinny young Smith named Pete visited Chicago in quest of a Quigley named Martin. They met. They talked. They ate. And ate. It was the beginning of a warm and lasting friendship. It was also the beginning of a severe attack of indigestion for press agent Smith and a quick call to Quigley for a quack.

* * *

In due course the publisher moved to New York to expand. He quickly became a leading figure in the world of motion pictures. As I look back I cannot help but think about the changes that have taken place. Coming into focus particularly is the difference between the press agentry of those early days and the promotion operations of today.

To start with let's take the matter of salaries. That's always a good thing to start with. As head of the publicity department of Famous Players-Lasky Corporation (now Paramount Pictures), I sat in a beautiful panelled office on Fifth Avenue, New York, some thirty-six years ago. I barked orders into an intercom, pushed buttons and answered a forest of phones on my desk. My salary? Ninety bucks a week. Today the home office head of promotion is generally a vice-president of his company. His salary? Around $2,500 a week, which is exactly as it should be.

Today one such vice-president has the authority to hold up the release of a picture until he has worked out his complete campaign. No picture goes out until his department has had time to give that epic "the works." *That* is getting the mostest out of the bestest.

However, compare that with the days when a New York publicity head received a fifty-word telegram from the California studio presenting a brief and garbled idea of what the picture was about. Based on that tardy telegram received shortly before the national release date of the unseen picture, he rushed into preparation a complete campaign! Not forgetting a pressbook replete with suggestions for door-knob hangers and placing an elephant in the theatre lobby to boost business, yet.

* * *

At that time the only Hollywood newspaper correspondents were three or four representatives of the trade papers and a few fan magazines. Today there are over four hundred correspondents in Hollywood writing movie yarns for publication the world over.

When Martin Quigley started publishing trade news the daily newpapers had no syndicated columns. To break into print in the lay press, the tub-thumper had to resort to senationalism. He had to stick a postage stamp on the forehead of a movie star and airmail him from Washington to New York. A big hop for a two-seater biplane in that era. The press agent had to plant a live lion in a Times Square hotel suite and create a riot. He dropped some feminine garments on the bank of a Central Park lake together with a suicide note containing a phrase that was also the title of a picture about to appear on Broadway. He hired a double for the President of the United States to appear on the scene in a dramatic situation during the Democratic political convention in San Francisco. A front page smasheroo if there ever was one.

A "Pete" named Smith, with a "Mary" named Pickford, way back there in the neighborhood of 1920 and Hollywood.

* * *

Today publicity has gone "legit." No longer is it necessary to dream up wild stunts to attract public interest. No longer does the press agent go into hiding after springing a gag that might land him in jail.

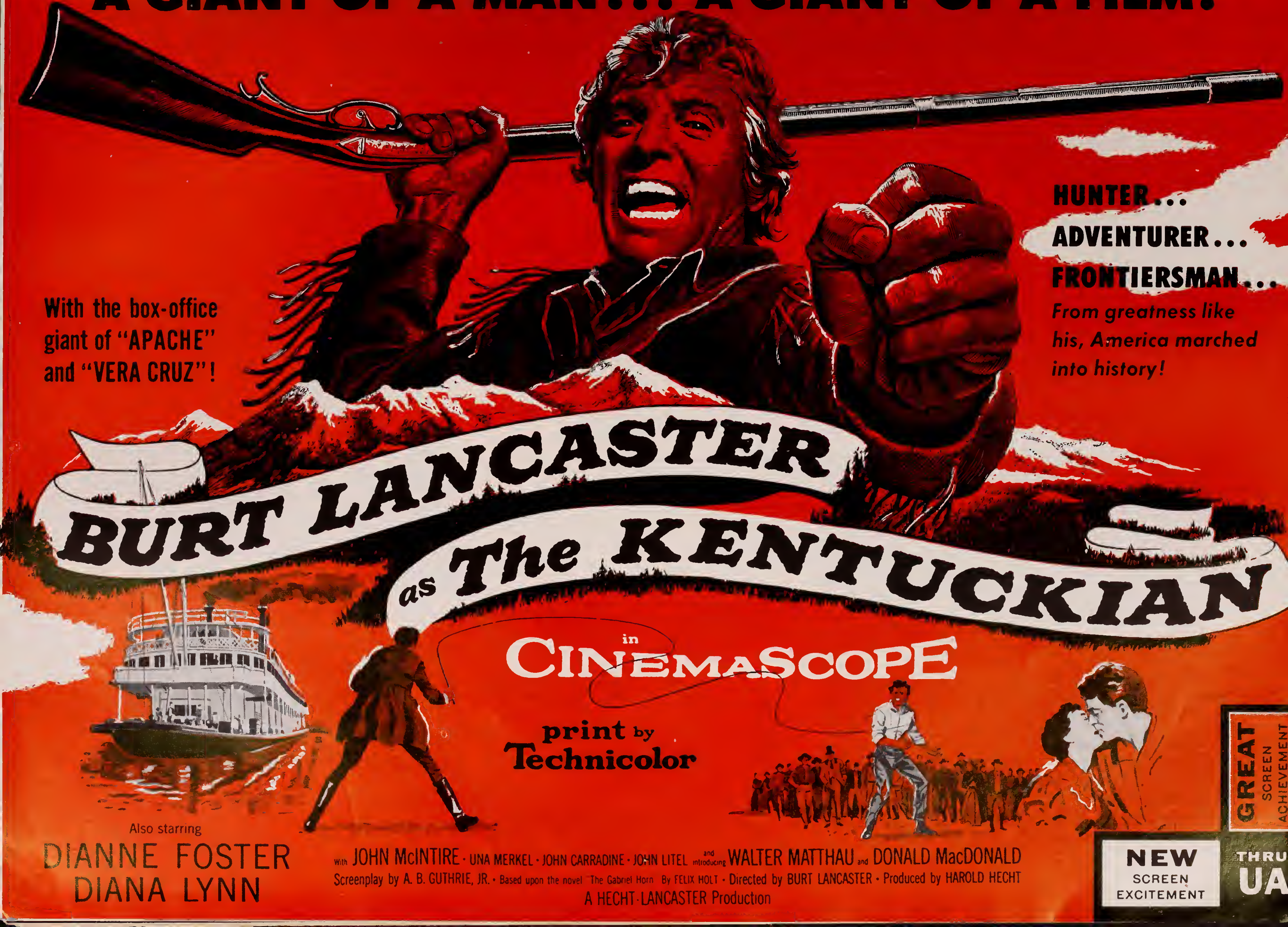
Now, during the short period of a few minutes, a picture is plugged via TV right into family living rooms of millions and is heard and seen by thirty or forty million people. In former days we too got into the homes of millions of people. Through the kitchen, however. Our plug was in the form of stills and printed matter enclosed in the wrappings of countless millions of loaves of bread. A bakery tieup did it.

Outdoor advertising, once so important to the success of a picture, has seen it's better days. One major company that in days past ordered 10,000 twenty-four sheets on a picture now orders one thousand. Streamers on abandoned buildings, half-sheets on garbage cans, and six-sheets on old fences are dead dodoes.

There were occasions when the press agent even

[*Continued on page* 114]

A GIANT OF A MAN . . . A GIANT OF A FILM!



HUNTER . . .
ADVENTURER . . .
FRONTIERSMAN . . .
From greatness like his, America marched into history!

With the box-office giant of "APACHE" and "VERA CRUZ"!

BURT LANCASTER
as The KENTUCKIAN

in
CINEMASCOPE

print by
Technicolor

Also starring
DIANNE FOSTER
DIANA LYNN

with JOHN McINTIRE · UNA MERKEL · JOHN CARRADINE · JOHN LITEL and introducing WALTER MATTHAU and DONALD MacDONALD
Screenplay by A. B. GUTHRIE, JR. · Based upon the novel "The Gabriel Horn" By FELIX HOLT · Directed by BURT LANCASTER · Produced by HAROLD HECHT
A HECHT-LANCASTER Production

GREAT
SCREEN
ACHIEVEMENT

NEW
SCREEN
EXCITEMENT

THRU
UA

Boy meets girl. That "Pete" named Smith in romantic embrace with the screen's beloved comedienne, Marie Dressler.

[*Continued from page* 112]

fooled his boss. Sometimes, when a superpicture opened in a city the p.a. found out in advance where his star or visiting boss would arrive and where he would stay on his flying appearance for the premiere. The route from the station to the hotel and thence to the theatre was plastered with outdoor displays. The visiting brass was impressed but if he ever went off his course a couple of blocks he'd have found the advertising displays conspicuous by their absence. The-depot-to-the-hotel-to-the-theatre splash was known as an "agent's showing."

Outdoor stunts to advertise a superfeature picture, such as a trapeze artist swinging from his bar hanging from a balloon high over Times Square are memories.

Theatre trailers, always a strong factor in picture promotion, are more important today than ever before. And as a channel of free publicity for productions and stars, tieups have widened in scope while the cost of paid advertising by a distributing organization runs into astronomical figures never before dreamed of.

In the early twenties, Hollywood studio publicity directors took on added importance when rosters of stars were put under long term contract by the major companies. Still it was a hectic, ulcer-producing life. In my own case at MGM it was my lot to direct studio publicity, prepare basic advertising material, be toastmaster at countless banquets, arrange radio programs and serve as announcer, write speeches, and dish up oral comedy relief at sales and exhibitor gatherings.

Arranging a banquet and entertainment for 3,000 people on a big studio stage, handling parties and visits of Presidents, Prime Ministers and Maharajahs were part of my deal. And those Hollywood "premeers"! Directing those then produced the same butterflies in the stomach that they do today. "Only the names have been changed."

* * *

Today one of the most important and least mentioned activities of a studio publicity director is his behind-the-scenes effort. This in the interest of harmony among talented and temperamental people. Sometimes the beefs are very much warranted. Sometimes not. In any case, studio publicity heads have saved companies many millions of dollars by quietly smoothing ruffled feelings and top-flight tempers that would otherwise have resulted in costly delays, litigations and what not.

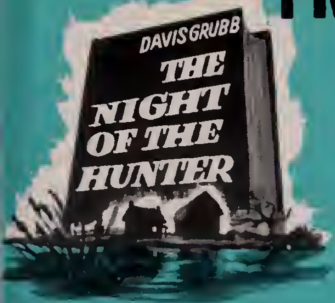
The wild and wooly press agentry of former days is no more. Now the publicity director gives a business dignity to his job. Today he is a coordinator who helps shape company policy. He holds businesslike meetings with advertising heads for world famous products, representatives of publications, any one of which reach many millions of people with a single issue, and with TV executives who overnight can make a picture title or a star's name a household word.

Yes, in every way, motion picture promotion has gone "legit." It has grown up. It has become more important to the success of the business than ever before. What's more, this importance has become recognized not by a few but by all the leaders in the movie parade.

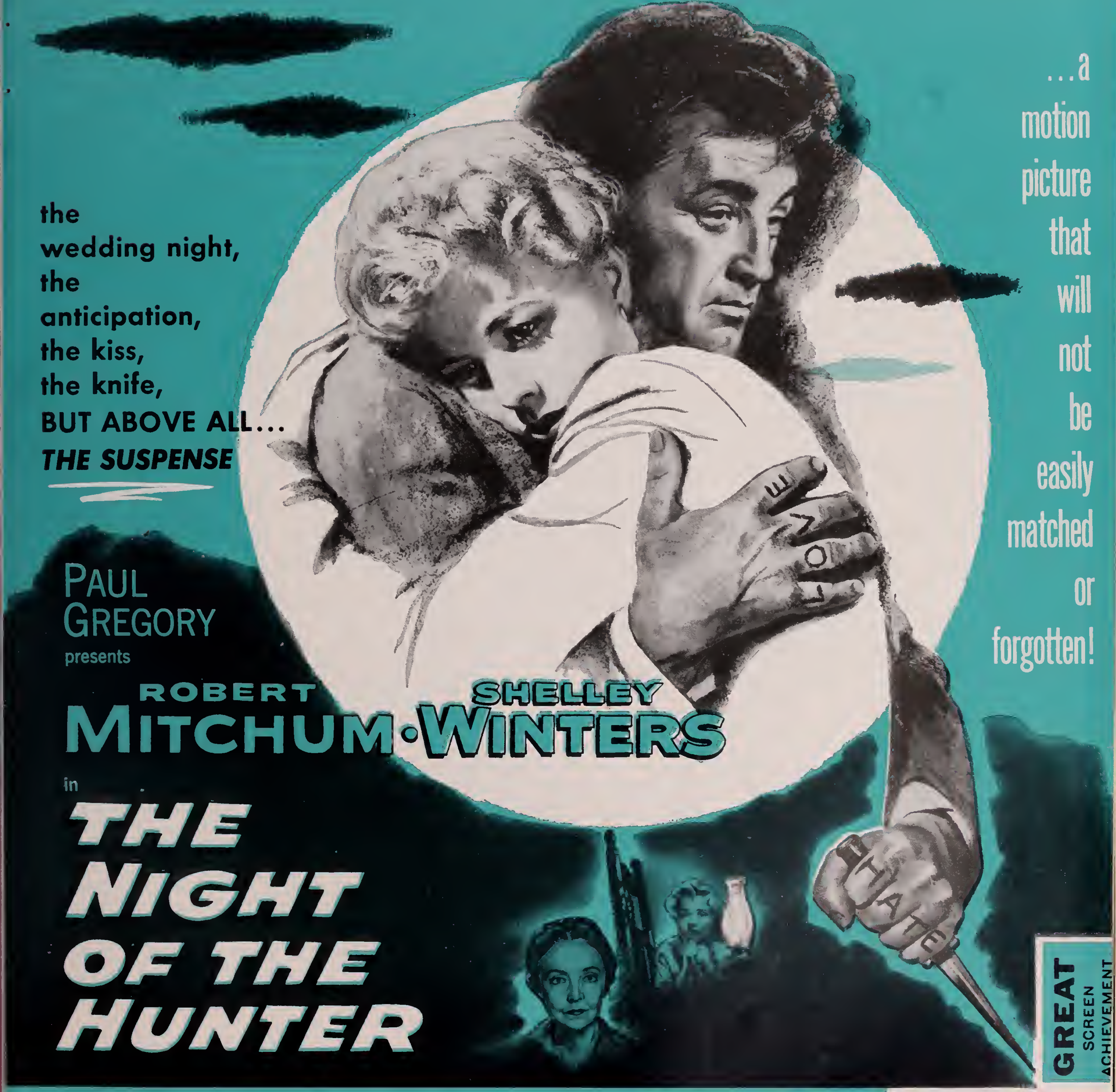
Yes indeed, things have changed.

SIXTH ANNUAL
MOTION PICTURE GOLF TOURNAMENT
SP ED BY Q EY PUBL IONS
ERALD OTION PI RE HERALD
TRES

A fair day on the fairway, at a Quigley golf tourney in Hollywood, along about 1931, and from the left: Joe Sherman, Howard Strickling, J. J. Milstein, Sid Rogell, and that same old "Pete" named Smith.


DAVIS GRUBB
THE NIGHT OF THE HUNTER

FROM A GRIPPING BEST-SELLER...FROM POWERFUL PERFORMANCES BY A SUPERB CAST...FROM THE CREATIVE GENIUS OF THE FAMED PRODUCING TEAM THAT BROUGHT "THE CAINE MUTINY COURT MARTIAL" TO THE STAGES OF THE ENTIRE NATION...



the
wedding night,
the
anticipation,
the kiss,
the knife,
BUT ABOVE ALL...
THE SUSPENSE

...a
motion
picture
that
will
not
be
easily
matched
or
forgotten!

PAUL
GREGORY
presents

ROBERT
MITCHUM · SHELLEY
WINTERS

in

THE NIGHT OF THE HUNTER

GREAT
SCREEN
ACHIEVEMENT

co-starring LILLIAN GISH
with JAMES GLEASON · EVELYN VARDEN · PETER GRAVES
and Don Beddoe · Gloria Castillo · Billy Chapin · Sally Jane Bruce

Directed by CHARLES LAUGHTON
Screenplay by JAMES AGEE · Based on the novel by
DAVIS GRUBB · Produced by PAUL GREGORY

NEW
SCREEN
EXCITEMENT

THRU
UA

Martin Quigley's Own List

OF BEST LIKED PICTURES FROM 1948 TO 1955

1915—THE BIRTH OF A NATION

PRODUCING CO.: *Epoch Producing Co.* DISTRIBUTOR: *State Rights.* DIRECTOR: *D. W. Griffith.* PLAYERS: *Henry B. Walthall, Lillian Gish, Mae Marsh, Wallace Reid, Miriam Cooper.*

1916—INTOLERANCE

PRODUCING CO.: *Wark Producing Corp.* DISTRIBUTOR: *State Rights.* DIRECTOR: *D. W. Griffith.* PLAYERS: *Mae Marsh, Lillian Gish, Constance Talmadge, Robert Harron.*

1917—REBECCA OF SUNNYBROOK FARM

PRODUCING CO.: *Artcraft.* DISTRIBUTOR: *Paramount-Artcraft.* DIRECTOR: *Marshall Neilan.* PLAYERS: *Mary Pickford, Eugene O'Brien, Marjorie Daw, Helen Jerome Eddy.*

1918—HEARTS OF THE WORLD

PRODUCING CO.: *Comstock-World.* DISTRIBUTOR: *World Film.* DIRECTOR: *D. W. Griffith.* PLAYERS: *Lillian Gish, Robert Harron, Dorothy Gish.*

1919—THE MIRACLE MAN

PRODUCING CO.: *Mayflower Productions.* DISTRIBUTOR: *Paramount-Artcraft.* DIRECTOR: *George Loane Tucker.* PLAYERS: *Thomas Meighan, Lon Chaney, Sr., Betty Compson.*

1920—WAY DOWN EAST

PRODUCER: *D. W. Griffith.* DISTRIBUTOR: *United Artists.* DIRECTOR: *D. W. Griffith.* PLAYERS: *Richard Barthelmess, Lillian Gish.*

1921—THE FOUR HORSEMEN OF THE APOCALYPSE

PRODUCING CO.: *Metro.* DISTRIBUTOR: *Metro.* DIRECTOR: *Rex Ingram.* PLAYERS: *Rudolph Valentino, Alice Terry, John Sainpolis.*

1922—SMILIN' THROUGH

PRODUCER: *Joseph M. Schenck.* DISTRIBUTOR: *First National.* DIRECTOR: *Sidney A. Franklin.* PLAYERS: *Norma Talmadge, Harrison Ford, Wyndham Standing.*

1923—DOWN TO THE SEA IN SHIPS

PRODUCING CO.: *Whaling Film Corp.* DISTRIBUTOR: *W. W. Hodkinson Corp.* DIRECTOR: *Elmer Clifton.* PLAYERS: *Raymond McKee, Marguerite Courtot.*

1924—THE COVERED WAGON

PRODUCING CO.: *Famous Players-Lasky.* DISTRIBUTOR: *Paramount-Artcraft.* DIRECTOR: *James Cruze.* PLAYERS: *Ernest Torrence, Lois Wilson.*

1925—STELLA DALLAS

PRODUCER: *Samuel Goldwyn.* DISTRIBUTOR: *United Artists.* DIRECTOR: *Henry King.* PLAYERS: *Belle Bennett, Ronald Colman.*

1926—WHAT PRICE GLORY?

PRODUCING CO.: *Fox Film.* PRODUCER: *Winfield Sheehan.* DISTRIBUTOR: *Fox Film.* DIRECTOR: *Raoul Walsh.* PLAYERS: *Victor McLaglen, Edmund Lowe, Dolores Del Rio.*

1927—THE BIG PARADE

PRODUCING CO.: *M-G-M.* DISTRIBUTOR: *M-G-M.* DIRECTOR: *King Vidor.* PLAYERS: *John Gilbert, Renee Adoree.*

1928—THE SINGING FOOL

PRODUCING CO.: *Warner Bros.* DISTRIBUTOR: *Warner Bros.* DIRECTOR: *Lloyd Bacon.* PLAYERS: *Al Jolson, Betty Bronson, Josephine Dunn, Reed Howes.*

1929—BROADWAY MELODY

PRODUCING CO.: *M-G-M.* DISTRIBUTOR: *M-G-M.* DIRECTOR: *Harry Beaumont.* PLAYERS: *Bessie Love, Anita Page, Charles King.*

1930—ALL QUIET ON THE WESTERN FRONT

PRODUCING CO.: *Universal.* DISTRIBUTOR: *Universal.* DIRECTOR: *Lewis Milestone.* PLAYERS: *Lew Ayres, Louis Wolheim, John Wray, Arnold Lucy.*

1931—CIMMARON

PRODUCING CO.: *RKO Radio.* DISTRIBUTOR: *RKO Radio.* DIRECTOR: *Wesley Ruggles.* PLAYERS: *Richard Dix, Irene Dunne.*

1932—GRAND HOTEL

PRODUCING CO.: *M-G-M.* DISTRIBUTOR: *M-G-M.* DIRECTOR: *Edmund Goulding.* PLAYERS: *Greta Garbo, John and Lionel Barrymore, Joan Crawford, Wallace Beery, Jean Hersholt, Lewis Stone.*

1933—CAVALCADE

PRODUCING CO.: *Fox Film.* PRODUCER: *Winfield Sheehan.* DISTRIBUTOR: *Fox Film.* DIRECTOR: *Frank Lloyd.* PLAYERS: *Diana Wynyard, Clive Brook.*

1934—IT HAPPENED ONE NIGHT

PRODUCING CO.: *Columbia.* DISTRIBUTOR: *Columbia.* DIRECTOR: *Frank Capra.* PLAYERS: *Claudette Colbert, Clark Gable.*

1935—THE INFORMER

PRODUCING CO.: *RKO Radio.* DISTRIBUTOR: *RKO Radio.* ASSO. PROD.: *Cliff Reid.* DIRECTOR: *John Ford.* PLAYERS: *Victor McLaglen, Heather Angel, Preston Foster.*

1936—SAN FRANCISCO

PRODUCING CO.: *M-G-M.* PRODUCERS: *John Emerson, B. H. Hyman.* DIRECTOR: *W. S. Van Dyke.* PLAYERS: *Clark Gable, Spencer Tracy, Jeanette MacDonald.*

1937—SNOW WHITE AND THE SEVEN DWARFS

PRODUCER: *Walt Disney.* DISTRIBUTOR: *RKO Radio.*

1938—DARK VICTORY

PRODUCING CO.: *Warner Bros.* DISTRIBUTOR: *Warner Bros.* DIRECTOR: *Edmund Goulding.* PLAYERS: *Bette Davis, George Brent, Humphrey Bogart.*

1939—GONE WITH THE WIND

PRODUCER: *David O. Selznick.* DISTRIBUTOR: *M-G-M.* DIRECTOR: *Victor Fleming.* PLAYERS: *Vivian Leigh, Clark Gable, Olivia de Haviland, Leslie Howard, Thomas Mitchell.*

1940—REBECCA

PRODUCER: *David O. Sleznick.* DISTRIBUTOR: *United Artists.* DIRECTOR: *Alfred Hitchcock.* PLAYERS: *Laurence Olivier, Joan Fontaine.*

1941—HOW GREEN WAS MY VALLEY

PRODUCING CO.: *20th Century-Fox.* PRODUCER: *Darryl F. Zanuck.* DISTRIBUTOR: *20th Century-Fox.* DIRECTOR: *John Ford.* PLAYERS: *Walter Pidgeon, Maureen O'Hara, Donald Crisp.*

1942—MRS. MINIVER

PRODUCING CO.: *M-G-M.* PRODUCER: *Sidney A. Franklin.* DISTRIBUTOR: *M-G-M.* DIRECTOR: *William Wyler.* PLAYERS: *Greer Garson, Walter Pidgeon, Teresa Wright.*

1943—THE SONG OF BERNADETTE

PRODUCING CO.: *20th Century-Fox.* PRODUCER: *William Perlberg.* DISTRIBUTOR: *20th Century-Fox.* DIRECTOR: *Henry King.* PLAYERS: *Jennifer Jones, Vincent Price, Charles Bickford.*

1944—GOING MY WAY

PRODUCING CO.: *Paramount.* PRODUCER: *Leo McCarey.* DISTRIBUTOR: *Paramount.* DIRECTOR: *Leo McCarey.* PLAYERS: *Bing Crosby, Barry Fitzgerald, Rise Stevens.*

1945—THE BELLS OF ST. MARY'S

PRODUCING CO.: *Rainbow Production.* PRODUCER: *Leo McCarey.* DISTRIBUTOR: *RKO Radio.* DIRECTOR: *Leo McCarey.* PLAYERS: *Bing Crosby, Ingrid Bergman.*

1946—THE BEST YEARS OF OUR LIVES

PRODUCER: *Samuel Goldwyn.* DISTRIBUTOR: *RKO Radio.* DIRECTOR: *William Wyler.* PLAYERS: *Fredric March, Myrna Loy, Dana Andrews, Teresa Wright, Harold Russell.*

1947—LIFE WITH FATHER

PRODUCING CO.: *Warner Bros.* PRODUCER: *Robert Buckner.* DISTRIBUTOR: *Warner Bros.* DIRECTOR: *Michael Curtiz.* PLAYERS: *Irene Dunne, William Powell.*

1948—JOAN OF ARC

PRODUCING CO.: *Sierra Productions.* PRODUCER: *Walter Wanger.* DISTRIBUTOR: *RKO Radio.* DIRECTOR: *Victor Fleming.* PLAYERS: *Ingrid Bergman, Jose Ferrer, Francis L. Sullivan, J. Carrol Naish, Irene Rich.*

1949—HAMLET

PRODUCING CO.: *Two Cities.* PRODUCER: *Filippo Del Giudice.* DISTRIBUTOR: *Universal-International.* DIRECTOR: *Sir Laurence Olivier.* PLAYERS: *Sir Laurence Olivier, Jean Simmons, Eileen Herlie, Basil Sydney.*

1950—FATHER OF THE BRIDE

PRODUCING CO.: *Metro-Goldwyn-Mayer.* PRODUCER: *Pandro S. Berman.* DISTRIBUTOR: *Metro-Goldwyn-Mayer.* DIRECTOR: *Vincente Minnelli.* PLAYERS: *Spencer Tracy, Joan Bennett, Elizabeth Taylor, Don Taylor, Billie Burke, Leo G. Carroll.*

1951—AN AMERICAN IN PARIS

PRODUCING CO.: *Metro-Goldwyn-Mayer.* PRODUCER: *Arthur Freed.* DISTRIBUTOR: *Metro-Goldwyn-Mayer.* DIRECTOR: *Vincente Minnelli.* PLAYERS: *Gene Kelly, Leslie Caron, Oscar Levant.*

1952—THE GREATEST SHOW ON EARTH

PRODUCING CO.: *Paramount Pictures.* PRODUCER: *Cecil B. DeMille.* DISTRIBUTOR: *Paramount Pictures.* DIRECTOR: *Cecil B. DeMille.* PLAYERS: *Betty Hutton, Cornel Wilde, Charlton Heston, James Stewart, Dorothy Lamour, Gloria Grahame.*

1953—THE ROBE

PRODUCING CO.: *Twentieth Century-Fox.* PRODUCER: *Frank Ross.* DISTRIBUTOR: *Twentieth Century-Fox.* DIRECTOR: *Henry Koster.* PLAYERS: *Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Jay Robinson, Dean Jagger.*

1954—ON THE WATERFRONT

PRODUCING CO.: *Horizon Pictures.* PRODUCER: *Sam Spiegel.* DISTRIBUTOR: *Columbia Pictures.* DIRECTOR: *Elia Kazan.* PLAYERS: *Marlon Brando, Karl Malden, Lee J. Cobb, Rod Steiger, Pat Henning, Eva Marie Saint.*

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CLARK GABLE to star in "THE LAST MAN IN WAGON MOUND"

A ROARING WESTERN ACTION-SPECTACLE... WITH A TWIST! TAILOR-MADE FOR HE-MAN GABLE!

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ANNIVERSARY GREETINGS

ALLIED STATES ASSOCIATION

The 40th Anniversary of the founding of the Motion Picture Herald and the 25th Anniversary of the Production Code are worthy of observance by all who are monetarily or affectionately interested in motion pictures. For the Herald and the Code both stand as enduring monuments to the vision, the integrity and the lofty ideals of one man, Martin Quigley. Fortunately this man still is a potent force for good in our industry.

Thoughtful persons are agreed that if the industry had not conformed to the high standards advocated by the Quigley Publications and prescribed by the Code we would not now be celebrating milestones in its career, but mourning its demise.

Proud of its own record in advocating high standards of decency and good taste on the screen, Allied gladly joins with thousands of Martin Quigley's friends and admirers in extending to him sincere congratulations and all good wishes on these happy anniversaries.

ABRAM F. MYERS
Allied States Association of Motion Picture Exhibitors

THEATRE OWNERS OF AMERICA

It made me very happy to learn that Martin Quigley was being honored on the celebration of the 40th Anniversary of the establishment of the Motion Picture Herald, which coincides with the 25th Anniversary of the Motion Picture Production Code.

Both events were milestones in the history of our industry and both have contributed tremendously to its success and integrity.

The Theatre Owners of America extend to Mr. Quigley their congratulations and are happy to join with him in the celebration of these two important anniversaries.

E. D. MARTIN
President, Theatre Owners of America

MOTION PICTURE INDUSTRY COUNCIL

Whereas the Motion Picture Industry Council of Hollywood takes cognizance of the 40th Anniversary of the Motion Picture Herald and that of Martin Quigley, its editor and publisher and

Whereas Martin Quigley has earned the respect and admiration of the motion picture industry as an editor and publisher who set new standards in his chosen field of journalism and

Whereas he has through the years demonstrated his unfailing devotion and unflagging interest in the motion picture industry, giving it sincere and selfless service and inspired leadership

Therefore, in recognition of his abiding interest and progressive and constructive guidance, the Motion Picture Industry Council hereby expresses its warm congratulations to Martin Quigley on this occasion of his "40th" Anniversary in the industry to which he has contributed so much and wishes him many, many more years of productivity and leadership.

KAY LENARD
President, The Motion Picture Industry Council

- Association of Motion Picture Producers
- Hollywood AFL Film Council
- Independent Motion Picture Producers Association
- Independent Office Workers
- Screen Actors Guild
- Screen Producers Guild
- Screen Story Analysts Guild
- Society of Motion Picture Art Directors
- Society of Independent Motion Picture Producers
- Unit Production Managers Guild
- Writers Guild of America, West (Screen Writers Branch)

S.I.M.P.P.

Whereas, Motion Picture Herald and its distinguished editor and publisher are justly celebrating forty years of journalistic activity in the motion picture industry, and

Whereas, during these forty years, Martin Quigley and his magazine have established and maintained unequalled standards of leadership and integrity in the interests of a better industry;

Be it therefore resolved, that the Society of Independent Motion Picture Producers through its president, Ellis Arnall, make known to Martin Quigley its desire to salute him and the Motion Picture Herald for these forty years of unparalleled excellence in industry publishing and for the high character and unswerving devotion to the furtherance of the best interests of the industry and the nation—all with the sincere wish and hope that both Martin Quigley and the Motion Picture Herald will continue to flourish and prosper for many, many years to come.

ELLIS ARNALL
President, Society of Independent Motion Picture Producers

I.M.P.P.A.

Be it resolved, that the Independent Motion Picture Producers' Association wishes to take this opportunity to extend congratulations and good wishes to Motion Picture Herald, on this its fortieth year in the motion picture industry, as a vital and inspiring force, as well

[*Continued on page* 120]

THE HECHT-LANCASTER ORGANIZATION is now located in its new building, 202 North Canon Drive, Beverly Hills, California. The telephone number is: CRestview 4-6921.

"MARTY," our latest United Artists release, appears to be joining "Vera Cruz" and "Apache" in the super-hit class. Smash openings in Chicago, Detroit and San Francisco follow continued record performance at the Sutton Theatre, New York, and award of the Grand Prize, International Film Festival at Cannes—the first American picture ever so honored.

"THE KENTUCKIAN," Burt Lancaster's first as director-star, is being readied for special summer engagements. It's a stirring pioneer drama adapted by A. B. Guthrie, Jr., from Felix Holt's best selling novel, "The Gabriel Horn."

"TRAPEZE," starring Burt Lancaster and Gina Lollobrigida starts July 15th in Paris. Sir Carol Reed directs. James Hill produces.

AND IN PREPARATION

"The Way West," A. B. Guthrie, Jr.'s Pulitzer prize-winning novel; "Until They Sail" by James Michener. Lesley Storm is writing the screenplay; "Elephant Bill," screenplay by James Webb; "Tell It On The Drums," Robert W. Krepps' new best seller with screenplay by Joseph Hayes; "The Tall Dark Man" from the novel by Anne Chamberlain; "The Last Chukker," being developed by Jack Schaefer; "Too Much Man," a new comedy by Wolf Mankowitz; and last but not least, "The Bachelor Party" by Paddy Chayefsky, author of "Marty," to be directed by Delbert Mann.

[*Continued from page* 118]

as the creator of the standard of values expressed by an inspiring editorial policy that has marked the publication since its inception.

The Independent Motion Picture Producers' Association further takes pleasure in congratulating the publisher, Mr. Martin Quigley, for his inspiring contributions during the past twenty-five years to the Production Code. The Code has served as a beacon light for the guidance and inspiration of the industry and helped it achieve a policy of high moral values and ethical standards recognized and acknowledged by motion picture audiences the world over.

We wish both Mr. Martin Quigley, The HERALD and the Production Code continued success and an enduring realization of the high purposes and uncompromising principles for which all three are known and inseparably identified. With all good wishes for the future.

EDWARD FINNEY
President, Independent Motion Picture Producers' Association

ACADEMY OF M. P. ARTS AND SCIENCES

On behalf of the Academy of Motion Picture Arts and Sciences I wish to offer Martin Quigley congratulations for his 40 years of brilliant service to the industry. Best wishes go to him for the future.

CHARLES BRACKETT
President, Academy of Motion Picture Arts and Sciences, Hollywood

S.M.P.T.E.

I would like to offer the congratulations of the Society to Martin Quigley for his forty years of active service to the motion picture industry. The membership of this organization is quite cognizant of the effective service which the Quigley Publications have rendered over the years to the technical development of motion pictures.

In these days of rapid transition from one technique to another one, I am quite confident that Mr. Quigley will continue to present enlightened information on technical phases of the industry.

JOHN G. FRAYNE
President, Society of Motion Picture and Television Engineers

I.A.T.S.E.

We of the International Alliance of Theatrical Stage Employees are happy to join in the celebration of Martin Quigley's fortieth year of service to the motion picture industry.

It is good to note also that the industry's Production Code, which Mr. Quigley did so much to establish, now has weathered a quarter of a century in fine fashion and that, therefore, governmental censorship groups are fast dwindling to extinction. The workers in our field naturally want to be proud of the moral values in their life calling, and they cannot be proud when that calling is subjected to the lurid publicity which censorship evokes.

Likewise, the Quigley Publications have been a source of satisfaction to us. They have avoided the pitfalls of ignoring labor news on the one hand and, on the other, of trying to make up such news when the real thing was unavailable. In this way and many others, Mr. Quigley and his colleagues have taken seriously their responsibility for the reputations of all elements of our industry, large and small. Speaking for a lot of the small ones, I say thanks.

RICHARD F. WALSH
International President, International Alliance of Theatrical Stage Employees

VARIETY CLUBS INTERNATIONAL

On behalf of Variety Clubs International, I want to extend our heartiest congratulations on the Fortieth Anniversary of the establishing of Motion Picture Herald and the Twenty-Fifth Anniversary of the Motion Picture Production Code.

Martin Quigley's contribution to the motion picture industry as a whole is one of which he can be justly proud. The knowledge that he and his fine organization have given to the members in our industry has enabled many of us to know the facts pertaining to the many problems that are constantly facing us.

To the independent operator he has been an inspiration and guiding light that all of us respect and admire.

As International Chief Barker of the Variety Clubs I would like personally to thank him for the fine cooperation he has given us over the years. He has been a great factor in making our organization what it is today.

With best wishes for continued success.

GEORGE C. HOOVER
International Chief Barker, Variety Clubs International

AMPA

On this fortieth anniversary of the birth of Martin Quigley's trade publishing enterprises, AMPA desires to give expression to its great respect, admiration and affection for him, whose labors in this field have done so much to help to bring the American film to its preeminent position as the greatest entertainment for all the people which the world has ever known.

May the years ahead bring to him health and happiness, and to his publishing enterprises, continuing meritorious achievement.

DAVID A. BADER, *President*
LIGE BRIEN, *Chairman of the Board*
Associated Motion Picture Advertisers, Inc.

T.E.S.M.A.

The observance of Martin Quigley's 40th anniversary as a leader in the trade paper publishing field, and of his leadership in industry public relations is one to which Theatre Equipment and Supply Manufacturers' Association, Inc., may add its congratulations.

His objective of working under a policy of service to

[*Continued on opposite page*]

the motion picture industry, with recognition of the inter-dependency of all of its branches has been well achieved, and it is for this reason that we present our felicitations with the sincere wish that there will be many similar occasions to come, to which we may say, "Congratulations!" again.

MERLIN LEWIS
Executive Secretary, Theatre Equipment and Supply Manufacturers' Association Inc.,

ASCAP

As President of the American Society of Composers, Authors and Publishers, I wish to congratulate Martin Quigley upon the completion of forty years of service to the motion picture industry.

Because the music of our members is an integral part of motion picture entertainment, we in the Society are keenly appreciative of men and women who, like Mr. Quigley, have contributed to the welfare of the motion picture industry.

I also wish to extend congratulations to him upon the Twenty-fifth Anniversary of the Production Code, which he did so much to develop.

The Society, having celebrated its own Fortieth Anniversary last year, shares with him the sense of achievement marked by these milestones, and wishes him continued success in the years to come.

STANLEY ADAMS
President, American Society of Composers, Authors and Publishers

MPDA, AUSTRALIA

The Motion Picture Distributors Association of Australia joins in the acclaim by the industry throughout the world, in recognition of the 25th anniversary of the establishment of the Production Code and the 40th Anniversary of the founding of the Motion Picture Herald. That the Production Code, so vital a factor in the maintenance of the industry on a proper and desirable basis, owes much to Mr. Martin Quigley of the Motion Picture Herald is well known and gratefully recognized. That the Motion Picture Industry owes much to the Motion Picture Herald for its fair, ethical and free publication of matters of importance to the industry is also appreciated with gratitude.

F. McN. ACKLAND
Chief Executive, Motion Picture Distributors Association of Australia

W. J. GERMAN, INC.

I am happy that the motion picture industry is giving proper recognition to the Fortieth Anniversary of Martin Quigley's entrance into our business.

It is fitting that this should be done because Martin Quigley is truly a great man. He has done more than any other single person to keep the mass entertainment provided by our great industry on a high level. Where there are people there are motion pictures and where there are motion pictures the influence of Martin Quigley for good is felt.

In celebrating the 25th Anniversary of the Production Code the industry is pointing out the importance of one of Martin Quigley's great contributions to the continuing worldwide success of American motion pictures. The Production Code represents the clear and clean thinking of a great industry.

Personally, I am particularly honored that I may call Martin Quigley my friend and I hope that I shall continue to merit his friendship.

WILLIAM J. GERMAN
President, W. J. German, Inc.

BROADCAST MUSIC, INC.

We at BMI salute Martin Quigley on the achievement of forty years of constructive service to the motion picture industry. May he have many more years of success.

CARL HAVERLIN
President, Broadcast Music, Inc.

S.P.I.O. (GERMANY)

Zum 40. Jahrestag Ihres Bestehens entbietet Ihnen die Spitzenorganisation der Filmwirtschaft (SPIO) in der Bundesprepublik Deutschland ihre aufrichtigen Glückwünsche. Der Motion Picture Herald erfreut sich auch in unserem Land hoher Wertschätzung als publizistisches Bindeglied zu einer Filmindustrie, deren Leistungen das ständige Interesse der deutschen Filmwirtschaft finden.

Die Spitzenorganisation der Filmwirtschaft und die Freiwillige Selbstkontrolle der Filmwirtschaft gedenken am Ehrentage des Motion Picture Herald besonders des Herausgebers, Mr. Quigley, der als Schöpfer des production code mit der deutschen Ubersetzung dieses Werkes bei der Gründung der Freiwilligen Selbstkontrolle in Deutschland ein wichtiges Informationsmittel zur Verfügung stellte.

Mit der Anerkennung Ihrer verantwortungsvollen Arbeit verbinden wir den Wunsch, dass Sie in den kommenden Jahren Ihre Erfolge fortsetzen und noch steigern können.

Spitzenorganisation Der Filmwirtschaft E. V.,
Freiwillige Selbstkontrolle Der Filmwirtschaft E. V.
Wiesbaden-Biebrich, Germany

On the 40th anniversary of your Motion Picture Herald the Spitzenorganisation der Filmwirtschaft (SPIO) in the Federal Republic of Germany tenders you its sincere congratulations. Motion Picture Herald also in our country enjoys high esteem as a connecting link to a film industry whose productions always interest the German film industry.

The Spitzenorganisation der Filmwirtschaft (Central Organization of the Film Industry) and the Voluntary Self-Control of the Film Industry commemorate the day of honor of Motion Picture Herald and particularly of the publisher Mr. Quigley. As the creator of the production code he made available an important medium of information in connection with the founding of the Voluntary Self-Control in Germany.

We join in the acknowledgment of the great responsibilities of your work and with the wish that in the coming years you should be able to continue your successes and should still further enhance them.—Spitzenorganisation de Filmwirtschaft, E. V., Freiwillige Selbstkontrelle der Filmwirtschaft E. V., Wiesbaden-Biebrich, Germany.

[*Continued on page* 124]

COMING YOUR

HOWARD

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BRITISH FILM PRODUCERS

The members of the British Film Producers Association have asked me to extend to Martin Quigley on the completion of forty years' distinguished service to the motion picture industry their congratulations and best wishes for continued success in his activities.

ROBERT CLARK

President, British Film Producers Association, London

KINEMATOGRAPH RENTERS

I am delighted to have this opportunity, on behalf of the members of my Council, both British and American, to extend to Martin Quigley, as editor-in-chief and publisher of "Motion Picture Herald", the heartiest congratulations of us all on attaining 40 years of service to the motion picture industry, both at home and abroad.

It is the wish of everyone on the distribution side of our industry, that he may be spared for many years in health and happiness, to continue to contribute his thoughts, inspiration and advice, towards finding a solution to the many problems which confront us within our industry.

DAVID E. GRIFFITHS

President, Kinematograph Renters' Society, Ltd., London

CINEMATOGRAPH EXHIBITORS

Martin Quigley's association of forty years with the industry is eight years more than mine, so that I can testify to the marvelous years he has lived through. "Motion Picture Herald" throughout, has achieved a great purpose in keeping us in touch with American happenings. There has never been any argument here that Martin Quigley has always had the best interests of the trade at heart. Our hope is that he will enjoy many more years to continue his sound advice where it will be needed in ever increasingly difficult circumstances. Good luck to him.

W. R. FULLER

General Secretary,
Cinematograph Exhibitors Association, London

BRITISH FILM ACADEMY

All those concerned with motion pictures in any part of the world find themselves consulting "Motion Picture Herald" and "International Motion Picture Almanac."

Mr. Martin Quigley is to be warmly congratulated on maintaining the high standard and usefulness of these publications over so many years, and we take this opportunity of wishing him and them continued prosperity now and in the future.

ROGER MANVELL

Director, British Film Academy, London

N.A.T.K.E.

When Martin Quigley celebrated his third of a century of work for the Motion Picture Industry he was rightly the recipient of warm congratulations from all parts of the world. But this great man was not content to relax, he went on to even greater heights.

The Fortieth Anniversary of the establishing of the Motion Picture Herald is a lofty achievement and no less superb is the 25th Anniversary of the Motion Picture Production Code. Long may he go on with his life's great work, and long may he be revered and felicitated by men in the motion picture industry everywhere! I am very happy to be among the many who will give tribute to him.

TOM O'BRIEN

General Secretary, National Association of
Theatrical & Kine Employees, London

T.C.A., IRELAND

The Theatre and Cinema Association of Ireland sends its warmest congratulations to Martin Quigley on his completion of a constructive four decades in the service of the motion picture industry. The guiding ideal accepted by all members of the Irish cinema industry irrespective of creed is summed up in the words of Pope Pius XI: "Good motion pictures are capable of exercising a profoundly moral influence. . . ."

Martin Quigley, as Ireland realizes, has made an outstanding contribution both through the medium of Quigley Publications, and by his splendid record of personal service to the international industry, notably his development and introduction of the Production Code, now observing its twenty-fifth anniversary. To him, on behalf of the Irish motion picture industry, I extend best wishes and the hope that he will continue with his fine work and unstinted service for many more years.

LEO McCABE

President, The Theatre & Cinema Association of Ireland

LE FILM FRANCAIS

Il m'est particulierement agreable de vous adresser mes voeux les plus cordiaux a l'occasion de votre quarantieme anniversaire. Il n'est que juste de souligner le role important que vous avez joue dans l'industrie cinematographique au cours de quarante annees de luttes et de travaux.

Votre clairvoyance, votre honnete, votre sagesse ont ete pour nous tous des exemples et des encouragements. Je vous en sais personnellement gre; je vous en felicite et vous en remercie.

Faisant partie moi-meme du petit "clan" des directeurs de journaux professionannels, j'apprecie hautement le prestige dont vous avez dote notre metier. Vous etes un grand editeur et aussi un homme de devoir. Nous mesurons vos merites a votre courage a braver l'opinion, votre coeur a votre infatigable espoir.

MAURICE BESSY

Directeur de Film Francais et de Cinemonde,
Paris, France

I am particularly pleased to convey to you the expression of my sincerest wishes to you on the occasion of your fortieth anniversary. It is only fair to emphasize the important role that you have played in the motion picture industry in the course of forty years of struggle and work.

Your clear-sightedness, your honesty and your wisdom have for all of us been a source of example and encouragement. I am personally grateful to you therefor and at the same time as I thank you for all this I also congratulate you.

Since I myself form part of the small "clan" of directors of trade journals I highly prize the prestige you have bestowed upon our profession. You are a great publisher and also a man of action. We admire your courage to brave adverse opinion, and your strong heart full of hope.—MAURICE BESSY, Director of Film Francais et de Cinemonde, Paris.

GREATER UNION THEATRES

On behalf of the companies which come under the Greater Union banner, I am happy to be able to congratulate Martin Quigley on four decades of service to motion picture journalism.

My company, for many years, has availed itself of the valuable information to be found in Motion Picture Herald, and the wisdom of Mr. Quigley's editorial pen.

His many years of practical help to the film industry are highlighted by his sponsorship of a Motion Picture Production Code, which has done more than any other single agency to establish and maintain effective public relations for this great industry of ours.

Congratulations, Mr. Quigley, on your 40th year of trade journalism, and the 25th year of that Code you helped to found.

NORMAN B. RYDGE
Chairman of Directors, Greater Union Theatres Pty., Limited, Sydney, Australia

M. P. ASSOCIATION (JAPAN)

The Motion Picture Industry of Japan joins the rest of the free countries of the world in congratulating Mr. Martin Quigley on the occasion of his fortieth year of service to the industry and the commemoration of the fortieth year of publication for Motion Picture Herald.

The efforts of Mr. Quigley and The HERALD to promote the cinema industry and to keep its high standards are worthy of the appreciation of the world and the people of Japan hope that both will continue to serve for many years to come.

We feel that Mr. Quigley is one of the American pioneers who has helped to bring to millions of people a medium of entertainment which has never been surpassed. In doing this he has brought to various people overseas, Japan included, a picture of America that has done far more than any propaganda can, to make people love and admire America and what it stands for.

The Japanese motion picture salutes Mr. Quigley, and tenders its thanks.

TIMOYOSHI HATTORI
President, Motion Picture Association of Japan, Tokyo.

A.N.I.C., ROME

I want to express the great satisfaction and most sincere best wishes of myself and the entire Italian motion picture industry, on occasion of the 40th anniversary of the founding of Motion Picture Herald, which coincides with the 25th Anniversary of the Motion Picture Production Code.

This is the anniversary of an important date. The HERALD has given motion pictures a press of international importance and a means to analyze most efficiently its problems, to note its position and to evaluate its successes.

The HERALD was born as the voice of the American cinema, and has always maintained this as its fundamental characteristic. In forty years of activity it has given it indisputable importance throughout the world.

These are my thoughts as I observe from Rome the march made by Motion Picture Herald during this long period of time. It is with this spirit that I offer my good friend Martin Quigley my best wishes.

EITEL MONACO
President, Associazione Nazionale Industrie Cinematografiche ed Affini, Rome.

FILM WEEKLY, AUSTRALIA

The esteem in which the Motion Picture Herald is held throughout the industry here in Australia is of the highest order, and it is thus with very great pleasure indeed that I take this opportunity of congratulating the paper on attaining its fortieth year of service.

To its founder, Martin Quigley, great credit is due for establishing and through the decades developing a wonderful tradition of trade journalism. The paper, in its statesmanlike approach to both reportage and comment, lends added dignity and status to the industry, reflecting its best and most lasting ideals.

The Production Code, whose 25th anniversary I proudly salute, has undoubtedly been a very great force in the industry's world-wide progress.

In the Code the Australian people, like other folk throughout the free world, have a precious safeguard of motion picture standards, the full value of which could only be assessed should they ever be lost. And we're confident that, thanks to the Code, that will never happen.

ERIC SOLOMON
Publisher, The Film Weekly, Sydney, Australia

HOYTS THEATRES

Martin Quigley's splendid record of service to the motion picture industry is warmly admired no less in Australia than in his own country.

Twenty-five years ago, when his untiring work to establish proper standards in production inspired the creation of the Production Code, he rendered a service to the industry of incalculable benefit.

Martin Quigley long ago recognized that the screen could progress only if its code conformed in spirit and decency to the highest levels; and in the face of spirited opposition from many quarters he campaigned fearlessly and unceasingly until he got action. He has never departed from the principles he enunciated then; he has never failed to strive for what he believed to be right and in the industry's best interests regardless of personal considerations.

No man could merit more the great honor the industry throughout the world now pays him—a tribute with which my colleagues and I of Hoyts are proud to be associated.

ERNEST TURNBULL
Managing Director, Hoyts Theatres, Ltd., Australia

THE WICKED AND THE BOLD SHARE A THOUSAND DELIGHTS!

SINBAD invades the hidden harems!

HOWARD HUGHES presents

SON OF SINBAD

The bombardment of an army with explosive globes of GREEK FIRE!

starring

DALE ROBERTSON · SALLY FORREST

LILI ST. CYR · VINCENT PRICE · co-starring MARI BLANCHARD

RKO RADIO PICTURES

THE NEW ANAMORPHIC PROCESS

SUPERSCOPE

ON THE GIANT WIDE SCREEN

color by

TECHNICOLOR

Directed by TED TETZLAFF Produced by ROBERT SPARKS

Written by AUBREY WISBERG and JACK POLLEXFEN

RKO is backing *SINBAD* with a solid campaign. At the national level, it will be—

pre-sold with full-color ads in the big general magazines—LIFE, LOOK and COLLIER'S—circulation 13,292,842, at a cost of $70,050.

pre-sold with full-color ads in the Sunday newspaper Supplements—THIS WEEK, AMERICAN WEEKLY, PARADE, WEEKEND—circulation 27,910,480, at a cost of $89,230.

pre-sold with 28-sheet posters in 32 markets, at a cost of $86,643.

pre-sold with special promotion, such as the tour of harem beauties to key cities, exact cost unknown.

pre-sold with TV and radio special events, at a cost of over $50,000.

FULL PAGE MAGAZINE AD ON SALE MAY 31 IN **Look**

Britain's War-Tossed Industry

by **PETER BURNUP**
London Editor

FORTY years ago to this day Britain had infinitely more bitter things to her hand than motion pictures. France, it seemed, might be deserting her. Already the fiddlers of Fate were scraping out an Overture to Catastrophe. So, the young men who might have been making motion pictures, or even just peddling them, were gazing out (when opportunity offered) at Passchendaele church-clock and sighting their rifles at any chance marauder in those drear, dreadful Ypres marshlands.

A young fellow called Joseph Arthur Rank was about to be commissioned in the Royal Artillery; another, Herbert Wilcox, was already flying with the R.F.C. in France.

* * *

All that despite, the folks at home could still take time out to reflect on motion pictures. Shortly thereafter—September 23, 1915, to be precise—Chancellor of the Exchequer Reginald McKenna announced to the House of Commons his decision to impose a duty of 33⅓ per cent on imported cinematograph films. Said Mr. McKenna: "We must look to the state of our foreign exchanges"; a sentiment destined to become a repetitive and incessant strain in the ensuing forty years and a recurring plague to motion picture's traffickings.

The McKenna declaration, in the opinion of many, also set the precise pattern for a system of Governmental interference (or, as you will, paternal guidance) in the industry's affairs ever since. Also to be regarded is the undoubted circumstance that Britain's supremacy as the film mart of the world was slipping from her hands under the strain of war.

The "pictures" were just emerging from their fairground chrysalis stage and in a few months' time the lofty "Times" was found lamenting: "For many years London has enjoyed the distinction of being the acknowledged film centre of the world, but today its position is assailed by America."

Forty years ago, when Martin Quigley entered the field, 25 per cent of all films shown in this country continued to be of British make, with considerable contributions coming in from the Continent of Europe. But in war's emergency, studios here, as in France and Italy, closed down forthwith. America's producers had a free-for-all field fortuitously afforded them. In the years 1914-16 American film exports nearly doubled. Of the American 224½ million feet of film sent overseas in 1916 no less than 54 per cent came to this country.

* * *

That was a circumstance which no Government-of-the-day could regard with complacency. Also, there was the film's admitted mounting significance in the cultural field; not to speak of the fact that trade was apt to follow the film and not the flag as in bygone days. The House of Lords was asked to set up a committee of enquiry into the "industrial, commercial, educational and Imperial interests involved" in films.

Significantly, in the course of the ensuing debate, the Government spokesman—Lord Peel—felt impelled to lament "that the public deliberately preferred American films to our own." Apart from the well established preference of the populace other considerations provoked frowns in Whitehall; as, for example, practices known as blind or block booking becoming accepted as trade provisions. Whitehall frowned thereon because "the film is undoubtedly a most important factor in the education of all classes of the community, in the spread of national culture and in presenting national ideas and customs to the world. Its potentialities moreover in shaping the ideas of the very large numbers to whom it appeals are almost unlimited. The propaganda value of the film cannot be overemphasised."

* * *

That amiable though academic pronouncement had no impact on the franchise of the populace. By 1927, the offerings of American film distributors were occupying around 97 per cent of British theatres' playing-time; a circumstance intolerable not only to suppliant British producers but, indeed, to the Government whose successive committees of enquiry had warned against the perils of such an involvement.

Legislative action clearly was imminent but historians, years hence, will doubtless discern irony in the fact that despite the reluctance of exhibitors to accept a Government ordinance—they were making rich profits out of their screening of America's pictures—their Association's general secretary, Walter Reginald Fuller, was summoned (and your present London Editor in a humbler capacity) to evolve a draft of the Bill which ultimately was accepted in the Commons as the first Film Quota Act of Parliament ever or anywhere.

J. ARTHUR RANK, in 1915.

Design of the Quota principle was the sustenance of British producers; as indeed was that of all successive devices by Government; the so-called Eady Plan, for example, agreement on which was exacted by the Treasury as the Government price for a remission in the crushing burden of Entertainment Tax on exhibitors, and—as some assert—the clumsy expedient of the National Film Finance Corporation. It is now obvious beyond peradventure that without the bulwark of those two devices the British film production industry might well have perished.

It is fair, nevertheless, to record that as far back as 1920 the film trade here was in agreement that the only solution of the block-blooking and other problems was "a very large addition to the number of cinemas throughout the United Kingdom." That was a notable design which led inevitably to the "vertically integrated combines"—much criticised among Labourite economic

[*Continued on page* 170]

Today's New Phase Of Theatre History

A view of current efforts to improve the art as one part of a regular process of response to developments.

By GEORGE SCHUTZ
Editor of Better Theatres

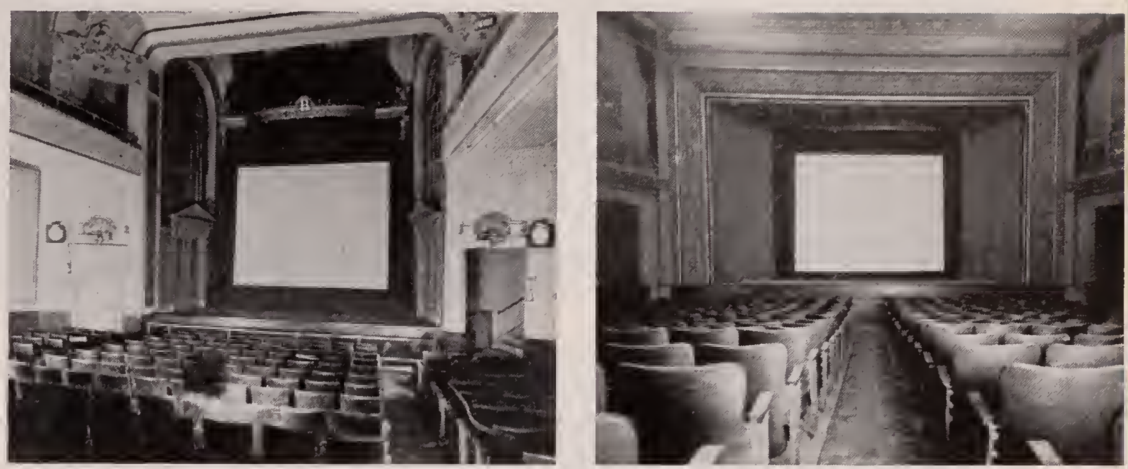
CHANGES underway in the motion picture industry are so intimately associated with two technical developments of recent time—home television and Cinerama — that the business may well appear to have suddenly entered upon strange and peculiarly disrupting undertakings. Those developments have supplied new impetus, and they suggest new measures according to their uniqueness; but the process of adjustment to technological progress and to social alterations is as old as the industry.

The art itself has not been static; to the contrary, its technical resources have grown steadily, with occasional feats of progress. And its theatre has reflected, to a degree marking out eras of design and equipment, this progress in the art and the social changes conditioning its exploitation. At the cost of a pretty penny, too — and sometimes, as in the case of sound, with considerable confusion.

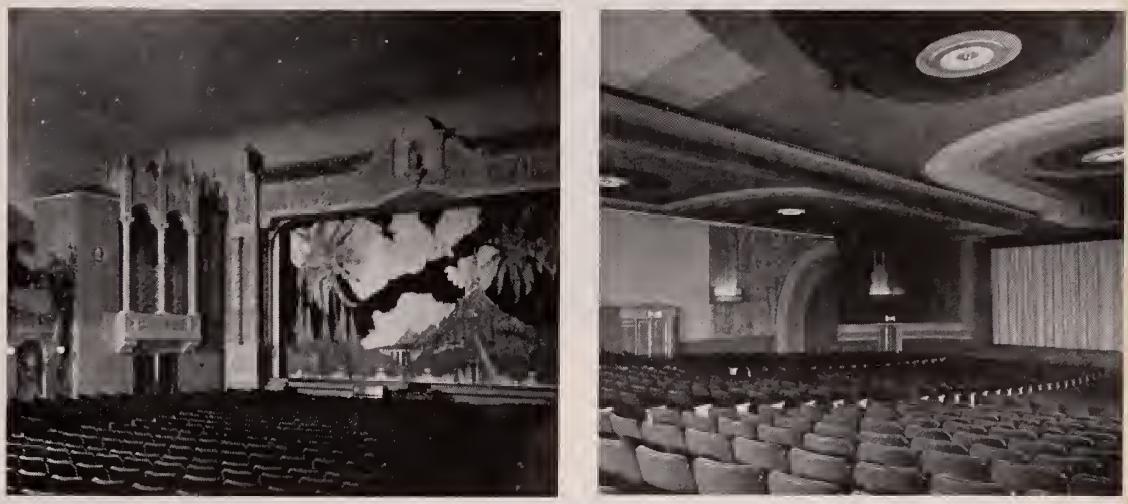
Wide-screen, whatever the convulsions that attended its birth, can now be observed as a settled principle directing a technical movement continuing through a number of years yet incalculable. Sound required four or five years just to get generally established in a crude, tentative fashion, and it was developing all through the '30s.

The impact of this movement on theatres has only begun, while the exhibition plant further faces adaptation to growth as well as shifting of population, and to less tangible,

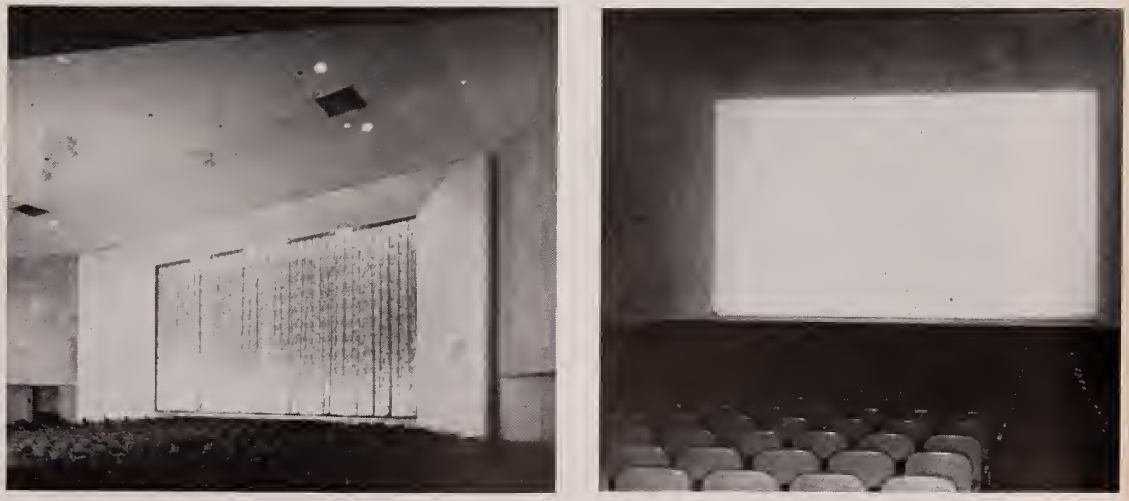
[Continued in BETTER THEATRES, page 12]



Two theatres that reflect an early change from adaptations of store rooms and stage houses to theatres built, exclusively or primarily, for the multi-reel "photoplay."



Technical progress of the '20's brought glorification of the medium in elaborate "period" designs and was followed by "modernistic" decor in the new era of sound.



Functional design, providing for a "dominant" picture (prior to wide-screen) partly by screen-lighted borders; and in a wide-screen installation with a luminous surround.

This week in pictures

HOPING for the best. The men who with Bob Hope made "The Seven Little Foys" for Paramount release, spoke in New York Monday about their project, and future projects such as "Beau James" and "Kitty Hawk." The present picture, by their Scribe Productions, is their first: Melville Shavelson, left, is director; Jack Rose is producer; both are writers; and Mr. Hope and Paramount also are partners. They regard profit participation as a valuable talent incentive. They anticipate making three more with Mr. Hope, and three additional, and possibly more, for Paramount.

by the Herald

A COMMAND PERFORMANCE which broke precedent, and made international news. Japan's Royal Family attended a public movie—the premiere of Warners' "A Star Is Born," at the Takarazuka Gekijo, Tokyo, for the benefit of the Society for the Prevention of Tuberculosis. Left, The Empress and Princess Chichibu enter the house.

GASPAR G. URBAN succeeds the late Jack Brown as Paramount's Boston branch manager. He began with the firm as a booker, and later became office manager. He also served in the company's Charlotte, N. C., branch, and returned to Boston as VistaVision representative, and then was with sales in Maine and Vermont.

by the Herald

THIS WAS THE SCENE in 31 exchanges Tuesday at noon when industry leaders in New York, executives of the Will Rogers Memorial Hospital, over the telephone sparked the fund raising new campaign, a feature of which this year will be an August one day theatre collection. The exchange shown is that of Universal, in New York, as branch manager David Levy, at his desk, played host to representatives of all industry divisions. In the background, Joseph Sugar, United Artists; Maury Miller, Hecht Circuit general manager; Sam Goodman, Century Circuit; Sam Rinzler, Randforce Theatres, Leonard Gruenberg, RKO Radio Pictures. Speakers over the "telethon" as it was called, were members of the Will Rogers Hospital national committee: Abe Montague, Sam Rosen, Eugene Picker, Arthur Mayer, Charles Feldman; and patients at the hospital.

IT'S "SUMMERTIME" for them. The men are Ilya Lopert, producer of the picture of that name; Robert S. Benjamin, board chairman of United Artists; and William J. Heineman, that company's vice-president in charge of distribution, who will be marketing the picture when it arrives here. The occasion at the right was the premiere in Venice.

JAMES E. PERKINS is another of the new appointees at Paramount: new executive vice-president of Paramount International. Mr. Perkins came to the company in 1925, and was an executive many years in the Far East and then in London, and is a director.

ON THE SET of Republic's "The Twinkle in God's Eye," Mickey Rooney entertains visitors from Nashville. They are Evans Sprott, right, general manager of the Bijou Amusement Company; Mrs. Sprott, left; and Mrs. Vella Whitaker, right, a friend.

PROMOTION, left. Some Texas Interstate comings and goings are represented in the three men here. Joe Jackson, left, becomes head booker, succeeding Ray Jones, center; and A. D. Deason, right, succeeds Mr. Jackson as Dallas booker. Mr. Jones has formed TB Southern Booking Service. Mr. Deason was Houston assistant city manager.

LUNCHEON AT THE HARVARD CLUB, New York, for Jacques Flaud, director of the French National Motion Picture Center, Paris. The host: the Motion Picture Association of America. Mr. Flaud, left, is seen with Nicholas M. Schenck, Loew's president; Eric A. Johnston, MPAA president; and Barney Balaban, Paramount president. The function, Monday, on the eve of conferences seeking a new financial agreement between France and the U. S. was featured by Mr. Flaud's prediction of harmony.

by the Herald

ERNESTO RUFINO, Philippine circuit owner, complained in New York last week censors are rougher and producers ought to concentrate on quality to keep their overwhelming lead in his market. See page 168.

ROUND TWO COMING UP IN "FEE OR FREE" FIGHT

Toll TV Pro and Con Views Go to FCC; Answers Are Due by July 11

by VINCENT CANBY

This week was to see the conclusion of the first round in the very expensively staged free-for-all over subscription television. Individuals and organizations had until Thursday midnight to file expressions of their views with the Federal Communications Commission. The second round—the filing of answering comments—already has begun and lasts until July 11.

Attempts Made to Delay Deadline to September 9

Attempts were made in a last minute (Monday) appeal to the FCC to postpone the June 9 deadline until September 9. Behind this move was the National League of Televiewers, recently formed affiliate of the Organizations for Free TV, and Joseph J. Mahoney, chairman of the affiliate. There was, however, little hope at midweek that any such postponement would be forthcoming. Indeed, the proposed medium's opponents were right on time with their briefs and appeared anxious to get the show on the road.

Filed Monday with the FCC were the briefs of the Joint Committee on Toll TV, the late-starting but increasingly effective anti-toll TV committee formed around the nucleus of 75 per cent of all American exhibitors, and of Brigadier General David Sarnoff, chairman of the board of the National Broadcasting Company, free television's loudest spokesman in opposition to pay-to-see.

Highlighting the Joint Committee's 167-page document, prepared by Marcus Cohn of the Washington law firm of Cohn and Marks, were arguments to the effect that:

The FCC lacks authority to authorize pay-to-see TV;

New enabling legislation from Congress is required to regulate toll TV as a common carrier and to prevent the public from being gouged;

Toll TV would cost the average family $1,156 per year, exclusive of $80 decoder installation;

Toll TV would eliminate free TV, and that

Toll TV is contrary to the public interest.

In his statements filed with the FCC, General Sarnoff concurred in these last two points of the Joint Committee and went on to put forth some ideas of his own. These included the charges that the proposed medium would result in outstanding stars and sports events moving from free to pay-television, in the dwindling of public service programming and in the blacking-out of free television for millions of viewers. Also, the General added pointedly, motion picture companies might well gain control of TV programs.

In the same line of thought, the Joint Committee asked the FCC to require that Paramount Pictures divest itself of film production in the event that Telemeter, the toll TV medium in which Paramount has an interest, is authorized to operate. The Joint Committee argued that in accordance with theatre divestiture in the Federal case against the industry, the producer of a film should not be its purveyor over the airways, i.e., an exhibitor.

Said General Sarnoff: "Pay-television makes strange bedfellows and the recent alliance between the powerful motion picture interests and the pay-television promoters is highly significant. For years the large motion picture companies have refused to make their products available for television. This refusal applied to the old pictures in their vaults as well as to their new products.

"On May 24, 1954, a new approach was signaled by the spokesman for the motion picture industry, Eric Johnston, president of the Motion Picture Association. Mr. Johnston wholeheartedly endorsed pay-television.

"The reason for the abrupt turnabout is obvious. Paramount Pictures, promoter of Telemeter pay-television, and other motion picture producers, having been legally divorced by the courts from several thousand theatre box offices to which they were so long wedded, are now panting for marriage to cash boxes that can be attached to 35,000,000 television receivers now in American homes."

The Joint Committee's primary arguments against toll television, as set forth in its brief, are based on the following objections:

It represents a definite threat to present TV programs;

Public investment of $10,000,000,000 in some 37,000,000 TV sets was made on the definite understanding that no charge would be made for programs;

Pay-to-see TV would impose an economic burden on those least able to afford it;

It amounts to "seizure" of an established medium by groups which "have not contributed one penny to the building of this gigantic outlet"; and that

Pay-to-see TV eventually would destroy free TV.

The Joint Committee's comments made a vigorous attack on toll TV on many fronts, concentrating its biggest arguments on legal and economic issues.

In support of its claim that the FCC does not have the authority under the 1934 Communications Act to approve the new medium,

(*Continued on page* 136)

SARNOFF POSITION "PIOUS DECLARATION": BALABAN

Barney Balaban, president of Paramount Pictures Corporation, Tuesday took the occasion of the company's annual stockholders' meeting to refute what he termed the "pious declarations" of General David Sarnoff, chairman of the board of the National Broadcasting Company, who has attacked "pay-as-you-see" television and the interest of film companies in the medium.

"General Sarnoff issued a statement," said Mr. Balaban, "attacking the motion picture industry and Paramount in particular. He attempted to defend the vested interest of the big networks in maintaining the present system of so-called 'free TV.' His concern about the preservation of the status quo is thoroughly understandable. The 'free TV' which he champions has brought his combined companies well over a billion dollars from royalties on every TV set made in this country and from sales of goods and services. Ultimately, it was the public who paid for it!"

Mr. Balaban emphasized the inconsistency of General Sarnoff's position in simultaneously deploring the possibility that motion picture companies might influence the TV industry through "pay-television," and at the same time berating the motion picture industry for refusing to turn over pictures, produced for theatres, to the television networks for free showings.

"One gets a little weary of these pious declarations about the motion picture companies in their relation to television," he said. "No one has a patent on how to make motion pictures. . . . There is nothing to prevent NBC, or any of the other networks, from investing in quality production motion pictures as we do in our business."

Mr. Balaban re-affirmed his faith in Paramount's coin-box Telemeter system as being the most practical for "pay-as-you-see" television. He further stated his firm conviction that the advent of paid television is "inevitable."

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PRESIDENT

and thank you,
Martin, for
your many
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contributions to
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which means
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Steve Broidy

Greetings

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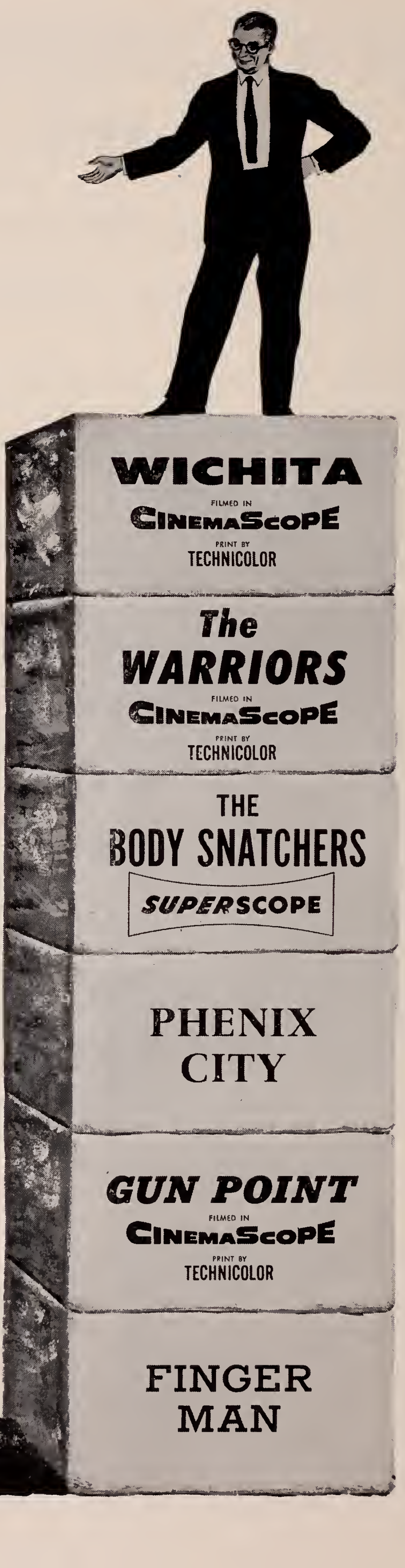
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NOW IN RELEASE

"PORT OF HELL"

Starring
DANE CLARK, CAROLE MATHEWS, WAYNE MORRIS

☆ ☆ ☆

"TREASURE OF RUBY HILLS"

Starring
ZACHARY SCOTT, CAROLE MATHEWS

☆ ☆ ☆

"THE BIG TIP OFF"

Starring
RICHARD CONTE, CONSTANCE SMITH, BRUCE BENNETT, CATHY DOWNS

☆ ☆ ☆

"LAS VEGAS SHAKEDOWN"

Starring
DENNIS O'KEEFE, COLEEN GRAY, CHARLES WINNINGER, THOMAS GOMEZ

IN THE CUTTING ROOM

"BETRAYED WOMEN"

Starring
CAROLE MATHEWS, BEVERLY MICHAELS, PEGGY KNUDSEN, TOM DRAKE

☆ ☆ ☆

"NIGHT FREIGHT"

Starring
FORREST TUCKER, BARBARA BRITTON, THOMAS GOMEZ, KEITH LARSEN

TOLL TV FIGHT

(*Continued from page* 132)

he Joint Committee says that the decoders and the payments to be made by viewers, essential to subscription television, are not the elements of a broadcast service. "The Communications Act contemplates only two types of commercial usages—a 'broadcast' use and a 'common carrier' use. Subscription television is neither and yet both," according to the brief.

It continues: "Subscription television is the merchandising of entertainment to only those who can afford to pay. It is comparable to an electric or gas utility rather than to either a common carrier or a broadcaster. As such, it is clearly beyond the scope of the Act."

Says Act Is "Inadequate" To Protect the Public

The Committee contends too that the Act, as it now stands, is inadequate to protect the public against gouging by purveyors of toll TV programs and argues that, if the FCC is to authorize toll TV, it should wait for Congress to adopt new, protective legislation controlling and regulating the new TV system, like other common carriers.

On the economic front, the Joint Committee contends that based on current TV viewing habits, subscription TV would cost an average American family $1,156 a year for types of programs which now are received free.

It bases its statement on figures used by toll TV proponents—in the Phonevision test in Chicago five years ago—which showed that single program cost would average not less than 66 cents an hour. The figure was based on a "sets in use" survey showing that viewers watch TV sets on an average of four hours a day. The $1,156 figure does not include an estimated $80 for the cost and installation of an unscrambler."

The Joint Committee expressed some surprise that the pro-subscription television forces should propose to use the facilities of a gigantic communications outlet established by the American public, national advertisers, TV neworks and independent stations—a factual billion dollar industry. The committee says that although the toll TV interests have not contributed one penny to the building up of this outlet they expect the FCC to grant them the right to use this system for their own personal profit and to the detriment of the "public interest" which the Commission is duty bound to protect.

Points Out Speculative Nature of Toll Programs

It is further pointed out that promises of programs to come with pay-to-see TV always have been, and still are, in the haziest of speculative categories. As far as is known, no contractual agreements have been entered into with any opera troupe, any ballet company, any symphony orchestra, any Broadway producer or any Hollywood film company. Nor have any definite agreements been announced with any educational institutions. The committee openly predicted that pay-to-see TV would eventually destroy television as it is known today since there is only so much top talent available in the entertainment field.

The Joint Committee, in addition to theatres, has as members television and radio station owners, labor unions, chambers of commerce, trade associations, set owners and others. Dr. Dallas Smythe, University of Illinois economics consultant, and John V. L. Hogan, of Hogan Laboratories, engineering consultant, were in charge of the research on which the committee's comments were based.

Referring to its numerous exhibitor members, the committee observed, "The authorization of subscription television on broadcast frequencies constitutes a significant danger to the continued existence of motion picture theatres. The Joint Committee concedes that its interest in this proceeding has been, in part, motivated by its desire to safeguard its own interests.

"The fact that the Joint Committee is an interested party, however, does not reflect upon the pertinency of its comments. The Joint Committee believes that it has demonstrated in these comments that its selfish interests coincide with the public interest." The committee concluded by requesting the FCC, if it does not refuse to authorize subscription television on broadcast frequencies, to hold hearings at which all interested parties will have an opportunity to present evidence and to cross-examine witnesses before the medium is authorized.

In passing, the Joint Committee also made an obvious challenge to the Zenith Radio Corporation to verify its claim that numbers of exhibitors have asked for toll TV rights in their territories. The committee, saying it represented 75 per cent of the nation's theatres, said it knew of none who has applied, or intends to apply, for any license to participate in toll TV "should it ever come to pass."

General Sarnoff's brief pointed out that none of the pay-to-see promoters has said that he would invest any of his money in building new broadcasting stations to transmit toll TV programs. They plan to use the facilities that free television has built and supports at great cost, said the General.

"The pay-television promoters attack present free television programming with the statement that it is not in fact free because it is paid for by advertisements reflected in the prices of products," General Sarnoff said. "This argument is as absurd as contending that purchasers of automobiles and clothing subsidize the press and that, were there no press, automobiles and clothing would cost the consumer less.

"Bluntly stated, the pay-television promoters are speaking out of both sides of their mouth at the same time," he said.

EXHIBITORS TAKE FIGHT TO PRESS

At least two theatre men in outlying parts of the country are taking the grass-roots approach in their battle against subscription television. At hand this week are the editorial pages from the Indianapolis Star, the Louisville Times, the Mitchell (Indiana) Tribune and the Bedford (Indiana) Daily Times Mail, each containing either an editorial or a prominent letter-to-the-editor telling of the evils of toll TV. Each is a result of the work of P. H. Bontsema, of the Orpheum Amusement Company, Mitchell, Ind. In Shelby, N. C., Hall C. Houpe, manager of the Rogers theatre, also has been at work and sends on an editorial from Shelby's Cleveland Times to prove it.

BUYS PHONEVISION FOR GREAT BRITAIN

CHICAGO: **Commander Eugene F. McDonald, Jr., president of Zenith Radio Corporation, announced here last week that Sir Alexander Korda, British film producer, had signed contracts which granted Sir Alexander the British franchise rights to Phonevision, Zenith's pay-to-see television system. Sir Alexander, it was said, will seek the authorization of the British Government for subscription television and will make the necessary arrangements for manufacture of the special devices in the British Isles, for which end he will form a new company.**

Senate Votes $80,000 for FCC Study of Radio-TV

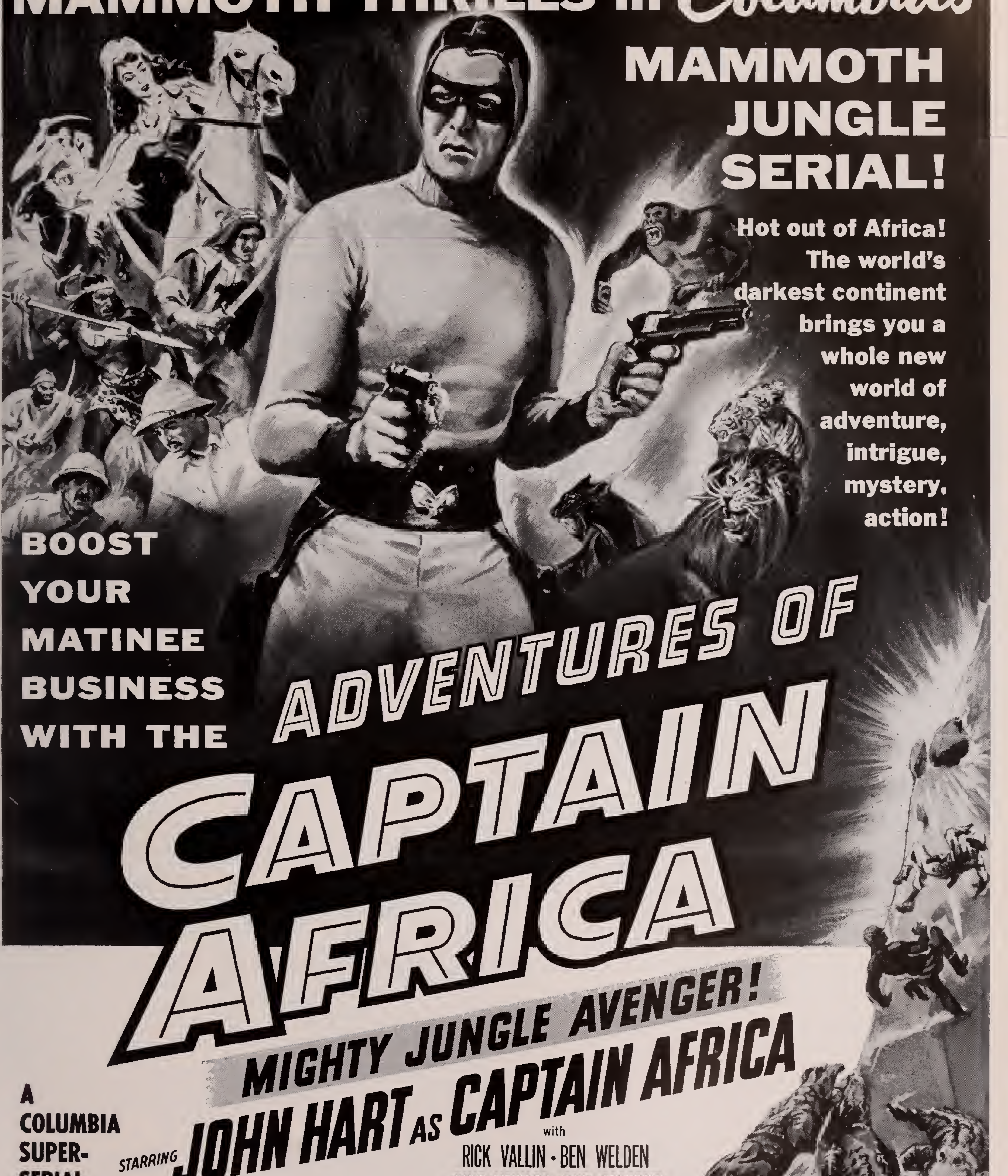
WASHINGTON: The Senate voted this week to give the Federal Communications Commission $80,000 for a comprehensive study of radio and television network broadcasting. The funds were part of a $6,870,000 appropriation voted the FCC for its operations during the coming fiscal year. The total is $170,000 more than the agency itself requested. Of the $170,000, $80,000 is earmarked for the radio-TV study and $90,000 is to be used to reduce the backlog of applications in TV, radio and special service broadcasting. The House has already approved the same amounts.

Court Refuses to Dismiss Percentage Suit in R. I.

"Without merit" was the ruling of Federal Judge Day in Federal Court, Providence, R. I., two weeks ago, on the motion by Meyer and Joseph Stanzler and associated corporate defendents to dismiss the percentage action by Warner Brothers. Five other actions by five other majors also are pending against defendents. The move was made against the Warner action because allegedly the amount claimed was less than the minimum Federal jurisdictional amount of $3,000. The judge ruled it is settled in such matters claims will not be dismissed if made in good faith; that events after suit institution, which lower the amount claimed, do not affect jurisdiction and that Warners might in the course of trial produce evidence justifying a verdict for damages of more than $3,000.

MAMMOTH THRILLS in Columbia's

MAMMOTH JUNGLE SERIAL!



Hot out of Africa!
The world's
darkest continent
brings you a
whole new
world of
adventure,
intrigue,
mystery,
action!

BOOST
YOUR
MATINEE
BUSINESS
WITH THE

ADVENTURES OF CAPTAIN AFRICA

MIGHTY JUNGLE AVENGER!

A
COLUMBIA
SUPER-
SERIAL

STARRING **JOHN HART** AS **CAPTAIN AFRICA**

with
RICK VALLIN · BEN WELDEN
JUNE HOWARD · BUD OSBORNE

Story and Screen Play by GEORGE H. PLYMPTON
Produced by SAM KATZMAN · Directed by SPENCER G. BENNET

USE COLUMBIA'S HOT CAMPAIGN BOOK TO SELL THE SCREEN'S HOTTEST SERIAL!

To

MARTIN QUIGLEY

In Recognition Of His Many Personal

Contributions To The Growth Of The Motion Picture Industry

We Offer Our Best Wishes

On

THE 40TH ANNIVERSARY

of Quigley Publications

And

THE 25TH ANNIVERSARY

Of The

MOTION PICTURE PRODUCTION CODE

Which He Pioneered And Championed

Buena Vista Film Distribution Co., Inc.

NOW . . . THE COMPLETE MOTION PICTURE!

WALT DISNEY'S

DAVY CROCKETT

KING OF THE WILD FRONTIER

starring

FESS PARKER & BUDDY EBSEN

In Color By TECHNICOLOR • Wide Screen

and

WALT DISNEY'S

ARIZONA SHEEPDOG

In Color By TECHNICOLOR

•

Release Date: JUNE 1955

WALT DISNEY'S

LADY AND THE TRAMP

The First Feature Length Cartoon In

CINEMASCOPE

In Color By TECHNICOLOR

and

WALT DISNEY'S

SWITZERLAND

First "People And Places" In

CINEMASCOPE

In Color By TECHNICOLOR

•

Release Date: JUNE/JULY 1955

WALT DISNEY'S

THE LITTLEST OUTLAW

Live-Action Full Length Feature

In Color By TECHNICOLOR

and

WALT DISNEY'S

JOHNNY APPLESEED

A Cartoon Featurette Classic

In Color By TECHNICOLOR

also

THE EMPEROR PENGUINS

Photographed During The French Polar Expedition

•

Release Date: AUG./SEPT. 1955

WALT DISNEY'S

THE AFRICAN LION

A "True Life Adventure" Feature

In Print By TECHNICOLOR

and

WALT DISNEY'S

PETER AND THE WOLF

A Musical Cartoon Fable

In Color By TECHNICOLOR

•

Release Date: DEC./JAN. 1956

WALT DISNEY

Presents

UNCLE REMUS

BRER RABBIT

BRER FOX

BRER BEAR

in

SONG OF THE SOUTH

•

Release Date: FEB./EASTER 1956

WALT DISNEY'S

PERRI

A "TRUE LIFE ADVENTURE FANTASY" FEATURE

In Color By TECHNICOLOR

•

Release Date: JUNE/JULY 1956

HOPE DIM FOR TRADE MEETING

Allied-TOA Joint Group Unable to Make Dates With Paramount, WB

The chances this week did not look too bright for meetings in the near future between the joint exhibition committee and the presidents of Warner Brothers and Paramount Pictures.

It was learned Monday that Barney Balaban, president of Paramount, is planning an extended trip to Europe this month and that much of his time currently is being spent on clearing up a congested desk before his departure. Warner Brothers president Harry Warner, whose headquarters are in Hollywood, is not expected to make a trip east for the proposed meetings with the joint Allied States Association-Theatre Owners of America committee.

From Washington late Wednesday came two new developments in the trade practice picture: It was announced first that at least one and possibly two subcommittees of the Senate Small Business Committee will "definitely" start hearings on motion picture industry trade practice problems before Congress adjourns for the summer, probably before the end of July. At the same time, Abram F. Myers, general counsel of Allied States Association, announced that the Allied board has been asked to extend until July 3 its deadline on talks by the Allied Emergency Defense Committee with the film companies.

In addition, Warner Brothers distribution director Ben Kalmenson is not expected to return to New York from Hollywood, where he is visiting, for another two and a half weeks. Complicating the picture too is the fact that George Weltner, comparatively new in his post as Paramount world wide sales director, is busily engaged with Paramount's global sales organization.

It is understood that initial overtures were made to Mr. Kalmenson soon after the meeting of the joint committee several weeks ago in New York, but committee members were informed of Mr. Kalmenson's plans. Paramount, it was learned, has set no date for a meeting with the joint committee, nor does a meeting even appear in prospect at this time, according to a report.

The first delay in setting dates for the proposed meetings on an individual company basis was caused by the illness of E. D. Martin, president of TOA and a member of the joint committee. Dates were supposed to be set last week.

Meanwhile, trade sources indicated that if and when the joint committee meets with the Paramount and Warner Brothers executives it will be primarily to seek sharp modification of uniform, national sales terms as they apply to small theatres. The committee will argue, as it did in its meeting with 20th Century-Fox, that the small theatres cannot stay in business when the big pictures must be by-passed because of fixed rental terms, applicable to both large and small situations.

The stress on the plight of the small theatres formed one of the major topics of discussion when the joint committee met with Spyros Skouras, president of 20th-Fox. The principal reason for the harmony which was said to have prevailed at that meeting was reported to be the recognition by Mr. Skouras that steps should be taken to keep the small theatre in business.

The 20th-Fox meeting, it was learned, was highlighted by the report of William C. Gehring, executive assistant general sales manager. He maintained in his exposition to the leaders of organized exhibition that the 20th-Fox sales policy is a "flexible" one, geared to sell every theatre, both large and small.

He also stressed that 20th-Fox has no fixed national sales terms for any of its pictures, contending that the company's field force has been instructed to obtain "fair and equitable" rental terms, dealing with each theatre and each picture separately. It also was pointed out that 20th-Fox already has inaugurated a policy of selling CinemaScope pictures on flat rentals to small town theatres that gross $1,000 or less weekly, if requested.

The importance of the small theatres to 20th-Fox, which are said to account for approximately five per cent of the company's revenues, was reported to have been acknowledged by Mr. Gehring as well as Mr. Skouras. There was said to have been some interchange, described as quite mild, on what is a "fair and equitable" film rental.

Skouras Helps New York Medical College Drive

Dinner last week in New York at which Spyros P. Skouras, president of 20th-Fox, was host, helped the building fund for the New York Medical College. Mr. Skouras is honorary chairman of the drive for $1,000,000 to complete the six-story building at the College, first step in a ten year expansion. The ultimate goal is $10,000,000.

CORRECTION

On the fifth page of the 20th Century-Fox advertisement which starts on page 15 of this issue, the film "The Adventures of Sadie" is identified as a CinemaScope picture. It is not in CinemaScope.

Court Lets Loew's Buy Drive-in

Loew's, Inc., has been permitted to acquire the Normandy Outdoor theatre near Jacksonville, Fla., with a capacity of 1,350 cars, by an order signed in New York last week by Federal Judge Henry W. Goddard. It is the second drive-in acquired by Loew's since the Paramount consent decree freeze on new theatre acquisitions by defendant companies. The company recently took over the Twin Drive-In near Chicago.

However, Judge Goddard made the new acquisition subject to certain conditions. He ruled that until the divestitures required by the decrees have been completed in Jacksonville, the Normandy shall not exhibit any feature of the eight major companies until after first-run downtown Jacksonville, except those pictures that have been refused or for which no bids have been offered. If the required divestitures have not been completed in six months, the Normandy will be subject to product limitations.

He also placed restrictions on the number of first-run films from the companies the theatre can license after six months. He added if during the period of three years from the date of acquisition, an independent operator is not afforded a reasonable opportunity to procure films on availability afforded to the Normandy, if he so desired it, then the Normandy, if continuing operations on any run 21 days after first-run or earlier, will be subject to product limitations.

If it is determined such a condition has occurred, he said, then for a period of three years from the agreement, the Normandy shall not license more than 60 per cent of the features released by the eight companies on its availability.

"Night of the Hunter" Opens in Des Moines

"Night of the Hunter," Paul Gregory's first production, will be opened by United Artists July 26 at Des Moines, Mr. Gregory's native city. State and city and national officials and stars from Hollywood and Broadway and Mr. Gregory's associates and friends will attend not only the premiere but a banquet for the producer at the Des Moines Auditorium. They expect 1,500 guests. James Agee wrote the screenplay from David Grubb's novel. Robert Mitchum, Shelley Winters and Lillian Gish star, and Charles Laughton directed.

COMPO Ad Lists Summer Films

The 45th in the series of COMPO ads which appeared in the June 4 issue of *Editor & Publisher* lists 40 pictures to be released by 10 major companies this summer. Films from Allied Artists, Columbia, MGM, Paramount, RKO, Republic, 20th Century-Fox, United Artists, Universal and Warners are included.

I Remember . . .

And because I remember so well and so much about this man and what he has meant to the motion picture industry, I consider it a privilege to take this opportunity to express some measure of my deep appreciation.

Throughout all of these forty years, this industry has been most fortunate in the fact that this is the field that Martin Quigley chose for the career to which he has devoted his unique talents and his untiring efforts to make this a *great* industry—and to *keep* it a great industry!

For his innumerable contributions of soundly constructive aid—for his gift of far-sighted judgment and his steadfast character—for the constant application of his fine mind to many, many problems this industry has faced and overcome—and for his persuasive persistence in advocating clean pictures as the basis for best business in the long run—I would sum up my appreciation thus:

> ***Throughout these four decades Martin Quigley has been a blessing to the motion picture industry —a blessing which I hope will continue for many more years!***

Louis B. Mayer

HERMAN ROBBINS PIONEERS' "PIONEER OF THE YEAR"

Herman Robbins, chairman of the board of National Screen Service Corp., has been named the "Pioneer of the Year" by the Motion Picture Pioneers, it was announced Tuesday by Jack Cohn, founder and president of the Pioneers.

Ceremonies honoring Mr. Robbins as "Pioneer of the Year" will be held in conjunction with the 17th annual dinner of the organization, November 4, 1955, at the Waldorf-Astoria Hotel, New York City.

Mr. Cohn, who is executive vice-president of Columbia Pictures, said: "Among the distinguished leaders of the motion picture industry whose contributions through the past one-third of a century have made the screen the greatest medium of entertainment in the world, we of the Motion Picture Pioneers salute the efforts of Herman Robbins as worthy of our highest honor. Herman Robbins is truly a pioneer in our industry.

Mr. Robbins began his career on the old *New York Evening World*. From the *World* he joined the Fox Film Corporation and rose to general sales manager under Winfield Sheehan. He served with Fox until 1923, during the greatest growth of the original company, leaving to acquire an interest in National Screen Service.

During these past 32 years, his company has kept abreast of the industry's needs for promotional material on its screens, in its lobbies, as well as furnishing posters, billboards, etc. Its facilities and personnel have served national, civic and industry causes, as a public service, whenever the need arose, over the years.

The citation as "Pioneer of the Year" continues: "Beyond the contributions of himself and his company are the many unpublicized services Herman Robbins has performed throughout the years on behalf of philanthropic and charitable enterprises in and out of our industry. His work for the Motion Picture Pioneers is among his outstanding contributions to the assistance of those unfortunate enough to require aid from their fellows of the motion picture business."

HERMAN ROBBINS

He is on the board of directors of the Will Rogers Memorial Hospital. The United Cerebral Palsy Foundation has given him its Distinguished Service Award Plaque for five years of invaluable support. In 1949, he was cited for his service to the Disabled American Veterans. During the war, he was an active member of the Industry Advisory Committee of the War Production Board and cited for his contribution to the War Finance Program of the Treasury Department.

Within the industry, Mr. Robbins is treasurer of COMPO, the motion picture organization representing all phases of the industry.

Break Off Spanish Trade Negotiations

Negotiations looking toward agreement on a new Spanish pact have been "suspended," the Motion Picture Export Association was informed last week.

News of the suspension of talks came from G. Griffith Johnson, MPEA vice-president, who informed MPEA headquarters in New York of his plans to leave Spain and proceed to Frankfurt, Germany. The failure to reach an agreement was blamed on the "onerous" terms sought by Spanish negotiators in the view of the MPEA.

Spanish negotiators were reported to be seeking a drastic reduction of the number of yearly dubbing permits from 100 to 80; an increase in the price to be paid by the American companies for dubbing; restrictions on distribution in Spain of American pictures, in addition to a requirement that American film companies distribute Spanish pictures in the U. S.

Grace Kelly's Father To Be Given Award

PHILADELPHIA: John B. Kelly, father of Grace Kelly, and noted sportsman and civic leader here, will be given the sixth annual Humanitarian award of Deborah Sanatorium and Hospital at the Bellevue-Stratford Hotel, June 12. Many film industry figures including Bing Crosby, Nicholas Schenck, Otto Preminger, Frank Capra and Ronald Reagan are sponsoring the dinner. He will receive the award in recognition of his "outstanding record of public service and devotion to human welfare."

Allied Artists To Start 8 In 6 Months

Allied Artists has announced it is entering the biggest six-month production period in its history, with eight films highlighting the shooting schedule. Of these eight set to start between now and the end of the year, at least three will be in CinemaScope, according to Walter Mirisch, executive producer.

William Wyler is now preparing "Friendly Persuasion" in which Gary Cooper will star. It is scheduled to start in mid-August.

Mr. Mirisch will produce "The First Texan" in CinemaScope with Joel McCrea. It tells the life story of Sam Houston and will start late in the year.

Richard Heermance will produce "Legionnaire" in October. In CinemaScope, it deals with the French Foreign Legion.

The third film in CinemaScope will be "The Lady from Helltown," a Scott R. Dunlap production, set for the summer.

Walter Wanger is preparing "Mother-Sir," to be made in Japan. It is scheduled to start before the end of the summer.

Producer-director Ernst Marischka will begin shooting an English version of "The Girlhood of a Queen" late in the year in Vienna. It was made originally in German.

Billy Wilder's first for Allied Artists, "Ariane," is currently being written by I. A. L. Diamond, who is basing it on the Claude Anet work.

Lindsley Parsons and his associate, John H. Burrows, will start filming "The Come On" late in the summer. It will star Barry Sullivan and be made largely in Mexico.

New Trial Ordered in Mississippi Action

Major distributors won a victory of sorts Monday in their tangle with Greenville, Miss., exhibitors Joe Appelbaum and Bertram E. Simms. That day, the U. S. Supreme Court refused to interfere with a circuit court's order for a new trial of the suit, which originally went against the companies. Operating the Center theatre, the partners alleged the major distributors, Republic, and the Paramount-Richards circuit favored two Paramount theatres. The local court awarded them $490,000 damages. The Fifth Circuit Court of Appeals then dismissed the case against Republic, and ordered a new trial of other defendants. It found outsiders influenced the jury and gave it information withheld from the court. During the trial and later, defendants alleged poor operation rather than conspiracy damaged the Center theatre.

Decca Declares Dividend

Directors of Decca Records, Inc., last week declared a regular quarterly dividend of 17½ cents per share on the company's capital stock, payable June 30 to stockholders of record June 16.

Congratulations

TO MY FRIEND MARTIN QUIGLEY
AND HIS ASSOCIATES WHO HAVE
SERVED THE MOTION PICTURE INDUSTRY
INTELLIGENTLY, HONESTLY AND
LOYALLY FOR FORTY YEARS.

HERBERT J. YATES
PRESIDENT, REPUBLIC PICTURES

FIGHT BREWING ON EADY LEVY

Producers Are Angry at Exhibitors' Refusal to Pay "Voluntary" Fees

by PETER BURNUP

LONDON: Producers have toughened toward exhibitors here over the Eady Levy. An undefined number of theatre men (mostly connected with small theatres) have refused to pay the levy, mainly on the ground that their receipts aren't large enough to meet it.

Some Dodging Dues

There are admittedly a number of scapegraces among them who are dodging the dues put on them in the "voluntary" levy agreed in their behalf by the Cinematograph Exhibitors Association. And, indeed, their Association formally agreed with the Renters' Society that "sanctions" should be enforced against proved defaulters in the form of a slip attached to renting contracts implying that unless the exhibitor in question paid up the levy his film supply would be cut off.

Most exhibitors concerned — scapegraces though they be — smile at the threat, for they know that there is no legislative authority behind the threat, and that, indeed, if they took legal action against such an interference with personal liberty the Queen's Bench of the High Court would come down with a crashing thump of authority on the Renters' Society; if, indeed, not on CEA also.

Over many months, the two trade organisations concerned, the Exhibitors' Association and the Renters' Society, have tried hard to find a convenient way out of the troublesome impasse; trying this and that quasi-legal formula. But in the background is the extremely influential Granada Circuit owned by the Bernstein Brothers who, nearly a year ago, threw a spanner into the heart of the hastily improvised Governmental machinery. The Exhibitors' Association then agreed to an increase in the levy, calculated seat by seat, and instructed its members to meet those obligations.

Called a Clumsy Device

The Bernsteins replied, in effect, that the whole Eady machinery was a clumsy device; that there was no authority behind it; that the "vertically integrated combines" got the pick of the pictures which the levy helped produce; that (in any event) they favoured a statutory levy and wouldn't pay the increased and so-called "voluntary" levy.

In so doing, the Bernsteins were supported by other extremely influential and socalled independent exhibitors like the Sheckmans, who now run 187 theatres under the name of the Essoldo Circuit, and Yorkshireman Walter Eckart, whose Star Circuit is rapidly approaching the 100 mark. Neither the Sheckmans nor Mr. Eckart wants to break with CEA. Their booking strength is considerable. But both pay rich money into the British Film Production Fund and neither can book (where they have first run houses) in competition with the aforementioned "vertically integrated combines"—namely, the Rank Organisation and ABC—which own theatres but which are also interested in production.

So, although there's no question of the Sheckmans or Eckart breaking away from CEA and its "voluntary" levy agreement—the producers are in sorry state when they plead for justice from their partners in the business. Apart from the scapegraces in the trade who deliberately walk out on the obligations placed on them by their Association there are Granada's Bernsteins who just go on paying the levy at the earlier and lower rate; and under protest.

May Go to Board of Trade

The Producers' Association's Sir Henry French announced at a press conference that his association proposed referring the whole matter to the Board of Trade. Sir Henry told newsmen (among other things) that the defaults by non-cooperators to the fund amounted to "£100,000 or more"; that his members had anticipated at least £3 million from the levy in 1955, whereas it appeared that the year's levy would be in the neighborhood of £2.6 million.

Sir Henry also "regretted" that the meeting of two committees which putatively would have discussed the problem had been cancelled because of the railroad strike. He added, moreover, that his association's plaint to the Board of Trade would be entirely "factual."

Sir Henry's pleadings despite, it looks as though the ball will now be thrown into the Board of Trade's court; and nothing will give the Board's astute and academically trained advisers less joy. Sir Wilfrid Eady—now happily retired from the Treasury—produced his scheme and its ensuing levy out of a sudden and fertile bag as a bait for the price of a reduction in Entertainment Tax. Bewitched exhibitors then swallowed the bait and ever since—although everyone here believes in the urgent necessity of sustaining British production—regretted it.

Caused Industry Tumult

Sir Wilfrid Eady had a considerable reputation as a Treasury economist, particularly under the Labour Administration dominated as it was by the doctrinaire London School of Economics. His well known plan is now seen as a makeshift device which has thrown the whole pattern of the industry into a torment of tumult.

The president of the KRS, Sir David Griffiths, has formally written to Sir Henry French telling him that the renters will support the producers in their approach to the Board of Trade. There are many exhibitors, notably the Bernsteins, Sheckmans and Mr. Eckart, who will applaud the approach also. For most theatre men are weary of what they regard as the ill-digested —if not catchpenny—device held out to them seven years ago as a price for Entertainment Tax remission.

Sir Henry French properly wants sustenance for his production members.

Recalcitrant exhibitors—and leaving out entirely those scapegrace small-men defaulters—want a fair crack of the whip in the booking of pictures (which they have to play anyway under the Quota law) for which they have helped pay and which they cannot book under present conditions.

There are those in authority in the business who don't envy the lot of the Board of Trade advisers on the receipt of Sir Henry's "factual" letter. There are those who will be glad to be rid of this incessant Eady legacy and its attendant wrangles.

Most likely outcome of the current wrangle is that once again Whitehall will propose a device avoiding the much dreaded statutory levy and all its implications; but with efficient protection for those first run exhibitors who demand a free-for-all market in the pictures for whose production they help pay.

WALTER FULLER, CEA SECRETARY, DIES

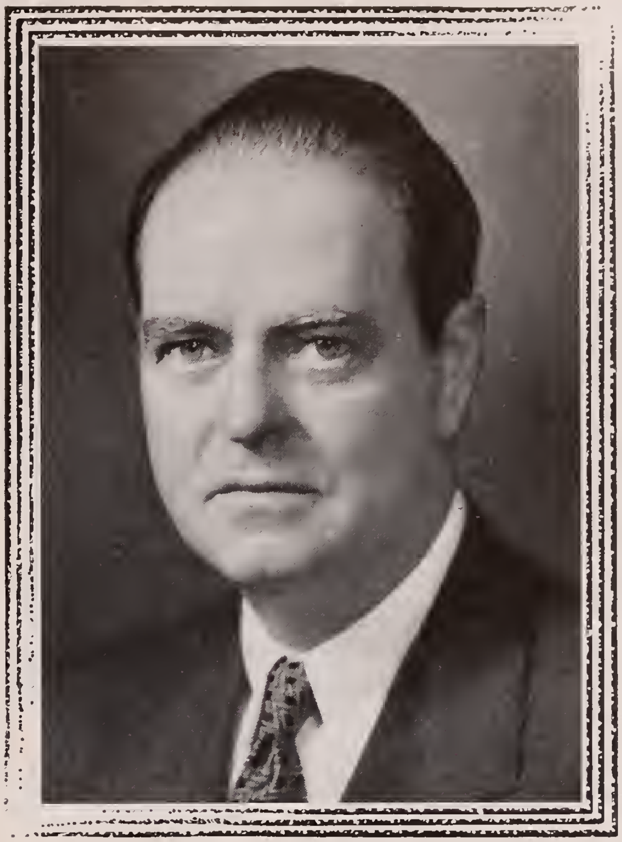
LONDON: Walter Fuller, general secretary of the Cinematograph Exhibitors Association of Great Britain and Ireland, collapsed on the street here June 7 and died ten minutes after he had been admitted to Middlesex Hospital. For 30 years Mr. Fuller steered exhibitors in their continuing battles with distributors and with Government departments in entertainment tax arguments and the like. In 1927 when the Government ordained that exhibitors must play British pictures in a quota ratio with American pictures, Parliamentary draftsmen could not frame a satisfactory bill. Barrister-at-law Fuller came to their aid, although his members resisted the Quota, forthwith drafted a bill. During his long years as CEA secretary, Mr. Fuller thrived on controversy but held the unexampled respect of his colleagues, both enemies and friends in the industry and in the Government.

International Exhibitor Group Elects Gemini

ROME: Comm. Italo Gemini has been elected president of the International Union of Exhibitors (U.I.E.E.) with headquarters in Paris, it has been announced. U.I.E.E. represents the interests of exhibitors in 13 countries controlling 35,000 theatres which annually attract more than 3,000,000,000 patrons. Comm. Gemini also is president of AGIS, the Italian Association of Exhibitors, and an important Italian circuit owner.

It has been said that life begins at 40…

For Martin Quigley,
40 is only another
Milestone in a
Great Career



For 40 years Martin Quigley has labored with devoted effort on behalf of the motion picture industry. His selfless dedication to principle has earned him the regard of all of us. His steadfast confidence and unshakable integrity have contributed materially in bringing respect to the screen and maturity to the industry. His forty courageous years of achievement have enriched his friends with an ideal and a deep affection.

As "father" of the Production Code, now celebrating its 25th year, he has given the screen precepts of conduct which have helped guide its growth as the world's first medium of entertainment.

On this occasion, as his multitude of friends salute him, we deem it a privilege to join in paying affectionate regard to one of the industry's finest leaders.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Better 1955 Is Forecast By Balaban

Paramount Pictures will show a healthy improvement in operating profit in the current quarter compared with the second quarter of 1954, Barney Balaban, president, told the annual meeting of stockholders in New York Tuesday.

Mr. Balaban also revealed that the company finds itself "almost with a peak inventory" due largely to C. B. DeMille's "The Ten Commandments," studio shooting on which is to be completed in about 60 days. At the same time the Paramount chief expressed confidence that company product set for release during the balance of 1955, all of which has been finished, will maintain the previously set "high Paramount standard."

In a review of the company's financial policy since divorcement in December, 1949, Mr. Balaban credited the company's stock retirement program to a large measure for the continuance of the $2 dividend yearly during the "crucial" period. He reported that as of January 1, 1955, Paramount has reduced "capital structure from 3,302,310 to 2,195,027, by more than 1,100,000 shares."

"It is interesting to note," he commented, "that beginning with the first quarter of 1953 our earnings for each quarter showed an improvement over the comparable quarter of the preceding year."

In the course of the meeting, the United Shareholders of America presented Mr. Balaban with a citation for "meritorious achievement" in management-stockholders relations and for "encouraging participation in American corporate ownership." The presentation was made by Ruth A. Fischel, assistant to the president of United Shareholders, Benjamin A. Javits.

Press Preview at Resort For Martin and Lewis Film

Dean Martin and Jerry Lewis' new Paramount film, "You're Never Too Young," will be previewed for the press as part of a three-day celebration at Brown's Hotel, Loch Sheldrake, N. Y., this weekend. Jerry Lewis, who started his career at the hotel, will recreate some of his early routines when he was a "single" act, according to Paramount. One of the highlights of the weekend will be the dedication of the Martin and Lewis Playhouse in their honor.

Lester Neely Set for Santa Fe MGM Workshop

Lester M. Neely, president of Neely Theatres, Inc., Marion, Ala., makes his first appearance at an MGM Ticket Selling Workshop on June 13 at the La Fonda Hotel, Santa Fe. Other panel members there will be Ed Thorne, city manager for Cooper Foundation Theatres, Oklahoma City; L. J. Williams, small town theatre owner in Missouri, and Ted Galanter, MGM publicist.

Universal-International On NBC "Spectacular"

Universal-International's product for the summer months, and its array of promising talent will be previewed for the public over 128 television stations July 2. The 90 minute "spectacular" will have as master of ceremonies Steve Allen and will be called, "Allen in Movieland." It will feature Jeff Chandler, Tony Curtis, Piper Laurie, Audie Murphy, Mamie Van Doren, and others. The tie-in of Hollywood and the television industry was arranged last week by David Lipton, U-I vice-president in charge of advertising, publicity, and exploitation, and Jack Rayel, the network's producer of "spectaculars."

Buckley Dies Was with UA

Harry D. Buckley, 66, former vice-president of United Artists Corp. in charge of domestic operations, and vice-president and a director of United Artists Theatre Circuit, died at St. Luke's Hospital, New York, June 2.

He retired from U. A. in 1951 at the beginning of the administration headed by the late Paul McNutt which, in turn, was succeeded by the present U. A. administration. He had been relatively inactive since, but remained a member of the circuit's board and was one of its original stockholders.

Mr. Buckley started in the theatre business in his native city, St. Louis, at 21, as manager of the Garrick, later the Columbia theatre. After service in World War I, he was made Kansas City branch manager for the newly formed U. A. and later was transferred to the Los Angeles exchange as manager.

He supervised road shows such as "Robin Hood" and "Thief of Bagdad," then became personal and business manager for Mary Pickford and Douglas Fairbanks, and subsequently a U. A. executive at the home office. He is survived by his wife.

William Boley

William Boley, 43, Buchanan & Co. account executive for the Paramount Theatres unit of American Broadcasting-Paramount Theatres, died at his home in Oradell, N. J., June 5. He had been with the Buchanan agency for the past 18 years and at one time also handled the Paramount Pictures advertising account and the United Cerebral Palsy campaigns. He is survived by his wife and five daughters.

William Jarvis

TROY, N. Y.: William J. Jarvis, chief projectionist at the Troy theatre here since its opening in 1923, died in St. Mary's Hospital, May 29. He had previously operated in several other Troy houses. Three sisters and a brother survive.

Wage Law to Theatres Not Likely Now

WASHINGTON: Extension of the Federal minimum wage law to theatres this year now seems unlikely as a result of a Senate labor subcommittee's unanimous decision last week to postpone indefinitely any such action.

The Senate subcommittee did decide, however, to boost the present 75 cents an hour minimum for film workers already covered by the law to $1, effective next January 1. The subcommittee also had pending before it bills to extend coverage to any chain with more than four outlets or any theatre grossing more than $500,000 a year.

Subcommittee chairman Douglas (D., Ill.) didn't say how long the postponement would last but did mention the possibility of some hearings this autumn. He emphasized that as far as he was concerned, there will be no bill to extend coverage this session. Both Senator Douglas and Senator Smith (R., N. J.) agreed that the subject of extended coverage was too controversial and too time-consuming to undertake right now, and that an increase in the minimum for those workers already covered should be moved through Congress in the meantime.

Meanwhile, nine House members introduced legislation to extend coverage to most theatre circuits or large theatres. Their bill would cover any chain with five or more theatres or other retail or service outlets, or any individual theatre grossing more than $500,000 a year. The House Labor Committee previously had decided to limit its consideration to raising the minimum wage and not to consider any coverage.

Hal Horne, 58, Veteran Publicist of Industry

Hal Horne, 58, veteran industry executive and head of the Hal Horne Organization, died in New York Wednesday after a heart attack. Mr Horne. had been active in the film industry for more than 30 years, beginning with the Far West Theatre Circuit and afterwards with his own circuit. Later he held executive posts with United Artists, Walter Wanger, Walt Disney and 20th-Fox. He formed his own publicity company in 1937.

Eldon F. Briwa

NEW ORLEANS: Eldon F. Briwa, 50, in various phases of the film business for about 30 years, died May 29 here. He entered the industry in 1925 in the MGM exchange where he remained until 1945 when he joined Film Service Corp. He opened the Clarke theatre, Natchez, Miss. and Tiger Drive-in, Baton Rouge, La., in 1947 continuing as manager of Film Service. He disposed of his theatre interests in 1951 and became vice-president of Bri-Mont Buying and Booking Service.

There is only one GINA and I.F.E.'s got her!

GINA LOLLOBRIGIDA

AS
THE
ADULTERESS
IN

"THE WAYWARD WIFE"

...a
woman
will know
why!

An American Language Hit from I.F.E.

Gina LOLLOBRIGIDA

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Senate Unit To Study Film Codes' Value

WASHINGTON: The adequacy of the industry's production and advertising codes will be studied at hearings in Los Angeles later this month, Senator Kefauver (D., Tenn.) chairman of a Senate judiciary subcommittee on juvenile delinquency, said last week. The hearings, to be held June 14, 15 and 16, will study the effect of crime and horror films on juvenile behavior.

"The profound influence of the movies on behavior of the youth of our nation has been noted by many social scientists," the Senator said. "In our television hearings, it was indicated that the excess of crime and violence shown on the television screen tended to make a child immune to human suffering and could lead to delinquency. In our study of the motion picture industry, we will also consider the effect of motion picture advertising and promotion and its influence on juvenile conduct," he added.

Senator Kefauver also said officials of the industry will assist in examining the code with an eye toward evaluating it in the light of crime and horror films on juvenile conduct. The subcommittee has been examining film pressbooks and has held numerous conversations with Production and Advertising Code officials.

It has been studying the effect of various media on juvenile behavior and filed a report on the comic book industry last year with one on the television industry due soon.

Columbus Paper Says Censor Bill Should Be Passed

COLUMBUS: Unless the courts declare any kind of control is in itself illegal "simply because it is control," the Ohio film censorship bill, passed by the House of Representatives, should "be able to stand the test of judicial trial," the Columbus *Dispatch* said editorially. Hearings on the bill were scheduled to begin this week before the Senate Education Committee, which had set them prior to House passage. The newspaper said the 105-10 House margin on the bill "is largely indicative of public sentiment on the issue." The editorial said the task of writing a constitutional censor law is "most difficult" for "in a free nation such as this where the freedoms, especially of speech, assembly and press are guaranteed unconditionally, the freedom for an unrestricted expression of ideas of any kind and through any medium, is strongly implied."

Loew's Fights Back at Atlanta "Jungle" Ban

ATLANTA: A new attack on Atlanta's film censorship was launched last week when Loew's, Inc., petitioned the U.S. District Court here to enjoin the city from enforcing its ban on MGM's "Blackboard Jungle." This is the first legal test of such a ban in Atlanta since the U.S. Supreme Court ruled against specific bans by local censors. Mrs. Christine Smith Gilliam, Atlanta film censor, who was backed by the appeal Board of Censors in her ban of the picture, had no comment other than that the city would defend its action. The Loew's suit argues that the ban violates the plaintiff's constitutional rights to freedom of the press under the First Amendment and to due process of the law under the 14th Amendment. A date for a preliminary hearing has not been set.

People in The News

Harry Cohn, president of Columbia Pictures, has arrived in New York from Hollywood.

E. R. Zorgniotti, chairman of the board of I.F.E. Releasing Corp., and Seymour Poe, executive vice-president, went to Rome this week on a two-week business trip. While in Rome, they will see and negotiate for new product for I.F.E. release. They will also meet with the board of Italian Films Export.

Robert S. Benjamin, chairman of the board of United Artists, returned to New York last weekend from a ten-day trip to Italy and Spain.

Alfred N. Sack, owner of the Coronet theatre, Dallas, was named Dad of the Year and received the annual Arthur A. Everts award from the Central Dads Club.

Lars McSorley has been appointed trade paper contact for I.F.E. Releasing Corp. He has been on the publicity staff for the past four months. His new assignment is in addition to his other duties as writer and radio and television contact.

Condemned "Son of Sinbad" Cancelled in Hartford

HARTFORD: Cancellation of the regional premiere of RKO's "Son of Sinbad" here June 3 followed the publication of a statement by the Most Rev. Henry J. O'Brien, Archbishop of Hartford, sharply criticizing the current lowering of moral standards in motion pictures. The statement was prefaced by mention of the film's title. George E. Landers, Hartford division manager, E. M. Loew's Theatres, had scheduled the film, which was condemned by the Legion of Decency, for the downtown E. M. Loew's.

Production Code Deletes "Brunettes" Dance Scenes

HOLLYWOOD: The dance scenes and prologue in "Gentlemen Marry Brunettes" featuring Gwen Verdon have been ordered eliminated by the Production Code Administration. Richard Sale, co-author, director and co-producer of the film, said the principal objection was to "costuming of Miss Verdon." The British Board of Film Censors has also barred those sequences, calling them "objectionable" according to Robert Bassler, co-producer.

Universal Dividend

The board of directors of Universal Pictures Company, Inc., at a meeting June 7, declared a quarterly dividend of 25 cents per share on the common stock, payable June 28, 1955, to stockholders of record June 17.

COMPO Cites Benefits of Awards Poll

The COMPO Audience Awards poll campaign kept moving this week when a special brochure was sent to producers to acquaint them with the benefits to be derived from the poll. "A major benefit," says the brochure, "will be the enormous added value that will accrue to pictures that come out on top in the election. An official of Columbia Pictures said the winning of the last Academy Award added $1,000,000 to the gross of 'On the Waterfront.' "

Another direct benefit, according to the brochure, will be the attention focused on new young personalities. "It is inevitable," it says, "that all of them will be better known to the public" because of the contention for national honors. The first nominating ballot lists 57 young players.

"In addition," the brochure continues, "the election will give production authentic information regarding public preferences, both for pictures and players. Regional preferences also will be revealed." It asks for studio cooperation by saying, "A small investment in time and money in the Audience Awards campaign will return enormous dividends to any studio making it."

Sol A. Schwartz, president of RKO Theatres Corp., in a letter to Elmer C. Rhoden, president of National Theatres and chairman of the poll, assured him that RKO Theatres will give its complete support and predicted outstanding success for the venture. Mr. Rhoden was to attend luncheons in New York this week at which fan magazine and trade press cooperation for the poll was discussed.

Last week 58 sketches of trophies to be presented to the winners were submitted to COMPO at a meeting of a committee of industry art directors. The Art Directors' Club will name a jury of nine eminent artists to select the five best sketches.

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HOLLYWOOD WAKING UP, STARTS 15 IN A WEEK

10 Companies Engaged in Record Breaking Race; 37 Films in Production

by WILLIAM R. WEAVER
Hollywood Editor

For no single reason that students of such matters were able to pin-point, Hollywood production last week shook off its long lethargy and lunged forward with the forgotten vigor of its unfrightened youth, sending 15 pictures to shooting stages on their way to release schedules of 10 companies. All of the dimensional processes and color systems are represented.

Difficult to Determine Cause of Upsurge

No tax situation, or dating, such as annually slows down the wheels of production for about four weeks, could be assessed with accountability for the launching of 15 features in a single week.

No sudden availability of key talent figured in the spurt, nor could the tapering off of the TV season be fitted into any acceptable pattern of explanation.

Neither was there news of flowering grosses on the box office front. There was, to be sure, a continuing cry of product-shortage, but this hadn't animated production perceptibly heretofore.

Coincidence was the best diagnosis anybody ventured, and it's always been Hollywood's strongest and longest arm to lean on.

Whatever the cause or causes, the week wound up with 37 pictures in active production, the highest figure in five years.

Universal-International was the numerical leader in the resumption of full-scale production activity, starting four pictures.

U-I's "Backlash" is an Aaron Rosenberg production, directed by John Sturges, with Richard Widmark and Donna Reed in top roles and with color by Technicolor.

Rosenberg Has Two Going at Universal

"The World In My Corner," another Aaron Rosenberg project for U-I, has Audie Murphy, Barbara Rush, Jeff Morrow, John McIntyre and Tommy Rall in the cast directed by Jesse Hibbs.

John Agar, Mara Corday, Leo G. Carroll and Nastor Paiva are in U-I's "Tarantula," being produced by William Alland and directed by Jack Arnold.

Howard Pine's U-I production, "The Girl in the Cage," is directed by Abner Biberman, with a cast that includes William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren and Jan Merlin.

Two pictures were started by 20th-Fox, both in CinemaScope and color.

"The Girl in the Red Velvet Swing," a production by Charles Brackett based on a spicy bit of early Americana, has Ray Milland, Joan Collins, Farley Granger, Gale Robbins and Glenda Farrell under direction of Richard Fleischer.

"The View from Pompey's Head" is the work of producer-director Philip Dunne, and it has Cameron Mitchell, Richard Egan, Sidney Blackmar and Dana Wynter.

Two independent producers releasing through United Artists put pictures before cameras.

Bert E. Friedlob began shooting "News Is Made at Night," directed by dependable Fritz Lang, with Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders, Thomas Mitchell, Howard Duff, Vincent Price, Sally Forrest, John Barrymore, Jr., and Robert Warwick supplying a marqueeful of billing.

Robert A. Jacks, using CinemaScope and Eastman color, went to work on "A Kiss Before Dying," directed by Gerd Oswald, with Robert Wagner, Jeffrey Hunter, Virginia Leith, Joanne Woodward and Mary Astor heading a large and capable cast of players.

Other releasing companies were represented by one each, in this week's happy camera-rush.

Warner Brothers' "Sincerely Yours," a WarnerColor presentation of the Liberace story, is a standout among the week's beginnings. It has the phenomenal Liberace as its greatest asset of course, backed and supported by his brother George and his fabulous orchestra. And it has Joanne Dru, Dorothy Malone and William Demarest, a fine trio of experienced film personalities, in its cast of principals. Production-wise, the picture is in the extremely capable hands

(*Continued on page 154*)

Hollywood Scene

THIS WEEK IN PRODUCTION:

STARTED (15)

ALLIED ARTISTS
Son of Slade

COLUMBIA
1984 (Holiday Prods.)

MGM
Tribute to a Bad Man (CinemaScope; Color)

PARAMOUNT
Too Late, My Love (VistaVision)

RKO RADIO
Texas Lady (Holt-Rosen Prods.; Superscope; Technicolor)

REPUBLIC
Come Next Spring (Trucolor; widescreen)

20TH-FOX
The Girl in the Red Velvet Swing (CinemaScope; Color)
The View from Pompey's Head (CinemaScope; Color)

UNITED ARTISTS
News Is Made at Night (Friedlob Prods.)
A Kiss Before Dying (Crown Prods.; CinemaScope; Eastman Color)

U-I
World in My Corner
Tarantula
The Girl in the Cage
Backlash (Technicolor)

WARNER BROS.
Sincerely Yours (WarnerColor)

COMPLETED (5)

ALLIED ARTISTS
Gun Point (CinemaScope; Technicolor)

INDEPENDENT
Wetbacks (Pacific Coast Pics.; Eastman Color)

MGM
Forbidden Planet (CinemaScope; Color)

REPUBLIC
The Vanishing American

WARNER BROS.
Rebel Without a Cause (CinemaScope; WarnerColor)

SHOOTING (22)

COLUMBIA
Picnic (CinemaScope; Technicolor)
Joe Macbeth (Film Locations, Ltd.)
Cockelshell Heroes (Warwick; CinemaScope; Technicolor)

FILMAKERS
Battle Hell (Chester Prods.; Superscope)

INDEPENDENT
Time Table (Mark Stevens Prods.; Superscope)
Bombay Flight 417 (Paal-Filmistan, Ltd.; Eastman Color)

MGM
Kismet (CinemaScope; Eastman Color)
Diane (CinemaScope; Eastman Color)
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)

PARAMOUNT
The Man Who Knew Too Much (VistaVision; Technicolor)
Anything Goes (VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Tennessee's Partner (Bogeaus Prods.; Superscope; Technicolor)
Portrait of Alison

20TH-FOX
The Tall Men (Hawks & Bacher; CinemaScope; Color)

UNITED ARTISTS
The Indian Fighter (Bryna Prods.; CinemaScope; Color)
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I
Away All Boats (VistaVision; Technicolor)

WARNER BROS.
Giant (George Stevens; CinemaScope; WarnerColor)
Miracle in the Rain

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FORTY
YEARS
OF
INDUSTRY
SERVICE

STANLEY
WARNER
THEATRES
AND
CINERAMA

STUDIOS SPURT

(*Continued from page* 152)

of producer Henry Blanke and director Gordon Douglas.

The great Michael Curtiz launched "Too Late My Love" for Paramount in VistaVision with color by Technicolor, serving as producer-director and intent on proving that a big picture with drawing-power and pleasing-capacity can be made without carrying an overload of big names. His top players are the newcomer, Carol Omart, Tom Tryon, Jody Lawrence, James Gregory, David Lewis, Scott Marlowe and Elaine Stritch, to name a few. Hollywood learned long ago not to sell Curtiz short.

Nat Holt, releasing through RKO, started filming "Texas Lady" in SuperScope and Technicolor, with Tim Whelan directing Claudette Colbert, Barry Sullivan, Ray Collins, Horace McMahon, John Litel and Don Haggerty, among others.

"Come Next Spring" is a Republic production in Truecolor headlined by Ann Sheridan, Steve Cochran, Sherry Jackson, Walter Brennan, Edgar Buchanan and Sonny Tufts, under direction of R. G. Springsteen.

MGM's iron man, Spencer Tracy, is top star of "Tribute to a Bad Man," in CinemScope and color, which Sam Zimbalist is producing with Robert Wise directing. Others in the cast are Irene Papas, Robert Francis, Stephen McNally, Vic Morrow and Lee Van Cleef.

"1984" is one of N. Peter Rathvon's overseas production ventures, this one for Columbia release. It has Edmond O'Brien and Jan Sterling in leading roles, and is being produced by John Croydon, directed by Michael Anderson.

Allied Artists started cameras grinding on "Son of Slade," a followup to one of the company's top-grossing Western melodramas, with John Ericson, Mari Blanchard, Neville Brand, Ellen Drew, Angie Dickinson, Lyla Graham and Casey Adams leading a large cast. Lindsley Parsons is executive producer, John H. Burrows is associate-producer, and Harold Schuster is directing.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 4th were:

Albany: Aida (I.F.E); Soldier of Fortune (20th-Fox).

Atlanta: An Annapolis Story (A.A.); Interrupted Melody (MGM) 2nd week; Strategic Air Command (Par.); Violent Saturday (20th-Fox).

Baltimore: The Sea Chase (W.B.); Strategic Air Command (Par.).

Boston: Doctor in the House (Rep.) 2nd week; Interrupted Melody (MGM); Soldier of Fortune (20th-Fox); Strategic Air Command (Par.) 2nd week.

Buffalo: Interrupted Melody (MGM) 2nd week; Magnificent Matador (20th-Fox); The Sea Chase (W.B.); Strategic Air Command (Par.) 3rd week.

Chicago: Blackboard Jungle (MGM) 5th week; Run For Cover (Par.) 2nd week; Strange Lady in Town (W.B.) 2nd week; Strategic Air Command (Par.) 5th week.

Columbus: The Sea Chase (W.B.); Soldier of Fortune (20th-Fox); Strategic Air Command (Par.).

Denver: Interrupted Melody (MGM); The Sea Chase (W.B.); Soldier of Fortune (20th-Fox); Strategic Air Command (Par.).

Des Moines: Doctor in the House (Rep.) 2nd week; Soldier of Fortune (20th-Fox).

Detroit: Blackboard Jungle (MGM) 7th week; Marty (U.A.) 2nd week; Soldier of Fortune (20th-Fox); Strategic Air Command (Par.) 2nd week.

Hartford: Doctor in the House (Rep.) 6th week; Escape To Burma (RKO); Magnificent Matador (20th-Fox); A Prize of Gold (Col.) 2nd week; Soldier of Fortune (20th-Fox) 2nd week; Strategic Air Command (Par.) 2nd week.

Indianapolis: The Purple Plain (U.A.); The Sea Chase (W.B.); Strategic Air Command (Par.) 3rd week.

Jacksonville: The Eternal Sea (Rep.); Son of Sinbad (RKO); Strategic Air Command (Par.) 2nd week; Violent Saturday (20th-Fox).

Kansas City: Daddy Long Legs (20th-Fox); The Sea Chase (W.B.); Strategic Air Command (Par.).

Memphis: Love Me Or Leave Me (MGM); Strategic Air Command (Par).

Miami: Daddy Long Legs (20th-Fox) 2nd week; Strategic Air Command (Par.) 2nd week.

Milwaukee: Blackboard Jungle (MGM); Soldier of Fortune (20th-Fox); Strategic Air Command (Par.) 2nd week.

Minneapolis: Blackboard Jungle (MGM) 5th week; Strategic Air Command (Par.) 2nd week.

New Orleans: Daddy Long Legs (20th-Fox); Doctor in the House (Rep.) 2nd week; The Sea Chase (W.B.); That Lady (20th-Fox).

Oklahoma City: The Sea Chase (W.B.) 2nd week; Soldier of Fortune (20th-Fox); Son of Sinbad (RKO); Strategic Air Command (Par.) 2nd week; Violent Saturday (W.B.) 2nd week.

Philadelphia: Ain't Misbehavin' (U-I); The Prodigal (MGM) 3rd week; The Sea Chase (W.B.); That Lady (20th-Fox).

Pittsburgh: Daddy Long Legs (20th-Fox) 2nd week; The Green Scarf (Assoc. Artists) 7th week; The Sea Chase (W.B.) 2nd week; Soldier of Fortune (20th-Fox) 2nd week; Strategic Air Command (Par.) 3rd week.

Portland: The Sea Chase (W.B.); Soldier of Fortune (20th-Fox); Strategic Air Command (Par.).

Toronto: Daddy Long Legs (20th-Fox) 3rd week; The Divided Heart (Rep.) 2nd week; The Prodigal (MGM) 2nd week; Strategic Air Command (Par.) 3rd week.

Vancouver: Aida (I.F.E.); Blackboard Jungle (MGM) 2nd week; Man Without a Star (U-I).

Washington: Blackboard Jungle (MGM) 6th week; The Country Girl (Par.) 17th week; Daddy Long Legs (20th-Fox); End of the Affair (Col.); The Sea Chase (W.B.); Strategic Air Command (Par.) 2nd week.

Start "War and Peace" in July at Rome Studios

ROME: The production company of Ponti-De Laurentiis announced here this week that its production, "War and Peace," in color by Technicolor and VistaVision will begin its six-month shooting schedule at the end of July in studios in Rome. The picture, to run four hours in length will not be released before Easter, 1956. It is to be distributed world wide by Paramount and by Lux Film in Italy. Its stars are Andrey Hepburn, Mel Ferrer and Henry Fonda.

Tushinsky Offers Bonus to Purchasers of Superscope

HOLLYWOOD: A bonus plan by which exhibitors in the United States and Canada who purchase a pair of Superscope lenses at the regular price of $395 will receive $100 when a Superscope picture is booked was announced last week by Joseph Tushinsky, president of Superscope. After the exhibitor places an order for the lenses, he will receive a validated certificate in which to insert the name of the Superscope picture and the date of the booking, he said.

MGM Reissuing "Oz"

MGM has announced it will reissue "The Wizard of Oz" and that it has opened in Salt Lake City this week and will open in New York June 22.

"Run for the Sun" Signs Richard Widmark as Star

Richard Widmark has been signed by Russ-Field Productions to star in its new picture, "Run For The Sun." He will portray the novelist-adventurer, chief character. The company is seeking two other top stars. United Artists will release; Robert Waterfield, president of Russ-Field, is executive producer; Harry Tatelman, producer; Robert Wilder, screenplay writer.

The American Society of Composers, Authors and Publishers

congratulates **Martin Quigley** on his Fortieth Anniversary of service to the motion picture industry.

The Society, having celebrated its own Fortieth Anniversary last year, shares with Mr. Quigley the sense of achievement marked by this milestone, and wishes him continued success in the years to come.

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 MADISON AVENUE, NEW YORK 22, N. Y.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 115 attractions, 6,485 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	1	21	17	9
Americano (RKO)	5	10	31	12	3
†Annapolis Story (A.A.)	–	–	3	3	–
Athena (MGM)	9	20	47	23	1
Atomic Kid, The (Rep.)	9	16	18	6	–
Bad Day at Black Rock (MGM)	4	25	25	19	1
Bamboo Prison, The (Col.)	–	13	18	8	1
*Barefoot Contessa (U.A.)	7	45	23	9	1
Battle Cry (W.B.)	40	33	19	–	–
†Battle Taxi (U.A.)	–	–	–	6	–
Beau Brummell (MGM)	–	18	22	16	11
†Bedevilled (MGM)	–	–	3	2	4
Bengal Brigade (U-I)	–	12	22	20	16
Big Combo (A.A.)	–	–	–	2	13
Black Knight (Col.)	3	24	25	24	8
Black Shield of Falworth, The (U-I)	–	15	68	26	9
Black Tuesday (U.A.)	–	5	6	10	2
Black Widow (20th-Fox)	3	34	38	8	5
†Blackboard Jungle (MGM)	5	4	1	–	–
*Bounty Hunter, The (W.B.)	4	18	34	16	6
Bridges at Toko-Ri (Par.)	30	50	37	1	1
*Brigadoon (MGM)	6	18	31	36	8
Camille (Reissue) (MGM)	2	1	1	1	2
Captain Lightfoot (U-I)	–	3	7	8	6
Carmen Jones (20th-Fox)	13	32	13	9	2
Carolina Cannonball (Rep.)	–	–	3	2	4
Cattle Queen of Montana (RKO)	–	10	18	13	3
Chief Crazy Horse (U-I)	–	12	19	8	1
Conquest of Space (Par.)	–	–	7	11	8
Country Girl (Par.)	36	39	10	6	3
Crest of the Wave (MGM)	3	13	11	7	2
Cry Vengeance (A.A.)	–	6	9	9	4
†Daddy Long Legs (20th-Fox)	–	–	5	–	2
Davy Crockett (Reissue) (Realart)	–	5	–	–	–
Deep In My Heart (MGM)	5	11	32	30	11
Desiree (20th-Fox)	15	29	20	28	3
Destry (U-I)	3	33	37	8	8
Detective, The (Col.)	–	3	8	8	2
*Dragnet (W.B.)	58	42	17	8	2
Drum Beat (W.B.)	15	31	23	27	3
East of Eden (W.B.)	1	6	1	6	1
*Egyptian, The (20th-Fox)	22	47	37	21	6
Escape to Burma (RKO)	–	–	–	4	6
†Eternal Sea, The (Rep.)	–	1	6	5	3
Far Country (U-I)	10	19	44	30	5
Fire Over Africa (Col.)	2	19	27	19	7
Four Guns to the Border (U-I)	–	17	28	11	2
Glass Slipper, The (MGM)	–	12	2	8	2
Green Fire (MGM)	–	9	34	24	6
Hansel and Gretel (RKO)	15	19	14	3	3
Hell's Outpost (Rep.)	–	9	15	13	1
Hit the Deck (MGM)	–	7	30	12	1
*Human Desire (Col.)	–	5	12	17	8
*Human Jungle (A.A.)	10	10	25	13	3
Julius Caesar (MGM)	13	22	22	11	4
Jupiter's Darling (MGM)	–	5	29	24	16
Kiss Me Deadly (U.A.)	–	–	1	–	7
Last Time I Saw Paris, The (MGM)	33	55	33	14	–
Long Gray Line, The (Col.)	3	11	12	17	5
Looters, The (U-I)	–	–	1	7	2
Ma and Pa Kettle at Waikiki (U-I)	4	16	11	10	1
Man Called Peter, A (20th-Fox)	26	19	1	13	–
Man Without a Star (U-I)	–	4	16	4	–
Many Rivers to Cross (MGM)	8	34	25	7	6
Masterson of Kansas (Col.)	2	10	21	8	1
New York Confidential (W.B.)	–	1	5	9	8
*On the Waterfront (Col.)	46	66	44	11	3
Operation Manhunt (U.A.)	–	–	–	8	–
*Outcast, The (Rep.)	5	34	27	13	5
Phffft (Col.)	11	26	34	42	1
Prince of Players (20th-Fox)	2	7	16	8	24
Prodigal, The (MGM)	2	2	1	6	–
Purple Plain, The (U.A.)	–	–	3	7	4
Racers, The (20th-Fox)	5	5	19	14	12
Revenge of the Creature (U-I)	–	10	11	2	1
Ricochet Romance (U-I)	–	12	15	19	8
*Rogue Cop (MGM)	4	33	32	22	6
Run for Cover (Par.)	–	–	10	8	5
Sabrina (Par.)	24	38	38	29	7
Sea Chase, The (W.B.)	–	4	7	1	–
Shanghai Story, The (Rep.)	–	3	17	10	5
Shield for Murder (U.A.)	3	19	10	16	4
Sign of the Pagan (U-I)	3	16	29	19	10
Silver Chalice (W.B.)	2	33	44	14	6
*Sitting Bull (U.A.)	2	23	18	34	1
Six Bridges to Cross (U-I)	4	17	25	37	2
Smoke Signal (U-I)	–	3	13	19	9
So This Is Paris (U-I)	2	16	37	21	13
Star Is Born, A (W.B.)	21	33	43	19	9
†Strategic Air Command (Par.)	2	2	1	–	–
Tarzan's Hidden Jungle (RKO)	–	2	1	7	2
Ten Wanted Men (Col.)	2	11	20	7	3
There's No Business Like Show Business (20th-Fox)	30	41	9	13	–
They Rode West (Col.)	–	4	6	8	11
*This Is My Love (RKO)	–	14	17	13	6
Three for the Show (Col.)	–	–	2	6	9
Three Ring Circus (Par.)	18	49	26	11	–
Timberjack (Rep.)	–	–	5	6	3
Tonight's the Night (A.A.)	–	–	2	4	6
Track of the Cat (W.B.)	2	20	21	12	17
Trouble in the Glen (Rep.)	–	7	–	6	3
20,000 Leagues Under the Sea (B.V.)	49	26	14	3	–
Underwater (RKO)	4	18	30	4	2
Untamed (20th-Fox)	1	3	26	7	1
Vanishing Prairie (B.V.)	1	30	22	3	2
Vera Cruz (U.A.)	30	48	28	3	1
Violent Men (Col.)	2	22	24	20	7
Violent Saturday (20th-Fox)	–	–	2	3	6
West of Zanzibar (U-I)	–	–	7	3	8
White Christmas (Par.)	48	35	21	5	2
White Feather (20th-Fox)	–	15	23	9	4
*Woman's World (20th-Fox)	37	37	33	10	7
Yellow Mountain (U-I)	–	10	11	8	3
Yellowneck (Rep.)	–	–	–	–	6
Young at Heart (W.B.)	6	14	45	9	5

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ALBANY

Indoor theatres, which generally reported poor business in May, looked for a pickup starting the second week of June. Reasons given for the unprofitable month ranged from insufficiency of strong product to the public's desire for outdoor activity—stimulated by mild weather. . . . Jules Perlmutter pulled a surprise by leasing the neighborhood Paramount from Neil Hellman and reopening it, without union projectionists or newspaper copy. Local 324 began picketing since this was the first time in many years an Albany theatre has been operated with a non-union boothman. Perlmutter also conducts two drive-ins and two four-wall situations. . . . A daughter was born to Francis Lynch, chief booker-office manager for Paramount Films, and Mrs. Lynch. She is their third child. The baby's grandfather is George V. Lynch, chief buyer for Schine Circuit, Gloversville. . . . Visitors included: John P. Curtin, Republic eastern sales manager; Peter Dana, Universal division sales manager; Joseph Gins, district manager, and Irving Sochin, short subjects sales chief.

ATLANTA

Mrs. Johnny Kime, wife of the owner of the theatre in Roseboro, N. C., and her daughter are on a month's tour. . . . Bob Ingram, southern district manager of Columbia Pictures, and Mrs. Ingram are back in Atlanta after a trip to Florida and the Caribbean. . . . The Roy Martins of the Martin theatre have a new arrival at their house. . . . R. M. Wilby, president Wilby Theatres, and his wife are back home after a tour of Europe. . . . Alpha Fowler has purchased a site in Villa Rica, Ga., for a 500-car drive-in. It will be called the Rock drive-in. . . . On the row visiting and booking were: Norris Abram, Lumpkin, Ga.; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; Ebb Duncan, theatres in Georgia. . . . Dade County Commissioners in Florida approved building permits for two drive-ins. One to George Hoover, president of Variety Club International for a 1,000-car drive-in; the other to George Wilby, for a 500-car drive-in.

BALTIMORE

Harry M. Warner came in from the West Coast to see his horse, Honey's Alibi, run at Pimlico in a Preakness prep race for three year-olds. . . . Oscar Kantor, Baltimore and Washington representative for Warner Bros., and his wife Shirley left for a vacation which will take them to Hawaii and California. . . . William Wright, a film reviewer with the state board of motion picture censors, is on vacation. . . . Parochial school children, who participated for charity last summer, were guests at Keith's through the courtesy of Jack Fruchtman to see "Strategic Air Command." . . . C. Elmer Nolte, Jr., president of Maryland Allied, was in New York for a meeting. . . . Richard Dizon, manager of Town theatre, is vacationing in Wisconsin. . . . I. M. Rappaport, owner, Town and Hippodrome, was in New York on business. . . . Frank H. Durkee, president, Durkee Enterprises, spent a weekend at his summer place.

BOSTON

James M. Connolly, former 20th-Fox district manager, who recently joined the Donnelly Advertising Company, is 1955-56 chairman of the Greater Boston March of Dimes. . . . William Cuddy, RKO, was re-elected president of the Cinema Club of Boston at its annual election of officers. John Glazer, Western Massachusetts Theatres, was chosen first vice-president; Phil Berler, E. M. Loew Theatres, second vice president; Max Berlone, U.A., treasurer, and C. F. McGerigle, secretary. . . . The Boston *Post* started running the serialized version of "Not As A Stranger" on its front page. The film is set for mid-July opening at Loew's State and Orpheum theatres. . . . The Saxon theatre, Fitchburg, closed for a month's refurbishing. . . . Adding a tenth link to the Redstone chain of drive-ins, is one under construction in East Rutherford, N. J., scheduled for opening on Labor Day. William Riseman Associates, of Boston, have designed it.

BUFFALO

Industryites noted at the big luncheon-meeting of the Main Street Association last Tuesday in Hotel Lafayette were George H. Mackenna, Basil's Lafayette; C. J. Basil, head of Basil circuit; Arthur Krolick, Charles B. Taylor and Edward Miller, UPT and Robert T. Murphy. . . In connection with the presentation of "Interrupted Melody," at Shea's Buffalo, Edward F. Meade, Shea circuit ad head, sent out postcards to a long list of local music lovers, calling attention to the great music in the film story of Marjorie Lawrence. . . . Carl S. Hallauer, president of Bausch & Lomb, Rochester, which developed the lenses for CinemaScope, received an honorary LL.D. degree at the 119th commencement exercises last Sunday at Alfred University. . . . Robert T. Murphy, managing director, Century, announces the coming to his house of "The Seven Year Itch," in the cast of which is Robert Strauss who used to run a women's wear shop in Buffalo. . . . The Commodore theatre, East Side community house, has been put on the market by David Krieger of Batavia. The Commodore last was operated by William Brett, now president of Skyway Drive-In Theatres. . . . The Colonial, a link in the Gammel community chain, has been closed for the summer. . . . Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, will be in Buffalo June 14 and 15 to look over AB-PT operations here and in Rochester.

CHICAGO

Ten Protestant churches in the Beverly theatre neighborhood sold tickets for the June 10th opening of "A Man Called Peter." The sales represent benefits for the church groups involved. . . . Paramount Pictures held a weekend meeting at the Sherman Hotel to discuss new product promotion. . . . Warner Wolff, of Filmack Trailer Company's production department, returned this week from a business trip to Cincinnati. . . . B&K is starting a campaign for a courtesy program in its theatres. . . . Filmack's "Courtesy Is Contagious" will aid the program. . . . Stanley J. Dumbroski is the new manager at the Halfield theatre. Phil Higgins, formerly at the Halfield, was moved as manager of the Harper. . . . Jim Gorman, manager of the Loop theatre, took his wife and small daughter to Arizona for a vacation. . . . Si Greiver will do the booking for the new Bel-Air drive-in which M & R Theatres will have in operation by July first. He has handled the booking for the Sunset and Double drive-ins, M & R properties. At the same time, Greiver was appointed to arrange bookings for the Evanston theatre which co-owners Ben and Julius Kaplan are opening July 1.

COLUMBUS

A daylight robber escaped with $72 taken from Rosemary Sims, cashier at RKO Palace. Miss Sims, an amateur artist, made a sketch of the man for police. . . . Richard Secord, who was assistant manager for Loew's here before entering West Point, was graduated June 7. Secord will report August 10 at Marianna Air Force Base in Florida. . . . Mrs. Ethel Miles announced a policy of first-run attractions at four local drive-ins. The films include "Shotgun," "Seven Angry Men," "An Annapolis Story," "The Big Tipoff," "Las Vegas Shakedown" and "Case of the Red Monkey." John Barcroft is now publicity manager for the Miles circuit. Barcroft, former RKO theatres' publicity manager, also has rejoined his former boss, Harry Schreiber, in handling publicity for the new Franklin County Veterans' Memorial. Schreiber is promotion manager of the multi-million dollar structure which will be opened in October. . . . Mrs. Ethel Miles is installing a 114-foot screen at the East Main drive-in. . . . "Strategic Air Command" was held for a second week at Loew's Ohio.

DENVER

Tillie Chalk, office manager at Paramount, is in the hospital few days for checkup. . . . A good crowd was on hand for the closed circuit kickoff for the Will Rogers Hospital drive at the Paramount exchange. Jack Felix is regional chairman, and hopes all exhibitors will make collections one day for the fund. . . . 69 theatres in the area took up a collection for the Korean Fund. . . . Atlas Theatres will do extensive remodeling at the Unique, Gunnison, Colo., adding CinemaScope with Stereophonic sound. . . . Albert McCormick, son of the late B. P. McCormick, seriously ill in a New Orleans hospital. He formerly managed the McCormick houses

(*Continued on page* 160)

Everybody's Celebrating

–The Motion Picture Industry celebrates the 25th anniversary of the Production Code

–Martin Quigley celebrates 40 years of service to the theatre business

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(*Continued from page 158*)

in Hot Springs, N. M. . . . E. H. Bennington is opening Island Acres, a 320-car drive-in. Gunnison, Colo., July 15. . . . Irving Lamar and L. M. Peterson are opening a new 350-car drive-in, Hotchkiss, Colo., about July 1. . . . Robt. and Facion Beck are opening the Starlite, a new 500-car drive-in, Sheridan, Wyo., July 15. . . . Harold E. Brown is opening the Cactus, a new 250-car drive-in, Shoshone, Wyo., July 1.

DES MOINES

E. W. Kerr, former operator of the Rialto theatre in Bedford, has again leased the house. This time Dr. J. F. Hardin is the owner. Kerr, who lives in Colorado, ceased operation of the Rialto when the building was destroyed by fire early this year. The owner has agreed to give Kerr a year's free rental and to install 450 seats, projection equipment and a wide screen. . . . I. R. Glesne and Mrs. Lily Johnson have reopened the Swan theatre at Mediapolis. Glesne said plans call for a show every night of the week. The theatre had been closed since early 1954. Glesne and Mrs. Johnson repurchased the theatre from Dr. W. L. Stewart and the equipment from the citizens theatre committee. . . . Prices have been boosted at the Everly theatre in Everly. The new prices are 15 cents for children and 35 cents for adults. The management said the increase was necessary in order to keep the theatre open. . . . Another hike in admission price was inaugurated by the theatre at Dumont. Children will pay 15 cents, students 40 cents and adults 55 cents. . . . Mrs. F. L. Miller has remodeled the entrance of the Cedar at Mechanicsville, putting in a composition stone front, with a large window at either side of the door. . . . The Nashua theatre at Nashua has been closed after many years of operation. The Charles City theatre has purchased the seats, and the brick building is for sale.

DETROIT

Surprise business was enjoyed by many area theatres as raw weather kept thousands of Detroiters home over the long Decoration Day weekend. . . . Colgate-Palmolive-Peet winner. Mrs. Helen Geagley, was presented with a $4,000 mink coat by Martin and Lewis on their recent personal appearance at Olympia. . . . Long delayed start of David Korman's Wonderland drive-in in suburban Royal Oak is slated for early this month. Korman denied rumors that he'd given the project up. Meanwhile work progresses on the nearby Trot drive-in. . . . Carl Beals of the Colonial is in Harper hospital. . . . Elgin Yerrick, cashier of Leon Robbie's Northside drive-in, Lansing, had the unhappy chore of passing $1,000 out the wicket to a gunman. . . . James Parks, Vogue projectionist, is turning the booth over to William Becker while enjoying a short vacation. . . . Tourist business brings happier days to Rex Kinne of the Lee at Whitmore Lake and Lyon at South Lyon. . . . Power failure stopped the Starlight at East Lansing. Failure also blacked traffic lights preventing quick departure of patrons.

HARTFORD

Walter Lebowitz, formerly with the Poli Theatres, Harford, has been named manager of the Parsons theatre, now under the Menschell-Calvocoressci banner. The downtown house is operating with a policy of "mature films, augmented by presentation of selected stage attractions." . . . Charles Aaron, formerly manager of the Victory theatre, New London, Conn., has joined Community Amusement Corp. as manager of the Star, Hartford. . . . William Daugherty, manager of the East Windsor (Conn.) drive-in, has returned to his desk, following surgery. . . . Extensive remodeling is slated for the 4,200-seat State theatre, only combination motion picture-vaudeville situation in Connecticut. . . . Joe Dolgin of the Pine drive-in, Waterbury, Conn., was on the committee for the sixth annual Warsaw Ghetto Memorial program sponsored by the Hartford Jewish Community Center. . . . Lockwood and Gordon has installed an automatic phone answering device at the Webb Playhouse, Wethersfield.

INDIANAPOLIS

Manny Marcus and Marc Wolf have sold their Tri-Way drive-in at Plymouth to Maurice Robbins of Huntington, operating as the Plymouth Amusements, Inc. Dave Battas, manager of the Tri-Way, has been transferred to the Ski-Hi at Muncie. . . . Dick Frank, Paramount branch manager, is on a vacation trip east to attend his son's graduation at Williams College. . . . Maurice DeWirt, assistant manager of the Indiana, has resigned to work for the Link Belt Company. . . . The Cantor circuit has closed the Emerson, neighborhood house, for the summer. . . . The Alliance circuit held its spring meeting for its theatre managers in the central Indiana area at the Hotel Severin Tuesday and Wednesday. . . . Frank Bates, formerly with the Greenwood drive-in here, has been named manager of the Parkway at Louisville.

JACKSONVILLE

A team of Buena Vista executives was here for the public appearances of Fess Parker, star of Walt Disney's "Davy Crockett," June 1 and 2. . . . Exhibitors in were C. S. Dunn and Lee Sherwood, Dunn Theatres, Chattahoochee; Bill P. Cumbaa, M-C-M Theatres, Leesburg; and Bob Skaggs, Matanzas theatre, St. Augustine. . . . Paramount's Margaret Smith is moving to Houston, Tex., where she is expected to begin work with 20th-Fox. . . . Pat Tufano, U. A. booker, is engaged to Carlos Thomas. . . . Joan Zeitlinger, daughter of Mrs. Dot Zeitlinger, Florida State Theatres, is to marry Ellis Fernandez, Jr., July 15. . . . Bob Pollard, Republic salesman, came in from Tampa. . . . Paul Hargette, Columbia branch manager, completed a tour of Florida's west coast. . . . A total of 165 Florida drive-ins and 212 indoor theatres are now equipped for CinemaScope, Thomas P. Tidwell, 20th-Fox branch manager reported.

LOS ANGELES

Bernie Cobb, for many years a salesman with RKO, has resigned. . . . Joining the Paramount sales department here is Arnold Shartin, who was transferred from the company's Minneapolis office. . . . Sam Klein, Film Row theatre broker, celebrated his 61st birthday. . . . Paul Mart has purchased his partner's interest in the Arrow and Fontana theatres in Fontana. . . . Sam Nathanson, who heads Gibraltar Distributors, left on a coast-to-coast tour to book an hour-long screen lecture based on a self-help tome by Harold Sherman and Claude Bristol. . . . Hospitalized with a sprained back is Allan Banks, husband of Jeanette Banks, secretary to Morris Sudman, 20th Century-Fox branch manager. . . . Francis A. Bateman, Republic's western sales manager, took off for Denver, Colorado Springs and Salt Lake City to set up first run bookings. . . . Buying supplies on the Row were Red Ammons and Don Grey, who operate the Beaumont Theatre in Beaumont.

MEMPHIS

Strand theatre, Memphis first run house on Main Street, has just completed its installation of CinemaScope screen and stereophonic sound, J. C. Beasley, manager, announced. Strand's first CinemaScope picture was "That Lady," scheduled to open June 10. . . . Arthur Groom, manager, Loew's State, is on a three-week vacation trip. Russell Bovim, Loew's theatres southern district manager, St. Louis, is acting manager during Groom's vacation. . . . "Love Me Or Leave Me," MGM film, did twice average business during its first week at Loew's State to lead the first run attendance parade in Memphis. Malco Theatres, Inc., announced it was enlarging its Summer Avenue drive-in, Memphis, by three acres as part of a $157,000 deal in which Malco Realty Co. bought 60 acres of land including the site of its theatre. . . . Tom Ferris, owner, has remodeled and reopened his Shelby theatre at Shelby, Miss. . . . George T. Davis, owner, has remodeled and reopened his Joy theatre at Cleveland, Miss. . . . Richard Bryant, booker, Strand Enterprises, Memphis, is seriously ill at St. Joseph's Hospital. . . . Leon Roundtree, Mississippi exhibitor, was in town from Holly Springs.

MIAMI

Davy Crockett hit town June 2 and was the busiest, and most popular man in town for the 18 hours he spent here, according to Al Weiss, divisional supervisor for Florida State Theatres. Fess Parker was on radio, TV and on view in Miami's Bayfront Bandshell where the youngsters, and oldsters too, came to look. . . . Mrs. Hilda Bethell, wife of one of Wometco's Nassau partners John H. Bethell, died unexpectedly at a local hospital from complications following a gall bladder operation. . . . Pending clarification of some restrictions, George Wilby is anxious to start construction on a drive-in for which he recently obtained a permit. Theatre will be located on N.W. 27th Avenue between 170 and 173d streets and will have space for between 750 and 800 cars. The finest and most modern equipment will be installed and the completed project should represent an investment of about $175,000. . . . Don Tilzer, public relations man for Claughton's reports the Circle theatre will have a free children's party on Saturday July 2 with Citizens Federal Savings Bank as host.

MILWAUKEE

After ten years absence, the Fischers are again in the theatre business with Earl Fischer taking over the operation of their Alamo theatre here. Earl, the son of the late Bert Fischer, who had been in the business some 39 years until he died 10 years

(*Continued on page 162*)

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(*Continued from page* 160)

ago, is doing his own booking and buying. . . . During the past 10 years the Alamo had been leased to A. Provinzano and M. Chesnick. Plans for the near future will be to install CinemaScope. . . . Elsie Fischer, Bert Fischer's widow, relates that a friend of their's in Manitowoc recently sent her a clipping from their paper which told of their first theatre, the Crystal in Manitowoc, burning down some 46 years ago. The Fischers also had the Pearl, Park and Mozart theatres here. . . . Henry J. Cludius, 65, a theatre electrician employe of Fox Wisconsin theatres, passed away after suffering from a stroke this May. Survivors are his wife, Margaret, and his daughter. He had been well thought of in the local industry for a number of years.

MINNEAPOLIS

Bonnie Lynch, branch manager's secretary at Paramount, has been promoted to booker, and Ila Klossner, formerly of Northwest Theatre Service, has been named branch manager's secretary. . . . The Roxy at Clarkfield, Minn., and its equipment were auctioned off on June 6 by Mrs. Franceil Kereby, owner, according to an announcement to the trade. . . . Ralph Maw, MGM branch manager, vacationed at home for a week. . . . Drive-in Theatre Co. of Sioux Falls, S. D., will build a 650-car drive-in at Faribault, Minn. John Watters of Fairmont, Minn., will manage the project. . . . Gordon Sties of Menomonie, Wis., will build a 400-car drive-in operation near Red Wing, Minn., which is slated to open the end of this month. . . . Work has begun on Leo Aved's new drive-in at Coon Rapids, Minn., about 10 miles north of Minneapolis. Project was approved by the Town Council. . . . The Welworth Circuit has opened its new drive-ins at Montevideo and New Ulm, Minn., and is pushing work on a third outdoor operation at Devils Lake, N. D. . . . Marlene Hickerson, secretary to Don Swartz at Independent-Lippert, is engaged to William Gibbs.

NEW ORLEANS

Joy drive-in, Greenville, Miss. resumed operations after temporary closing for screen tower repairs. . . . Alfred A. Maestri, 51, died suddenly of a heart attack May 31. He was the Loew's State electrician for many years. . . . A. L. Morgan of Fred T. McLendon Theatres advised that they have closed the Copia drive-in, Hazelhurst, Miss. . . . E. W. Brundell, of "Brundell's Temple of Mystery" stage show, reports that they packed them in for two shows at the Ideal, Ponchatoula, La. . . . Leo Seicshnaydre, Republic's pilot, is back in the office after a business trek in southwestern Ala. and western Florida. . . . Bernard Woolner, president Woolner Theatres, scheduled June 20 for a trip to Hollywood in the interest of Woolner Bros. productions. . . . J. B. Dumestre, Jr., president Southeastern Theatre Equipment, returned to headquarters in Atlanta after a week's visit with manager W. H. Murphy, Jr. of the local branch. . . . Exchange personnel vacationing are Cy Bridges, city salesman, and Ethel DeFraites, contract clerk of M.G.M.; S. D. Rizzuto, booker at Republic, and Tommy Neely, Jr., salesman, and Vicki Orlando, booking department of 20th Century-Fox. Back at their posts after trips are Roy J. Hirstius, shipper, and Mrs. Inez Tauzin, inspectress, M.G.M.; Helen Simonson, inspectress, and Al Boneno, booker, at 20th Century-Fox.

OKLAHOMA CITY

Harber theatre celebrated the closing of school with a "spook show" June 3-4 starting at 11 P. M. "Phantom of Paris" and "Werewolf of London" were shown. . . . Downtown and neighborhood theatres were to stage a "Freedom Day" for Oklahoma City school children and their mothers June 8. The event was to tie in with the first day of a series of "Million Dollar Days" sales sponsored by the Oklahoma City Downtown Association. School-age children up through junior high school were admitted without charge to theatres all over the city, thus freeing their mothers for downtown shopping tours. . . . Jerry Jeter, 59, veteran Oklahoma City movie projectionist, died of a heart attack May 26. He worked at the Warner theatre, and had been a projectionist since 1920. Survivors include his wife, a daughter, four sisters and three brothers . . . The Aggie theatre at Stillwater, Okla., has a special for children. Every Saturday there will be a special film selected from the Children's Library of Films.

PHILADELPHIA

Abraham M. Ellis has added the Forum, key neighborhood house, to his chain of A. M. Ellis Theatres. . . . Warren Wielland announced the installation of CinemaScope at his Strand and Ventner in Atlantic City, N. J. . . . John Harwan has taken over the Blackwood at nearby Mt. Epraim, N. J. . . . Raymond Wolf, manager of the Rivoli, was injured in a fall on the theatre roof. . . . Barney Cohen, manager of Stanley Warner's Logan, was hospitalized for an emergency operation. . . . John Golder, Jam Handy representative, is now also associated with his brother, Sam, in the Golder Construction Co. which is now doing the Trans-Lux remodeling job. . . . Benny Harris, head of the independent American Films Exchange, underwent an operation. . . . Richard R. Evans, who formerly contacted the trade for advertising in the defunct *Sunday Star* in Wilmington, Del., has been named advertising representative for the Frank Gallagher public relations firm. Jerry J. Perling, editor and publisher of the weekly *Wilmington Record*, which stopped publication recently, opened his own public relations firm. . . . Theatre closings with the advent of the warm weather included the York, York, Pa.; Ritz, Treverton, Pa.; Ritz, Coplay, Pa., and the Andrea, Catawissa, Pa. . . . "Tony" Nastasee, manager of the Super Skyway drive-in, Kuhnsville, Pa., welcomed a third son into the family, born last week.

PITTSBURGH

The Penn has acquired "Not As A Stranger" for a July 1 booking. . . . Veteran comic Chester Conklin is the first actor announced for the 50th anniversary of the first Nickelodeon in Pittsburgh. MGM's "The Cobweb" will have its world premiere here in the Harris Theatre on June 15 in conjunction with the festivities. . . . Latest double bill to go first run on a mass neighborhood house bill teams "Women's Prison" with "New Orleans Uncensored.". . . "Love Me Or Leave Me" delayed at the Penn one week with "The Far Horizons" rushed in to replace "Strategic Air Command.". . . The Stanley gets Disney's "Lady and the Tramp" July 13. . . . Jack Webb is expected here late next month to plug "Pete Kelly's Blues.". . . "Chance Meeting" will follow "Three Cases of Murder" in the Squirrel Hill. . . . Alice Zeigler, Variety Club secretary, in Shadyside Hospital for observation. . . . The season's "sleeper" locally has been "The Green Scarf," the British import which is still going strong in its seventh week in the Guild theatre.

PORTLAND

Town is loaded with film people this week. Mari Blanchard was here for two days on personal appearance tour. . . . RKO branch manager Dick Lange did a big promotion with her tour. . . . Hamrick city manager Marvin Fox is back at his desk after a week's vacation. . . . Paramount field man Walter Hoffman is off to Chicago to meet with Jerry Pickman. . . . J. J. Parker chain executive Keith Petzold had a reunion with Coos Bay, Ore. circuit operator Bob Mattacheck at the Junior Chamber of Commerce meet. . . . H. Neal East, western division sales manager for Paramount, and Hugh Owen, vice-president in charge of sales, are here for two days. . . . Ted Gallenter, MGM publicity man, also was in town from San Francisco. . . . Abe Glaser, Walt Disney publicity official, was here to set campaigns for forthcoming product.

PROVIDENCE

The Strand, celebrating its 40th anniversary, arranged a special program incidental with the first screening here of "Strategic Air Command." Several of the top Air Force officers, from surrounding military installations, were invited guests and the sectionally - famous Warren Indian Band serenaded the opening night patrons, along with other activities. . . . Local teen-agers and many adults descended in full force on Loew's State, where Bill Trambukis, manager, staged a three-day "Rock'n' Roll" Revue on stage, in addition to the screening of "Jesse James' Women.". . ."Doctor In The House" held at the Avon Cinema for a second week. . . . For the first time in many years, several New York theatres, featuring the legitimate drama, bought sizable space on the amusement page of the local paper, inviting Rhode Islanders to avail themselves of "the living stage.". . . Because the Gionti Trio proved so popular on their first stage appearance at E. M. Loew's Providence drive-in, they were brought back for the holiday weekend as a special feature.

SAN FRANCISCO

Bob Kunce, manager at the Fox theatre, is back on the job after a bout with pneumonia. . . . When "This Is Cinerama" is replaced by "Cinerama Holiday" the end of July, the 84-week run will put S. F. way ahead of the 67-week record held by Minneapolis, according to Jackson Miller, managing director, Orpheum theatre. . . . It is rumored that the Mike Todd Productions are eyeing the State theatre on Market Street, a Paramount house that has been dark for several years, as a possible Todd A-O theatre for Northern California. . . . Two recent robberies reported: at the Embassy theatre, a gunman escaped with $25

(*Continued on page* 168)

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PARAMOUNT PICTURES CORP.

(*Continued from page* 162)

after snatching a packet of one-dollar bills from cashier Genevieve Martinez and an alert usher at the Bridge theatre trailed a robber which led to his arrest. Courtney Minehart, 17-year-old Washington High School student, heard cashier Carol Staudenmaier report a $95 theft over the inter-com system. Minehart dashed outside, saw the man get into a cab, flagged down a motorist and trailed him to a Webster Street address. He then phoned police who captured the man and recovered the loot except the $2 paid the cab driver. . . . Variety Club is giving a testimonial luncheon on June 9 for veteran Dick Colbert, sales manager for Universal, who goes to the Portland, Oregon, office as branch manager, according to Al Adolph in charge of arrangements.

ST. LOUIS

More than 500 persons took in the Wabash-Cinerama excursion to St. Louis June 4. Among them were excursionists from Decatur. Taylorville, Bement, Champaign and Tolonox in Illinois. More than 1,300 persons from Decatur, Ill., took in similar excursions last month. . . . A wide screen has been installed in the Grand theatre at Vienna, Ill., manager Robert Rentfro has announced. . . . The weekly free movie shows that are being shown at the Canton theatre in Canton, Mo., under the sponsorship of sixty merchants of that city every Saturday are proving quite popular and will be continued as long as additional sponsors can be secured. . . . The Town theatre at New Athens, Ill., has been closed for the summer and manager Al Keuss, Jr., said it may be reopened in the fall if it appears that conditions justify. . . . The Tipton theatre at Tipton, Mo., managed by Frank M. Frye and which has been operating there for many years under the ownership of J. T. Ghosen of Sedalia, Mo., has been closed at least for the summer months. . . . Kersey Clark of St. Joseph, Mo., has purchased the Camdenton theatre at Camdenton, Mo., and will be assisted in its management by Mrs. Clark. Clark had been managing the Trail theatre in St. Joseph the last two years. His plans call for the enlargement of the 156-car drive-in. . . . Managers of the three theatres in Bloomington, Ill., have requested the city to drop a four per cent tax. It has produced revenue for the city averaging around $18,000 a year. . . . Ford theatre, Rector, Ark., has installed the latest in projection equipment for the house.

TORONTO

"Martin Luther," banned from Quebec Providence theatre screens 17 months ago by the censors, is being shown in seven Montreal Protestant Churches every night for a week by Westmount Ministerial Association. . . . Women's Auxiliary of the Variety Club of Toronto will gather at the home of Mrs. Harry Mandell on June 14. . . . Date for the annual benefit ball game in aid of Variety Village was set for August 22 at Maple Leaf Stadium when the Toronto team will meet that of Havana, with a vaudeville show and other pre-game entertainment offered. A lucky draw will follow. . . . The Niagara Peninsula Theatre Managers Association elected Mike Zahorchak, St. Catharines drive-in operator, president as successor to Verd Marriott of the Park, St. Catharines. Fred Koslo remains secretary and Harry Rosenberg, treasurer. . . . Warner Bros., following the pattern set in the U. S., is holding theatre trade screenings across the country for "Mr. Roberts," with the first to take place at the Village theatre here, with the five other exchange cities following.

VANCOUVER

Vaults replace footlights in the Opera House, which is now a branch bank of the Royal Bank of Canada. The house was built in 1900. . . . Penticton interests have started construction of a 400-car, $65,000 drive-in at the interior fruit centre. It will be in competition to the Pines drive-in. . . . Ted Bielby is the new assistant to Wally Hopp at the International Cinema. He succeeds Ernest Doctor, resigned. Bielby was formerly at the Broadway. . . . Jim Webster resigned as house manager at the Capitol to enter another business. . . . Bert Porter, formerly of Kamloops, was appointed manager-projectionist at the Salmar, Salmon Arm. The house is a community proposition. . . . Cold, rainy weather has been giving the drive-ins in this area a bleak time. . . . Cy Brown, former Calgary salesman, was promoted to branch manager, replacing Joe Garfin who takes over the Toronto branch of Empire-Universal. . . . Agnes Dalgleish, 73, the mother of Earl Dalgleish, Warner Bros. B. C. manager, and Gordon Dalgleish, Park projectionist, passed away after a long illness. Both the sons are members of Vancouver Branch of Canadian Picture Pioneers.

WASHINGTON

W. Harley Davidson, son of Harley Davidson, Independent Theatres Service Inc., received his medical degree at the Medical College of Virginia, in Richmond. . . . RKO Keith's theatre had a special Pinky Lee "movie party" Saturday morning. There was a feature "In Old Amarillo" and 12 shorts. . . . On June 14, in the National Press Club, there will be a luncheon honoring Father Gilbert V. Hartke of Catholic University. Father Hartke is head of the speech and drama department, at the university. He is also President of the American Educational Theatre Association, and a chaplain of the Variety Club. . . . Mr. and Mrs. Elmore Heins (National Theatre Corp., Roanoke, Va.) celebrated their 40th wedding anniversary.

To Build Theatre at Philadelphia Airport

PHILADELPHIA: A new theatre will be constructed in the main terminal building of International Airport, Philadelphia. William T. Burns, assistant director of the division of aviation, said the theatre will be open daily from 9 A.M. to midnight. There will be continuous 90-minute showings of newsreels, cartoons, travelogues and short comedies, instead of regular feature films. He said the division of aviation has approved a bid of Airport Theatres, Inc., of New York to build and operate the house. The bid calls for the city to be guaranteed $5,600 annually or 10 per cent of the gross receipts, whichever is greater. Present plans call for the theatre to have a seating capacity of 90 persons. Admission price will be only 25 cents.

Warns U.S. On Violence In Pictures

There are more things to talk about in pictures than gangsters or sex, and the industry should know that in the Philippines at least the censors are getting restive and rough and the industry's absolutely "solid" hold on that market could be disturbed. This warning came last week from Ernesto Rufino, owner of five of the seven first run theatres in the country's capital, Manila.

Mr. Rufino is in New York with his wife, three daughters and a son, and after two or three weeks will go to Los Angeles and then to San Francisco, and on July 9 sail home. He has been in England and in Europe since February 27.

The Philippine people prefer American pictures so overwhelmingly that 98 per cent of the screen is American, Mr. Rufino pointed out. There is an admiration of things American which helps matters. But, he pointed out, "The *mores* of people generally, when it comes to sordidness and sex, are essentially alike. What offends you, offends us."

Despite a generally poor business atmosphere, and a disturbingly persistent lack of an advantageous trade balance, people throng the theatres, for a good picture, he said.

"Nothing has come along to supplant the movies," he said. "They still are much the cheapest form of entertainment. There always is a movie for each taste. I see no reason for any change in the situation, in our country at least, television or no television. If I have one message for American producers it is this, keep making pictures of quality. And make them in taste, bearing in mind the censor problem."

Mr. Rufino recently remodeled the Ever Theatre in Manila, a 1,200 seater. All his houses are equipped for stereo and Perspecta sound and for CinemaScope.

2,500-Car Drive-In Planned for Chicago

CHICAGO: Plans are under way for a new $750,000 drive-in theatre in the Chicago area, it is announced by M & R Theatres. A 25-year lease for the old Quarry site has been obtained. The drive-in is to be called the Bel-Air and that it will have a capacity of 2,500 cars. "Walk-in seats" will be a feature. CinemaScope, VistaVision and wide screen pictures will be projected, with the latest modern equipment, according to Harry Sears, on a 135 by 90-foot screen which he says will be the largest in the country.

New Redstone Drive-In

Redstone Drive-In Theatres, Inc., has announced it is building its second drive-in in New Jersey and tenth in the circuit. It will be on the Paterson Pike and is scheduled to open Labor Day.

ROBERT RYAN

Greetings

THANKS FOR EVERYTHING!

Abbott and Costello

WAR-TOSSED BRITISH FILM

(*Continued from page 128*)

pundits—of the nature of J. Arthur Rank's Organisation and the Associated British Picture Corporation.

The latter arose primarily in the genius and vision of the late John Maxwell, who having acquired a considerable chain of theatres, moved in subsequently (between two World Wars) to the control of the studio which the late J. D. Williams had built at Elstree for British National. Mr. Rank's giant organisation had its seed in the process of "rationalisation," which evolved directly from the aforementioned confusion of the 1920s and official dismay at American dominance of the British scene.

Isidore Oster Had Control

Merchant-banker Isidore Ostrer had secured control of a substantial slice of the country's better theatres, with an interest also in its subsiding production industry. Birmingham metal-man Oscar Deutsch had embarked on an immense (though ineffectively controlled) theatre-building programme. Mr. Rank, with his resources, acquired control of both companies.

Economic experts agree that the history of finance-capital ventures this side has nothing comparable with the recovery of the Rank Organisation from the devastation of a £16 million bank indebtedness to its current liquidity. Depreciated though they be in the U. S., with Washington's divorcement ordinance, the growth and dominance here of the "vertically integrated combines" tell the history of Britain's film industry through the "Between the Wars" period, the cataclysm of World War II and the turbulence since 1945.

Engenders Uneasiness

It's in the nature of its being that Britain's film industry should engender uneasiness. The country's successive Governments have an ineradicable itch to interfere but those "vertically integrated combines" continue to flourish. Also to be regarded is the continued prosperity of concerns which figured in the list of so called "circuits" as long ago as 1927 under names like Alexander Boyne King (now Sir Alexander), George Green (also of Glasgow), Shipman and King, Sidney Bernstein. J. F. Emery.

It's the fact, also—whether with or without the benefit of Quota, *et al* —British productions now spell prosperity for Britain's theatres. They now have their eyes sighted on the American market, which may well be the story of the next decade of motion picture's history.

TRIBUTE FROM BRITISH BOARD OF CENSORS

The British Board of Film Censors are happy to pay tribute to Martin Quigley on his forty years. Among the consistently significant contributions he has made to the well-being of the industry, that in which we have been most interested, naturally, was the formulation of the Production Code, generally conceded to have rendered signal service to American film production in the early thirties and set a worldwide pattern of the industry's responsibility. But throughout all his forty years' leadership, Mr. Quigley consistently upheld the banner: "Ours is a duty." —ARTHUR T. L. WATKINS, secretary, London.

G-B Stock Rise Causes Speculation

LONDON BUREAU

Spectacular rises in Gaumont-British ordinary shares over the last seven days have excited much speculative discussion in the motion picture industry here.

At the turn of the year the stock was on offer at 11s.0d. and with singularly few takers. Two weeks ago it had crept up gently to around 14s.0d. In the last three days dramatic price bounds were recorded and at this reporting the stock is marked at 16s.6d; the highest figure Gaumonts have reached in many years.

Generally Brisk Market

Since the country brought in its verdict at the General Election, there has been a brisk and optimistic market in all worthwhile industrial equities; but experienced market operators confess to surprise at the demand for G-Bs. They anticipate still further rises in the stock.

Institutional investors—insurance companies, investment trusts and the like—are understood to be standing aloof currently from the minor boom in Gaumonts. The pressure is reported to have come mainly from private investors who profess strong reasons to believe that the forthcoming Rank Organisation figures will disclose another impressive advance in the Organisation's long haul back to prosperity. But American interests are also reported to have entered the market.

Rank officials refuse comment on the developments. They content themselves with the comment: "Wait for the accounts at the end of August."

EFFECT OF STRIKE

Distributors and their staffs stood up well to the strain of the first few days of the railroad strike here. Very few reports were received of the non-receipt of films and major distributors, notably 20th-Fox, claim that in two half-weekly changes so far and with hundreds of prints involved there was not a single instance of late arrival or non-delivery.

High praise is accorded Film Transport Services which had an emergency plan prepared several months ago. The chief difficulty arose where a combination of rail and road transport is normally used and a number of instances are recorded of renters' provincial offices remaining open all night to keep the supply lanes open.

Newsreel companies combined to ensure delivery of their reels. The weather so far has favoured the considerable operation. "Heaven alone knows how we would have got through had we had fog or ice on the roads" is a frequent comment.

With London's traffic disorganised, West End film business has remained surprisingly good. Fortuitously, a notable line of films is on view in this town, including ABPC-Warners' "Dam Busters," U.A.'s "Marty," the x-certificated "New York Confidential" and "20,000 Leagues Under the Sea." Top-grade business is reported in the case of all of them.

Owing to the difficulty of getting representative exhibitors down to London, important meetings of two bodies have had to be cancelled. They are the joint KRS-CEA committee and the Four Associations' committee. They were scheduled to discuss pressing matters relating to the Eady Levy. Anxiety is beginning to be felt over CEA's annual convention, arranged to open in the remote beach resort of Llandudno in North Wales, Sunday, June 19. Elaborate plans have been made for the four-day convening.

"QUIET MAN" SUCCESS

Republic's London organization rates rich rewards for its treatment of "The Quiet Man." The picture has ticked over pleasantly in casual bookings ever since its cloudburst success in 1952. As an experiment in enterprise, the company's sales force ran off brand new prints of the picture and sent it out on a re-release run. So far, 250 dates have been fixed in selected spots on ABC, Essoldo, Granada and other circuits.

It was booked into the 4,235-seat Playhouse in Glasgow. Outstanding business is reported. Checkups on sample audiences disclose that 60 per cent of patrons had seen the picture before; 20 per cent were school children in 1952 and were now coming along for the first time; the remaining 20 per cent were middle-aged folk who had just happened to miss the piece on its first run.

a J.A.R.O. tribute

to

MARTIN QUIGLEY

The J. Arthur Rank Organisation is proud to record its appreciation of forty years' service to the international film industry by the Publisher of "Motion Picture Herald"

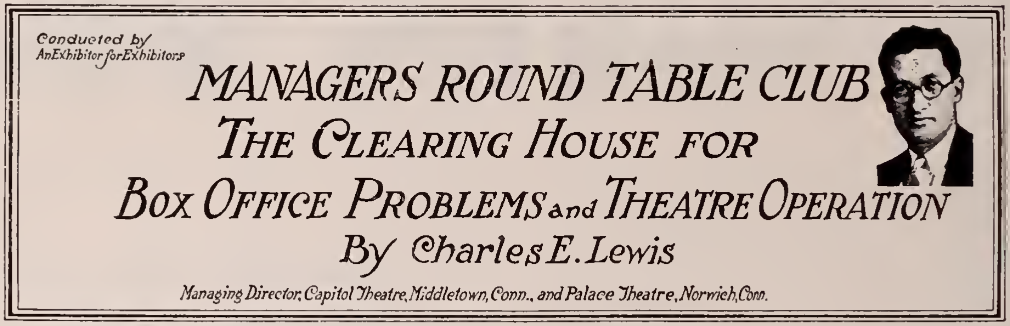
* * *

THE J. ARTHUR RANK ORGANISATION

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Round Table Is Twenty-Seven Years Young



Conducted by
An Exhibitor for Exhibitors

MANAGERS ROUND TABLE CLUB
THE CLEARING HOUSE FOR
BOX OFFICE PROBLEMS and THEATRE OPERATION
By Charles E. Lewis

Managing Director, Capitol Theatre, Middletown, Conn., and Palace Theatre, Norwich, Conn.

MAY, 1928, is the earliest issue of the Managers' Round Table in our files. Before that, there were approaches, in various forms and in various places. But the title that we're known by, today, originated with the late "Chick" Lewis, in *Motion Picture News,* which was merged with The HERALD soon after. We acknowledge none other than Phineas T. Barnum as the patron of showmen, nor could there be anything new, or old, in showmanship, now or then.

The oldest showman—and the youngest—is only as old as the last time he used showmanship to advantage. In other words, a stunt is no older than the last time *you* used it! P. T. Barnum had ideas in Bridgeport, before Poli, and both followed a pattern that we are using today, in these meetings. Study of the old files is only convincing proof that we are still in the same business.

Showmanship is a business of ideas—and effort. We see ideas expressed by those we've known briefly, or through four decades. Conversations drift to *ideas* around any table, anywhere, and all we can think of is that we've heard the familiar refrain before. Sometimes better—sometimes not as good, but the same. A function of the Round Table is to encourage young showmen, and stimulate the older ones. Otherwise, there is a tendency to feel shut out by the years that intervene. But, please believe, there are no young showmen, nor old ones either, who can't learn something from observation. He may study Phineas T. Barnum, to his advantage, or the newest member of this Club, who sends in his entries.

There is no formula, there is no fixed lesson, there are no textbooks. A showman is born—not made. He can find his material here, there and everywhere. The best we can do is to applaud the new applications that we find today. If there were time and space, we could fill five pages with repetitions of the same theme, in different forms. The point is that every idea presented in the Round Table is *provocative*—it creates variations in the minds of every good showman, as it rolls along.

We have short shrift, here, for those who must have *all* the details, *all* the instructions, *all* the planning, done for them. Such men are not showmen, and they prove it by ineptness to adopt an idea to a purpose. A true showman is expert in the art of fitting square pegs in round holes. He makes it work—because he picks up a line, a phrase, a picture—and immediately translates it in his own way. We avoid the recital, chapter and verse, of all that Joe Doakes did at the Bijou, Fireplug, Iowa—because we know that 49 out of 50 members can't make the same yard-goods fit their own situations without showmanly alterations.

If you are a showman, you see and understand—and you'll find showmanship in every page and paragraph of the Round Table. If you never will be a showman—you wonder why you didn't get a blue-print, or maybe an adjustment to cover your losses. The Round Table is 27 years young. Showmanship is more than fifty years old. It is as young—and as old—today, as it was at the turn of the century.

* * *

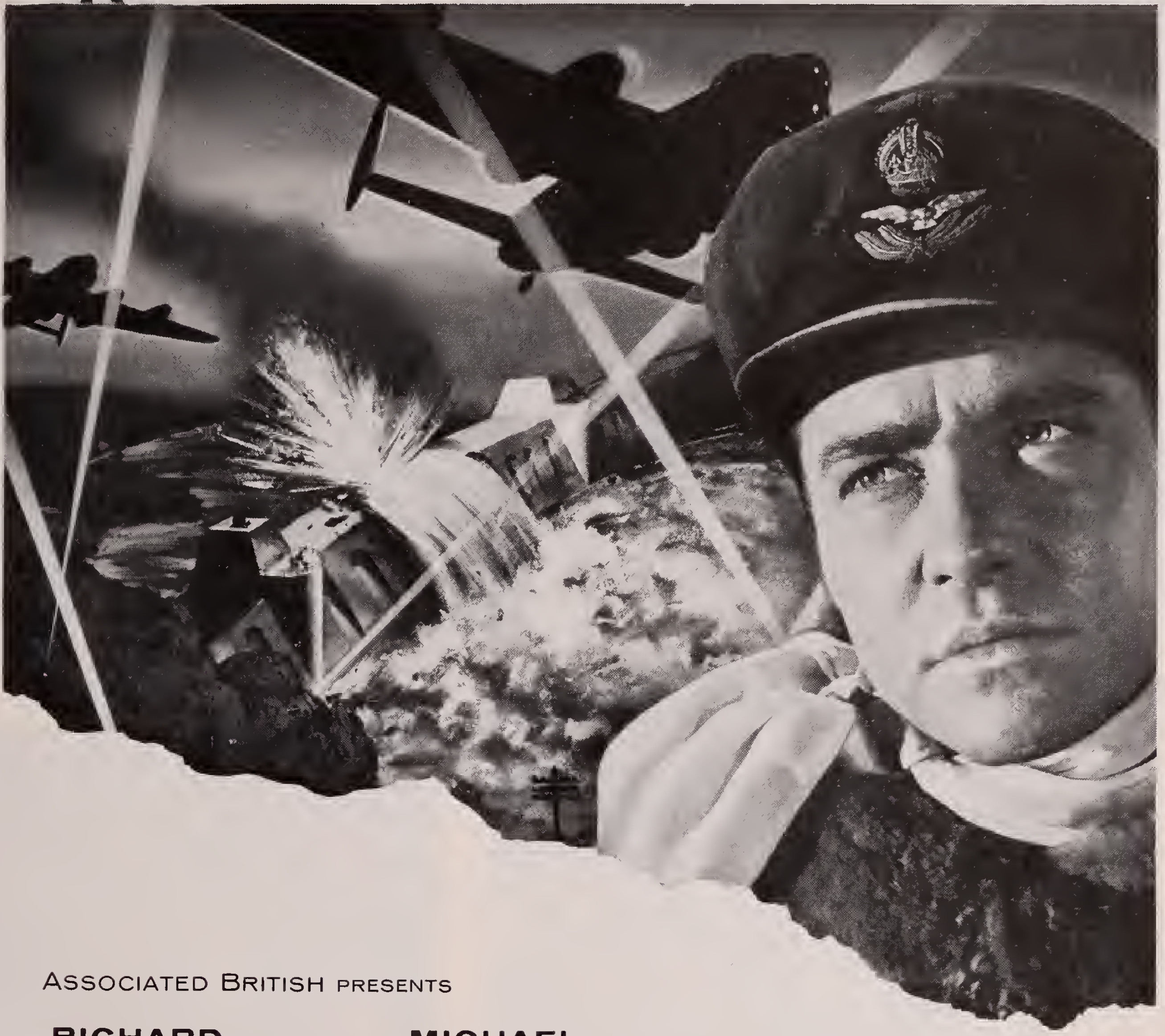
¶ SMALL TOWNS were the first objective of the original Round Table, in 1928. It was conceded then—as now—that the salvation of film industry was appreciation of small town showmanship. As long ago, conditions in the trade awakened realization that motion pictures must thrive at the grass roots—that we dealt in family entertainment, for the neighborhood theatres.

"Business was not so good"—to read the Managers' Round Table in 1928—for managers were worried over poor product, the new talking pictures and the decline of vaudeville. "Talking pictures are here to stay"—it was said in a lead editorial. Some didn't think so. Chick Lewis, touring the nearby states in the summer of that year, had a comment on "too many theatres" and refers to one Pennsylvania town, where "they seem to grow in bunches, like bananas." In fact—the grief, the gripes, the letters from the field, haven't changed much, or have they?

The Round Table is still dedicated to small towns—from whence we came and where we shall return. But as Chick found out then, and as we know, since—it's difficult to get any volume of good showmanship in small situations. Sure, we know why—we've been there, and we're going back. But circuit houses, then and now, command both showmen and showmanship. They work for it, they earn their rewards—in our book of knowledge. Nor are there any reasons for discrimination around this Table. We know circuit men whose careers are contained in life-time employment—and small town owners and managers who have prospered beyond any of them. Let's summarize in this fashion: Film industry will give you back what you put into it. There's no conspiracy, no favoritism, no rewards for anything but showmanship effort and business acumen. Those who win—deserve it. Those who lose—lost before the race was run.

—*Walter Brooks*

THE NEVER-TOLD STORY OF THE "BOMBS THAT HAD TO BOUNCE"- AND THE AIR-DEVILS WHO HAD TO DROP 'EM!



ASSOCIATED BRITISH PRESENTS

RICHARD **TODD** ★ MICHAEL **REDGRAVE** IN

"THE DAM BUSTERS"

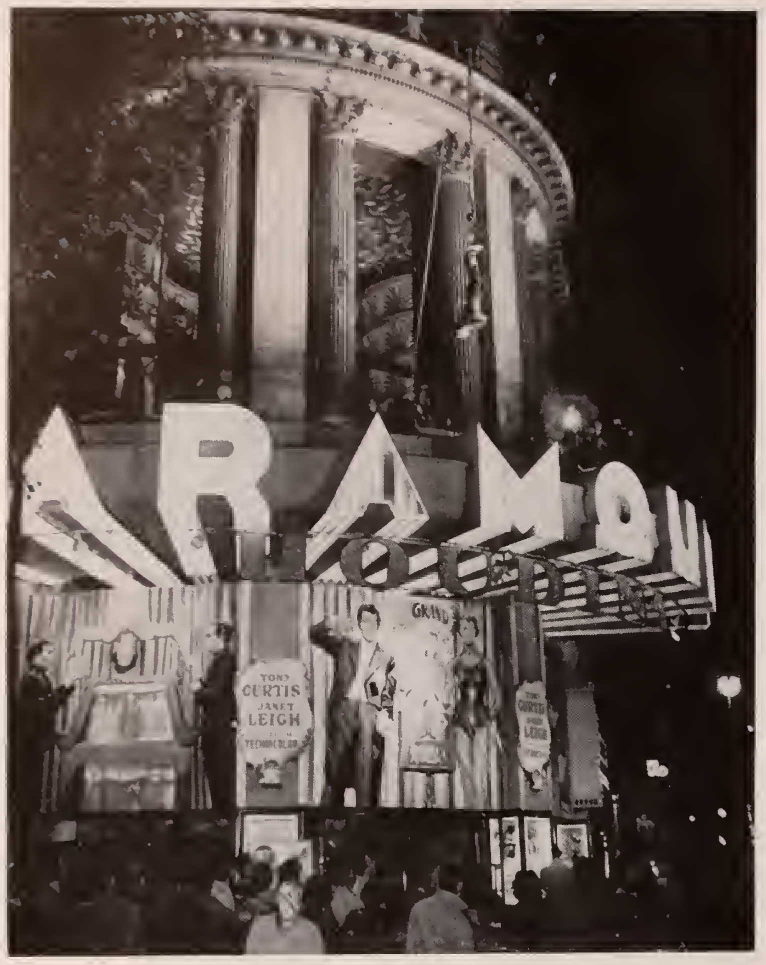
Associated British is proud to announce that this picture will be distributed in the United States and Canada as well as many foreign countries by WARNER BROS.

WITH URSULA JEANS • BASIL SYDNEY • PATRICK BARR • ERNEST CLARK • DEREK FARR

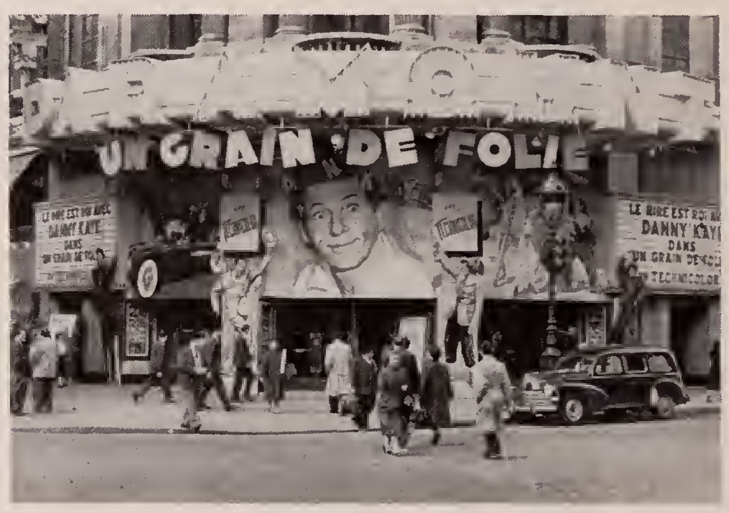
Screen Play by R. C. SHERRIFF • Directed by MICHAEL ANDERSON

Paris Pictures From Plunkett Of Paramount

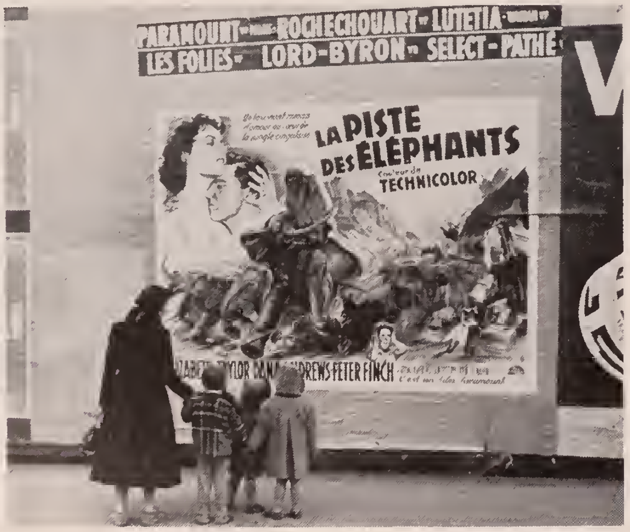
We promised you a page of promotion pictures from prize-winning Jack Plunkett, publicist for Paramount, in Paris—start at left with the exciting front of the Paramount theatre.


ARAMOU
HOUDINI
TONY CURTIS JANET LEIGH
TECHNICOLOR
GRAND

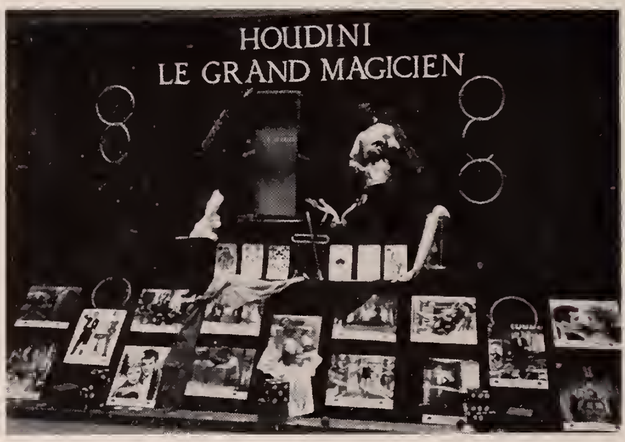
Look closely above the marquee and you'll see the escape artist, hanging by his heels as exploitation for "Houdini"—it took the fire department to get him down!


UN GRAIN DE FOLIE
LE RIRE EST ROI AVEC DANNY KAYE DANS UN GRAIN DE FOLIE
TECHNICOLOR

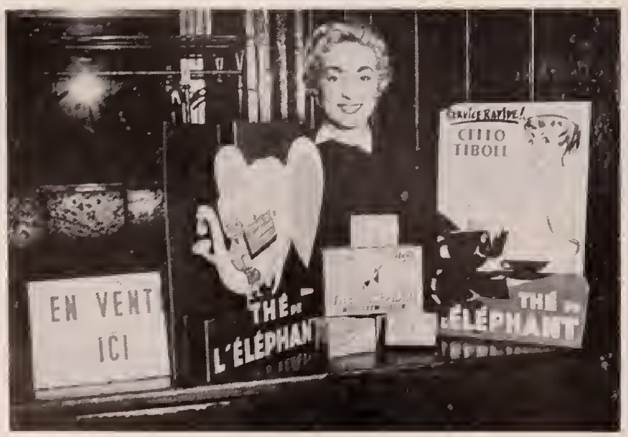
Exciting under-marquee display at the Paramount, for Danny Kaye, in "Knock on Wood."


PARAMOUNT ROCHECHOUART LUTETIA
LES FOLIES LORD-BYRON SELECT-PATHÉ
LA PISTE DES ÉLÉPHANTS
TECHNICOLOR
ELIZABETH TAYLOR DANA ANDREWS PETER FINCH

Plenty of paper, for upcoming pictures in Paris—and here is a sidewalk poster for "Elephant Walk" — playing at the Paramount and other theatres, with an interested family audience.


HOUDINI
LE GRAND MAGICIEN

They have fine window displays in Paris shops as promotions by Plunkett—this one at La Louvre.


SERVICE RAPIDE!
CELLO TIBOLI
EN VENTE ICI
THÉ DE L'ÉLÉPHANT
THÉ DE L'ÉLÉPHANT

Usherettes served tea in the lobby of the Paramount as advance promotion for "Elephant Walk" — and gave away teabags of "Thé de l' Éléphant" to patrons as cooperative advertising.

We also placard news-delivery trucks, but Plunkett had 100 vans of the "Messageries de la Presse" as traveling billboards for Danny Kaye.

Paramount Film Service Ltd.

(Great Britain)

proudly greet and congratulate
the Publisher of
Motion Picture Herald
on completion of 40 years of
conspicuous and valuable service
to the Motion Picture Industry
throughout the world

★

PARAMOUNT *PLUS* **VISTAVISION**
MOTION PICTURE HIGH-FIDELITY

FOR ENTERTAINMENT
AT ITS BOX-OFFICE BEST

Showmen in Action—Then & Now

A thumb-nail photograph of a young Jack Sanson is the very first to show in the bound volume of the Round Table for 1928. "Chick" refers to him as "a natural"—then resident manager of Hoffman Brothers' State theatre in S. Manchester, Conn., where he was busy with his "Annual Kiddies Frolic." And Jack has been busy ever since, in various New England situations. Now, he is at the Strand theatre, Hartford, Conn., not far away but farther along, and the story could have been this week.

▼

E. R. Rogers is credited in our worn and tattered pages for 1928 with exploitation for "Ramona" by putting stickers on Victor records of the title song. Emmett Rogers, managing director of the Tivoli theatre Chattanooga, Tenn., is an active member of the Round Table today, from the same situation. Could be the same manager—for our early records don't give his first name.

▼

Frank P. Harpster, manager of the Alhambra theatre in Pittsburgh in 1928, was credited with a novel street ballyhoo for "Across to Singapore" when he dressed up a six-footer as a Chinaman. His current membership card was sent to him at the Ohio theatre, Mansfield, Ohio, and he was listed as a district manager.

▼

Bill Hendricks who was one of the first two Quigley Grand Award winners in 1934, appears early in the Round Table, as manager of the Capitol and Olympic theatres, Steubenville, Ohio. He is now studio publicity director for Warner Brothers in Hollywood and active in many showmanship projects.

▼

Montague Salmon got a special headline when he joined the Managers' Round Table in 1928. He turned in an exploitation stunt for "Finders Keepers"—the current attraction at the West Coast Boulevard theatre, Los Angeles, so long ago. Now, Monty is managing director of the Rivoli Theatre, soon to open with the world premiere of "Oklahoma" in the new Todd-AO.

▼

Earl Arnold, manager of Fabian's Rialto theatre, Allentown, holds a very early membership card in the Round Table and has been continuously a showman in this area. He wrote us a while ago, and said this was his 48th year in show business—and ours.

▼

Morris Rosenthal, the other of two Quigley Grand Award winners in 1934—appears as a recent member of the Round Table in the pages of our bound volume for 1928, as manager of the Queens theatre, Queens Village, L. I. He is now with Loew's New England theatres, in New Haven, Conn., and his original card in our files is closely written on both sides with the record of his accomplishment.

And here's a picture of M. A. Cooper, manager of the Corona theatre, Corona, L. I., then one of the houses in the Small-Straussberg circuit. Could this handsome young man with the curly hair and the dapper mustache be none other than Max Cooper, good showman in today's files and now manager of the Skouras' Cove theatre, Glen Cove, L. I.? We could call him up and ask him, but we'd rather let him find this item and tell us.

▼

Lots of talk about M. J. "Mike" Levinson, who succeeded Chick at the Broadway and Palace theatres, Norwich, Conn., and was then "many years past the fifty mark" —but, according to Chick, "packs more pep in his little finger than most managers I meet in my travels have in their whole systems." Could be related to "Norm" Levinson, who springs from the same area, and is now field press representative for MGM in Minneapolis?

▼

Chick said, twenty-seven years ago, that he liked to get contributions from managers of the Schwartz circuit, "because I know the boys who are piloting that field" and he was watching for mail from Huntington, Freeport, Jamaica and Flatbush. So are we, now—and the boys and the circuit have grown up.

▼

Among additional charter members of the Round Table, in the second such list published in 1928, was Frank M. Boucher, then manager of the Colonial theatre, Winchester, Virginia—and since, general manager for K-B Theatres in Washington and one of the most able showmen in America.

▼

A. F. Sams Jr., general manager, and Leroy W. Sams, manager of the Pilot theatre, Winston-Salem, N. Y., were recorded as early members of the Round Table, in 1928. Today, A. Fuller Sams, Jr., is president of Statesville Theatre Corporation, Statesville, N. C.,—and a lot of his boys are members of this Club.

▼

The early Round Table, in its first few months, had a good response from overseas —which confirms all that we have seen on these premises, that overseas showmen were showmen then—and now—beyond many in our own country. Today, the Round Table has members in fifty countries around the world.

▼

Ralph Cokain, manager of the Lyric and Grand theatres, Marion, Indiana, was a charter member of the Round Table in 1928, and is now a member of the editorial staff of *Showman's Trade Review*. Chick runs a picture, in 1928, and comments on "getting them young"—Ralph looks about eighteen. We have some new members today, who are the same age.

There are many, many familiar names in these archives—some we know are gone, some we haven't heard in too many years—and we can't risk printing names unless we know where they are today. But there must be a special sky corner for good showmen, who have done much for human relations in their alloted time.

▼

Russell A. Bovim appears first in our records as the manager of Loew's theatre, Canton, Ohio. And his card is crowded with dates and places—all Loew's theatres, over 27 years. He is now a division manager, with headquarters in St. Louis, but has long been an active member of this Club as a theatre manager.

▼

Our records on Harry Rose don't go back so far in the card file, but he appears on a list of Round Table members in the bound vloume for 1928, as manager of the Palace theatre, Oneonta, N. Y. Now he is a division manager for Loew's, at the Majestic theatre, Bridgeport, Conn.

▼

Guess we could fill these memory pages with Loew's managers who have been 27 years or more with the circuit. For instance, here's Carter Barron, then manager of the Metropolitan theatre, Atlanta, who came to Washington to become nationally famous for his fine public and political relations, and is now remembered in Washington with a civic memorial.

▼

Here's one for your book: A poll, in the Round Table, as to whether the public preferred good silent pictures or sound pictures. The score? 52 for silent, just 2 votes for the new talking movies. You can hear the hollow laughter, through the years.

▼

As long ago as 1928, Tony Sudekum, then manager of theatres in Bowling Green, Ky., and later general manager of the Crescent Amusement Company, sent in copies of lead editorials in local newspapers which called "Theatres an Asset" in community affairs. "A marvelous medium for creating good will," it said then, on the editorial page of the Manager's Round Table.

▼

Leo, the MGM Lion, made a personal appearance at the Tampa theatre, Tampa, Florida, in 1928, and it was duly reported in the Round Table. Must have been a great-great-grandpappy of the Leo we knew, at 1540 Broadway. Other times, other lions—but the same exploitation.

▼

When the Managers' Round Table was first organized, this writer had completed twenty years in film business, with twenty-eight years since, to the present date. It's been a lot of fun, we've known a lot of famous people, and truly—"there's no business like show business." —*W. B.*

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It's not the first time, but Harry Weiner has done it again, at Schine's Oswego theatre, when he sold the Delta Gamma Delta Sorority the idea of staging their own version of a "Hollywood Premiere," with the girls selecting their own counter-parts for the Hollywood stars they wished to represent. It was a gala affair, and a beautiful job can be credited to the theatre manager and the high-school seniors who used it as a fund-raising project. There's no doubt about it, these "Hollywood Premieres" are real draws.

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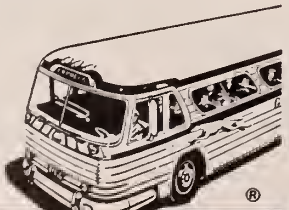

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GREYHOUND

Strange Was The Scheme For "Lady"

Al Meskis, manager of the Warner theatre, Milwaukee, conjured up a very successful promotion scheme for "Strange Lady in Town"—asking the presence of both strange ladies and men for his Western Carnival, conducted in the theatre lobby. It was all in fun, and sufficient to attract a lot of attention in advance of playdates. The lobby was trimmed in carnival style.

None of the theatre personnel had to be used during the carnival as girls from the Marquette University Missions Club took over this assignment, in charge of three booths that were calculated to arouse interest. One booth featured a poster cut-out of Greer Garson, looking quite realistic, and patrons were asked to guess the weight of it. Three pounds was the right answer.

Columbia Records gave $100 worth of records to those who could guess the names of the recording artists singing "Strange Lady in Town." If they could name the strange lady, they were given a free record and guest tickets for the theatre. Still another booth was devoted to a dart game, with Greer Garson's bustle in her costume for the picture, as the target. Two large hat boxes were marked "Marquette Missions" and contributions were given accordingly. As atmosphere, University girls worked in groups, on three-hour shifts, dancing in the lobby, through each evening performance.

Uses "Strange Lady" Song As a Pantomime Theme

Foster Leiderbach, manager of Schine's Kentucky theatre, Lexington, Ky., used Frankie Laine's recording of "Strange Lady" as theme music for walk-ons who took part in a stage contest, dressed and acting to the words and music of the song. The program also appeared on a local TV station, as a plug for the picture at the Lexington, without cost to the theatre. A special back-drop, using 6-sheets from the picture, was used for the TV show. A Frankie Laine program was also worked up by local disc jockeys on radio programs, the night before opening.

Can't Use Color Photos

(Miss) P. E. Treleaven, relief manageress of the Strand theatre, Brandon, Ont., well-known to our "Better Refreshment" edition of good lobby ideas, which we can't reproduce, sorry. But it was in good style for "Greatest Show On Earth" and the refreshment counter came in for special handling, which pleased Carl Mos. All theatre employees took part, plus 100 children from the Y.M.C.A. Fun Club, in having a parade and dressing in circus style.

The Daily Independent

Ben Tureman, manager of Schine's Russell theatre, Maysville, Ky., planted an open letter to Bing Crosby in his local paper, wondering why Bing didn't win the Academy Award for "Country Girl"—and landed this news picture, by airmail from Hollywood, on the same front page of the Maysville Independent, several days later. Really, a terrific stunt that clicked.

"Strategic Air Command" Gets Schine Promotion

Bill Lavery and Lou Hart, of Schine Theatres, wasted no time putting the top-level promotion behind Paramount's "Strategic Air Command" in circuit houses. A telegram says "Arranging with Air Force for flight of jet planes scheduled to buzz Watertown, Ogdensburg, Massena and Malone, cooperating with radio-TV for special bulletins." A parade with 400 members of the Ground Observer Corps was set up in Watertown and all members of this voluntary organization will be honored with certificates from the Air Force at the premiere. The oldest flyer in the area, 74 years of age, will be honored by the Lieutenant of the North Country Air Reserve. The wife of a local Air Force Captain, now a prisoner of the Chinese, will be an honored guest. Similar promotions have been provided by Jack Mitchell, manager of Schine's Auburn theatre, Auburn, N. Y., who has matched or bettered the circuit plan for the exploitation of the picture in his situation, plus the band from Sampson Air Base for the opening night.

And More of the Same—

Ray McNamara, manager of the Allyn theatre, Hartford, Conn., also using contests to sell his programs. For "To Paris With Love" he offered perfume and theatre passes for the first five correct answers to the number of pictures in which Alec Guinness has appeared, and for "Strategic Air Command", airplane kits and passes were given to writers of the 25 first essays on "The Strategic Air Command is important to our nation because. . . ."

Best Wishes from

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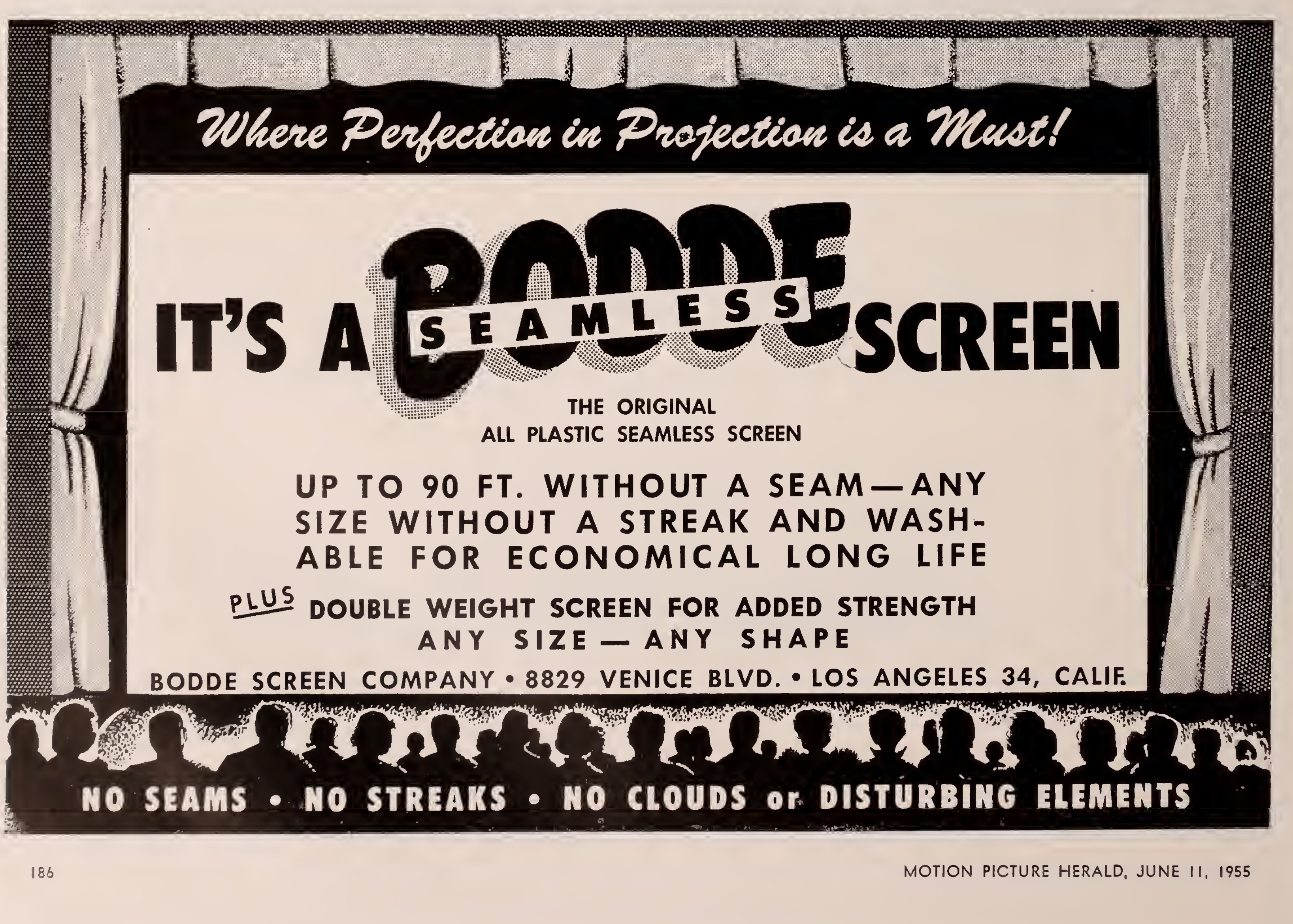

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Best Wishes

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AMERICAN THEATRES CORPORATION

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* * *

The J. Arthur Rank Organization
(Canada) Limited,
grateful for his wisdom,
statesmanship and high ideals,
sends greetings to
Mr. Martin Quigley
and congratulates the
motion picture industry on his
forty years of devoted service.

Selling Approach

BRITISH PICTURES

We present on this page, in the typical review style of "Selling Approach" for the information of showmen generally, a selection of British pictures, to be considered as a group, and separately. We have British, Canadian and American pressbooks in hand, although none of the accessories will do you any good unless and until these are available here. But the pictures will go far towards solving a product shortage. Many have enjoyed long runs—and are still current or coming attractions in our theatres. We invite you to try British films, and discover that while these may be an acquired taste in our midwest, they please and satisfy, and will bring your audience back for more of the same good humour.

DOCTOR IN THE HOUSE — **J. Arthur Rank-Republic Pictures.** In color by Technicolor. The comedy hit of the year. Busiest "Doctor" in town—will work wonders with your ailing audiences. "Extremely likable—fast and funny—full of charm and broad laughs—wonderfully wacky—a howling success—one of the wildest, gayest and funniest"—these are critic's comments in situations where the "Doctor" has been in the house for long runs. They've laughed and laughed, around the world, at this very funny comedy. Republic's pressbook doesn't list any posters, but the British pressbook has one-, three- and six-sheets in American sizes. Republic's newspaper ads are good, light-hearted and gay—better than Jaro's, and including some humorous drawings as teaser ads in cartoon style. Lots of good exploitation ideas, too—this time we don't have Odeon's "Exploitips"—but Republic's stunts are workable and will get laughs, as street and lobby promotions. Film should be aimed at doctors and students, for it is a genuine laugh from their insiders' outlook. And everybody will laugh at—and with—this picture, of four merry medics and their temperature-raising girls. Loaded with love-of-life and light-hearted lunacy. The gayest comedy to come to the screen —since "Genevieve."

TO PARIS WITH LOVE—**J. Arthur Rank-Continental Film Distributors.** In color by Technicolor. A comedy with Alec Guinness, which is a word for laughter. We haven't an American pressbook on this film, but Continental Distributors is a company in which Walter Reade, Jr., is a partner, so you can expect showmanship aimed at his audiences. The British pressbook shows a six-sheet with gay, colorful and exciting material for lobby and marquee display, and the 3-sheet and 1-sheet are equally good. They list a 24-sheet, but do not illustrate it, among British posters in American sizes. Newspaper ad mats are, of course, available only when provided here, but they are styled for comedy, and will promote laughter in advance of the picture. Again, the JARO pressbook contains a double-truck, color insert which has fine display value, better quality than most of our lithograph jobs.

SIMBA — **J. Arthur Rank-Lippert Pictures.** In Eastman Color. Again we have no American pressbook for this release, which we understand is scheduled to come from Lippert, in the near future. The call is "The Mark of the Mau Mau"—which is the exciting and desperate story of Africa, in its present turmoil. The terror that comes in the night, out of the darkness, always hidden, always ready to strike! Newspapers and magazines are full of "Mau Mau"—and it can mean a lot to readers and viewers. The stars look nice, in this picture; while their names are not known to our audiences, sell them as good artists, capable in their roles, easy to look at and to enjoy, for their theatrical skills. The British pressbook offers a 24-sheet, a six-sheet, three-sheet and one-sheet, in American sizes, and all illustrated have great pictorial art. The British pressbook contains another spread, in full-color, printed by processes ahead of our own, which makes theatre display, as a coming attraction. Publicity stories and mats refer to "drums in the night"—and on that you can build a theme which our audiences appreciate.

THE PURPLE PLAIN — **J. Arthur Rank-United Artists.** In color by Technicolor. Gregory Peck, giving one of the best performances of his career. He had flown too long—and loved too much. The blinding sky, the blazing sand, the merciless jungles of Burma's "Purple Plain"—introducing Win Min Than, the Burmese girl who carried the story of this picture to thirty American key cities. The United Artists pressbook offers a 24-sheet which is designed to provide pictorial art for lobby and marquee display. Other posters and the herald, carry out the same advertising theme, and key your campaign. Newspaper ad mats in generous assortment, with strong portrait heads of Gregory Peck, and a special mat of advertising lines selling the star in his greatest picture. The composite ad-publicity mat, for 35¢ at National Screen, gives you eight ads and two publicity shots for the price of a single mat. The Jaro pressbook, from England, has been a showman's inspiration in planning the U.A. issue. Odeon of Canada, in Jim Hardiman's "Exploitips" gives gold-seal treatment of exploitation tieups for Canadian theatre men, with some special stress on publicity stills that are "exclusive" for Canada, and good presentation of promotion.

THE BEACHCOMBER — **J. Arthur Rank-United Artists.** In color by Technicolor. Written by W. Somerset Maugham, and none can write as he does, of the Far East Islands. A strange and passionate love, which grows out of suspense and terror, heroism and hate. Scenes of unrivaled excitement and splendor, the Elephant Gods of Maputiti, a missionary's sister who slowly awakens to romance under the fiery sun of the tropical isles. Posters include 6-sheet and smaller, all of which have trumpeting elephant terror theme. Newspaper ad mats sell the trouble-making, love-making tramp of the tropics, with elephants playing the deep bass. The British pressbook has another fine color insert, which makes advance display in your theatre lobby. Odeon's "Exploitips"—in from Jim Hardiman in Canada, says, "Let's go to work on 'The Beachcomber' "—and offers pages of personalized, pointed promotion, aimed at theatres playing this picture across Canada. We note again, special attention to publicity mats which obtain free space in friendly newspapers.

LAND OF FURY—**J. Arthur Rank-Universal International.** Eastman Color, print by Technicolor. Actually filmed in New Zealand, the ancient kingdom of the Maori, where skulls were wealth and savage pagan rituals filled the jungle night with ecstasy and terror! An action-packed saga of adventure—they conquered a lost world of exotic splendor—timeless and terrible. 24-sheet and other posters from Universal, planned to provide pictorial art for your lobby and marquee display. You can get an exciting standee of the girl dancer which is only part of the 24-sheet, with plenty of atmosphere and another shot of the stars. A set of Color-Glo stills from Universal will sell color with color. Newspaper ad mats are good, and in generous assortment, following the British pattern, which have good showmanship—powerful ads for a powerful film. The bargain composite mat, from National Screen over here, gives small situations six ad mats and two publicity mats, for 35¢ which is the cost of a single mat, and gives you a choice, at the press, where your composing room foreman or editor will see ways in which you can cooperate to get a better result and more variety. The British pressbook contains a very fine, full-color insert spread, better than our poster printing, which can be used for theatre display.

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Best wishes

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CONGRATULATIONS . . .

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JEFFERSON AMUSEMENT CO.
EAST TEXAS THEATRES INC.

JULIUS M. GORDON
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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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WANTED--THEATRE MANAGERS. EXPERIenced. Exploitation-Minded. For Key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Manager, Stanley Warner Theatres, 2217 Clark Building, Pittsburgh, Penna.

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FOR SALE: 500 CAR DRIVE-IN CENTRAL OHIO City over 25,000. Wide-screen, CinemaScope, modern plant, excellent location. Ownership disagreement. BOX 2858, MOTION PICTURE HERALD.

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WANTED FILMS FOR DISTRIBUTION IN EAST Africa new and reissues. CHANDRAKANT BROTHERS, Box 5175, Nairobi.

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PAY $200 DOWN—PLAY CINEMASCOPE! CINEmatic IV adjustable Anamorphic Lenses plus Snaplite Series II prime lenses, all for $595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated beaded lace-grommet 15′6″ x 20′6″, $75.; Solid 6′8″ x 9′3″, $25; Solid 11′ x 14′, $35. Solid Springroller 8′7″ x 11′7″, $75; Solid Rope Pulley 11′ x 14′, $75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ATTENTION HOLMES USERS! INTERMITtent movements (less flywheels) $49 pair; Starwheelsprocket assembly $10 each; 1000W T-20 C-13 Mogul Pref. Lamps, $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

MITCHELL TRIPOD FREEHEAD, $375; CAMEreclair w/pilot pins, 5 lenses ideal for animation, $995; new Animation stands, $1995; Moviola 35mm composite sound/picture, $495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Motorized Dolly with 2 seats, takes heaviest cameras, $195; Rolling Stand multiple floodlights holding 12 bulbs, $180 value, now $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

To Celebrate Nickelodeon Anniversary

PITTSBURGH: The world premiere of MGM's "The Cobweb" will take place June 15 at the J. P. Harris theatre here as part of the celebration of the Golden Anniversary of the Nickelodeon. John H. Harris, president of Harris Amusement Companies and son of the founder of the Nickelodeon, said he chose "The Cobweb" not only because it is a worthwhile film but also because it features Lillian Gish, in films since the early silent days.

The program also will include special ceremonies at the site of the original Nickelodeon. Mayor David L. Lawrence and his official family, and County Commissioners John J. Kane, Harry Fowler and John M. Walker will join with members of the Historical Society of Western Pennsylvania and showmen throughout the area at the dedication of a new marker to be installed by the Society.

It was 50 years ago June 19 that the late Senator John P. Harris opened the doors of the world's first theatre showing motion pictures exclusively. The name Nickelodeon was coined by combining the price of admission with the Greek word for theatre.

Theatre circuits throughout the country are joining in the celebration, which will start about June 13 and continue the rest of the month. Among these are the Interstate Circuit, Stanley Warner Theatres, Walter Reade Theatres, Shea Enterprises and Manos Amusement Co. Independent exhibitors in the Pittsburgh district as well as many independents in key cities also are observing the Jubilee.

The first 50 patrons at all Harris theatres in this area June 19 will be admitted for five cents each—the admission price in 1905. Automobiles and fashions of that era also will have a prominent place in the celebration.

Legion Approves Six of 11 New Productions

The National Legion of Decency last week reviewed 11 pictures, putting one in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults; four in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I is "Santa Fe Passage." In Section II are "Rebound," "The Shrike," "Svengali," "Tall Man Riding" and "That Lady." In Class B are "The Adventures of Sadie" because of "suggestive costuming, dialogue and situations; light treatment of marriage"; "Love Me or Leave Me" because it "reflects the acceptability of divorce; suggestive costuming and sequence"; "Magnificent Matador" because "suggestive situation tends to misrepresent religious practices," and "Outlaw Girl" because it "tends to arouse sympathy for immoral actions." In Class C is "The Bed" because "this film consists of a group of episodes all of which gravely offend Christian and traditional standards of morality and decency by reason of a condonation of immoral actions; suggestive costuming, dialogue, situations and a sympathetic treatment of divorce."

New Film Service Company

Norman Witlen, former supervisor of Transfilm's animation camera and optical departments, and Ralph Koch, formerly of Technical Films, have formed their own firm, the K. & W. Film Service Corporation, at 1657 Broadway, New York. They assert they have the finest equipment for animation, special effects, slide films, titles, negative cutting, and bi-pack work.

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So, to Martin Quigley on the Double Celebration of the achievements of his publications and the man himself, we offer our deep and sincere congratulations.

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. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ON THE WATERFRONT: Marlon Brando, Eva Marie Saint—Winner of eight Academy Awards gave complete satisfaction with patrons and at box office. It held up against the graduation week at school. Bought right and finally made a little money on a picture. Small town and country patronage. Played Sunday, Monday, Tuesday, May 15, 16, 17.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

ON THE WATERFRONT: Marlon Brando, Eva Marie Saint—We bought this at the right price and for once made some money. The picture has a terrific impact. A lot of my patrons said it left a taste in their mouths, but they wouldn't have missed seeing it. In the three days we played it, we had many people come back to see it the second and third time—so it must be good. Played Thursday, Friday, Saturday, April 28, 29, 30.—Glenn E. Jensen, Gateway Theatre, Westhope, N. D.

PHFFFT: Judy Holliday, Jack Carson—a good picture, but over the heads of my patrons. Brought in a fair crowd. Played Thursday, Friday, Saturday, May 19, 20, 21.—Glenn E. Jensen, Gateway Theatre, Westhope, N. D.

PUSHOVER: Fred MacMurray, Phil Carey—Although there was nothing wrong with this "crooked cop" picture, our patrons commented that Fred MacMurray was miscast in this one. It seems like they don't want to see Fred shooting anybody, as in this picture. Played Wednesday, Thursday, May 4, 5.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

THREE HOURS TO KILL: Dana Andrews, Donna Reed—First, the title scared them away, then those very few who came were disgusted with what they saw in the picture, and at last, we lost money and good will. When Columbia makes a good one, it's all right, but when they make something like this, they go all the way to the bottom of the barrel. Played Thursday, Friday, Saturday, May 5, 6, 7. —Glenn E. Jensen, Gateway Theatre, Westhope, N. D.

WOMEN'S PRISON: Ida Lupino, Howard Duff—Don't let the title fool you. This is very good. It should do O. K. in small towns on their best days. Ida Lupino superb in this one and Howard Duff gives a surprisingly good performance. This gave us our best midweek business in months. Surprising, isn't it? Played Wednesday, Thursday, May 11, 12.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

DCA

LONG JOHN SILVER: Robert Newton This was Fremont County's first drive-in CinemaScope show, and a complete flop as far as the picture was concerned. 90% of all old sword and pirate pictures are not worth paying freight on here. Played Sunday, Monday, Tuesday, May 8, 9, 10.—Zubie Chopping, West Drive-in Theatre, Riverton, Wyo.

Metro-Goldwyn-Mayer

LAST TIME I SAW PARIS: Elizabeth Taylor, Van Johnson—A very good picture which failed for me at the box office. Played it for a benefit show—still it failed. It is sure hard to get them in on midweek. Don't be afraid of this picture—play it, maybe you will do O. K. with it. Film rental too high for me. Small town and rural patronage. Played Thursday, Friday, May 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

MANY RIVERS TO CROSS: Robert Taylor, Eleanor Parker—May I congratulate MGM on "Many Rivers to Cross"? This picture could be played anywhere. It's loaded with humor. Eleanor Parker and Robert Taylor did a wonderful job. If you are of the opinion that Stereophonic sound does not register with the average public, then watch the people in this picture when the Indians called their signals by whistles or when the rooster was crowing. Everybody remarked about the realism of the sound, and the photography was tops. It was fun to stand out in front of the theatre and watch the people come out grinning. The picture is tops. Played Sunday, Monday, Tuesday, May 22, 23, 24.—Glenn E. Jensen, Gateway Theatre, Westhope, N. D.

Paramount

CEASE FIRE: Korean War Documentary—This one did O. K. Even though I did play it late, everybody who saw it seemed to like it. Small town and rural patronage. Played Friday, Saturday, May 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

CONQUEST OF SPACE: Walter Brooke, Eric Fleming—This one pulled in a little extra business on Sunday night. A very good space picture which your kid fans will go for. Paramount gave me this one early, thanks to them. Play it—you can't go wrong on this type of picture. Put it on midweek. Small town and rural patronage. Played Sunday, Monday, May 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

THREE RING CIRCUS: Dean Martin, Jerry Lewis —The circus in this picture sure put it over for Dean and Jerry, although they were O. K., but not as good as in some of their other pictures. I always do extra business on this team no matter what they are in. Comments good from those who saw it. Small town and rural patronage. Played Sunday, Monday, May 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

THREE RING CIRCUS: Dean Martin, Jerry Lewis —Had the usual Martin & Lewis fans and all seemed pleased with the picture. Zsa Zsa Gabor added the spice it needed. Played three days, but the last day fell down—Ray McCullough, Princess Theatre, Cookeville, Tenn.

United Artists

LITTLE KIDNAPPERS, THE: Duncan Macrae, Jean Anderson—A wonderful heart-warming picture, but our business fell off a little, probably because all the small theatres across the line (Canadian) have played this picture long before we were able to. The two little chaps made a warm spot in everybody's heart. Played Thursday, Friday, Saturday, May 26, 27, 28.—Glenn E. Jensen, Gateway Theatre, Westhope, N. D.

Universal

DESTRY: Audie Murphy, Mari Blanchard—I never miss on this boy; he always brings in some extra business. This one has a little more running time, which makes it better, also this gal Mari Blanchard is really tops in this one. Your men patrons will go for her. There's everything in this picture to please any movie-goer—play it! Small town and rural patronage. Played Sunday, Monday, May 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

SIX BRIDGES TO CROSS: Tony Curtis, Piper Laurie—Give this one your best playing time—it deserves it. Thanks to "Collier's" for writing the story in their magazine—it sure helped. Also the same goes to UI for putting it on the screen. Did over average and had good comments from all who saw it. Small town and rural patronage. Played Tuesday, Wednesday, May 24, 25.—James Hardy, Shoals Theatre, Shoals, Ind.

SMOKE SIGNAL: Dana Andrews, Piper Laurie—A very slow moving adventure picture, though I cannot gripe about it because UI gave me the right film rental. One thing about it, the scenery is pretty. Did about average business on it. Play it, you won't go wrong on it. Small town and rural patronage.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

BOUNTY HUNTER, THE: Randolph Scott, Dolores Dorn—Played this one during high school exercises, which hurt business plenty. Nothing wrong with the picture. If you have many Scott fans, they will like this one. Small town and rural patronage. Play it. Played Sunday, Monday, May 1, 2.—James Hardy, Shoals Theatre, Shoals, Ind.

CALAMITY JANE: Doris Day, Howard Keel—Played this one on a repeat run a year ago and did just about as much business the second time as I did the first. One of Doris Day's best pictures. Had a lot of repeat customers, also small town and rural patrons. Play this again. Played Friday, Saturday, May 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

Shorts

Metro-Goldwyn-Mayer

HOMESTEADER DROOPY: Tex Avery Cartoon—We can't get enough "Droopy" cartoons, and this was one of the best we've ever had. All the kids saw this twice.—Walt and Ida Breitling, Comfrey Theatre, Comfrey, Minn.

POET AND PEASANT OVERTURE: CinemaScope Musical Gems—Excellent. Most welcome short, loved by capacity houses. Only fault I can find is that the cameras ran too quickly, thereby giving a blurred effect in sections.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

HOW TO WIN AT THE RACES: Pacemaker—An impossible situation with a lot of comedy makes this one of the tops for the year, in my estimation —Fred G. Weppler, Colonial Theatre, Colfax, Ill.

VISTAVISION VISITS NORWAY: Vistavision Special—Not a scene of this VistaVision was out of focus on my screen. The photography is superior, the color and scenery the same.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

RKO

BEN AND ME: Technicolor Cartoon—This Disney cartoon was a good lesson in history and now everyone in this town will remember who Benjamin Franklin was.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

Twentieth Century-Fox

JET CARRIER: CinemaScope Special—CinemaScope aboard a jet aircraft carrier was very exciting. Many interesting facts unfold in this one. This is one of the top CinemaScope shorts and was enjoyed by all. —Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

JET CARRIER: Special—Excellent CinemaScope short.—W. R. Shepherd, Regent Cinema, South Shields, England.

Warner Bros.

TRIAL OF MR. WOLF: Blue Ribbon Hit Parade —Good reissue cartoon. In this the wolf blames Red Riding Hood for his troubles as he tells his side of the story in a courtroom.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

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To Martin Quigley, Esq.:

Life begins this 40th Anniversary of your birth to our industry. Therefore, here is a toast to the coming forty years of Movies and Quigley!

Joe Cordero

Producers:

We can use "scope" films—cash in New York—for Cuba, Colombia, Argentina and Spain.

Submit your subjects if you do not want frozen assets.

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to

Martin Quigley

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As one forty-year old-timer to another, let me wish you ever continuing

SUCCESS

and

HAPPINESS.

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OCCASION OF HIS
FORTIETH ANNIVERSARY

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Standard Textbook on Motion Picture Projection and Sound Reproduction
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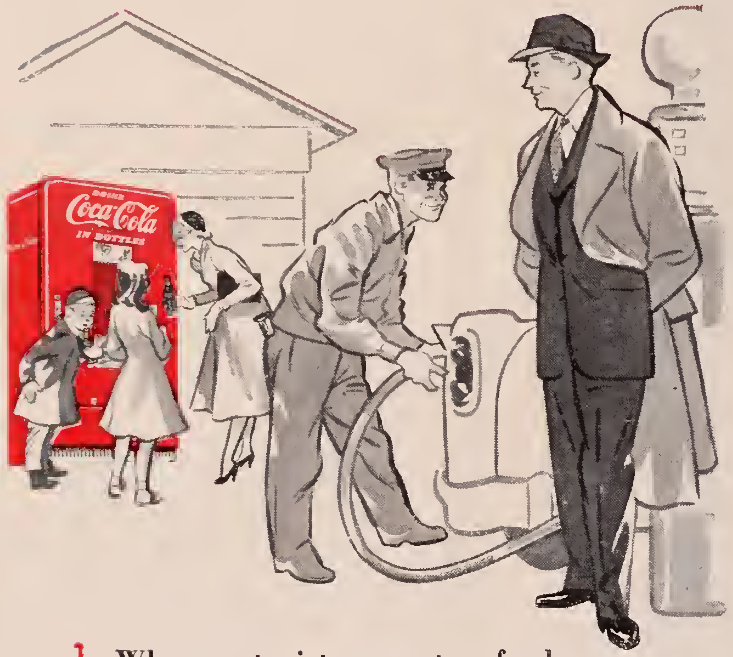
and wish them many more years in which to serve the Motion Picture Industry.

50,000,000 *times a day* . . .
IT'S A MATTER OF **PREFERENCE**—

Coca-Cola is the most asked-for soft drink at service stations![*]



1. When motorists pause to refresh and refill, they prefer Coke — by more than 2½ to 1 over the next three soft drinks combined.

2. These same people look for their favorite beverage in theatres, too.

REFRESH
DRINK
Coca-Cola

3. When you feature Coca-Cola, you profit from America's preference.

SELL
Coca-Cola
REG U S PAT OFF
for extra profit

Of theatres handling beverages, more than 3 out of 4 sell Coke!

"COKE" IS A REGISTERED TRADE-MARK

[*] 1954 surveys by Alfred Politz Research, Inc.

Better Refreshment Merchandising

CANDY..POPCORN..BEVERAGES..FOOD..AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . CARL R. MOS, Associate Editor

Striving for Maximum Sales in Soft Drink Merchandising

Summarizing tested and proved techniques for selling beverages in indoor and drive-in theatres—from purchasing syrup and dispensing equipment to a variety of special promotional schemes.

WITH SOFT drinks today providing the refreshment operator profits which are in many cases equal to that of popcorn it is not surprising to find managers placing an ever-greater emphasis on merchandising beverages at both drive-in and indoor theatres. The latest efforts to increase sales entail a large and intensive program—from installation of new and improved dispensing equipment to increases in the number of flavors offered and special promotional campaigns.

In comparison with candy and popcorn, soft drinks received a late start as a refreshment stand commodity, having become a major item at the indoor stands only about eight years ago. Recent estimates of the distribution of the average indoor theatre vending dollar show they account for 20% of sales—a percentage that is sure to grow as merchandising efforts, spurred by the profit potential, are intensified. In the outdoor field, they are already in high standing, ranking just below popcorn in sales. The trend there is in seeking means to expedite the service methods.

While differences exist in several important aspects of handling soft drinks at the outdoor and indoor operations, there are other fundamental factors that are the same for both. This is first and most vitally true with the "quality" of the product offered. Theatremen in both categories have found that it pays to employ only the best syrup, that being in most cases one manufactured by a company which advertises nationally.

Introducing 30¢ Drink Boosts 20¢-Size Sales

INTRODUCTION of a third beverage cup size (30c) is proving very successful at the Meadow Glen drive-in, Medford, Mass.—not so much for large sales of this particular size as for its effect in increasing the output of the medium (20c) size.

Philip Lowe, co-owner with Julian Rifkin of the Meadow Glen, and with his brother, Junior Lowe, head of Theatre Candy Company, Boston, a leading supplier of both equipment and foods and drinks for theatres, is a strong proponent of this idea.

"The average person," he says, "is inclined to take the average size offered. If a soft drink is available in a 10c or 20c size only, he is likely to take the dime cup. But if there are three sizes, say 10c, 20c and 30c, the chances are he'll take the 20c one. He doesn't want to be a piker and take the smallest and he most likely thinks of the largest as a little extravagant. So he lands on the 20c cup as just right!"

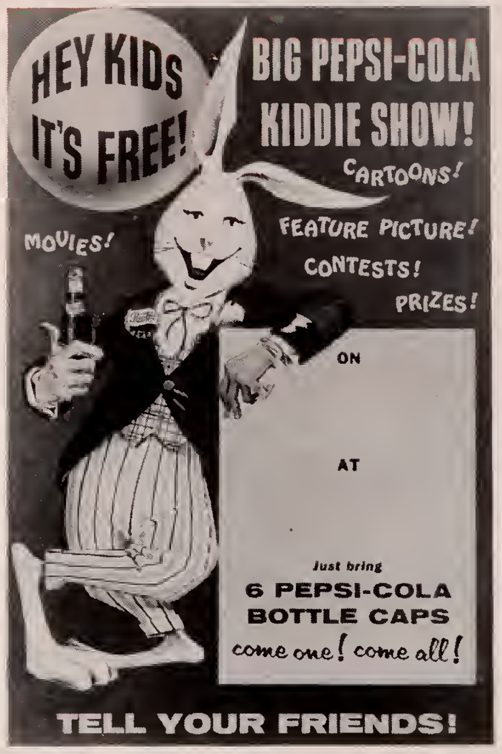
In addition to the advantage of bearing "brand" names that are widely known and accepted by the public, these syrups are always found to be of uniform quality since the companies make periodic checks of their products to assure that quality is consistent.

Also of importance to quality is the carbonated water used. In this respect two factors are to be considered—pressure and proper refrigeration. Pressure from the gas drum keeps the water carbonated while it is in the dispenser and proper refrigeration retards the rapid escape of gas after the drink has been dispensed. And the colder the water, the greater the carbonation.

To produce a carbonated drink that is sufficiently "sparkling" it is essential that the equipment make the carbonated water "ice-cold" and keep it that way. It has been found that a drink at 50° contains only 75% of the gas that a drink at 36° holds, which is regarded as the ideal temperature for that "quality" drink.

At the drive-in theatre keeping carbon-

Pepsi's Children's Show Plan


HEY KIDS IT'S FREE!
BIG PEPSI-COLA KIDDIE SHOW!
CARTOONS!
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FEATURE PICTURE!
CONTESTS!
PRIZES!
ON
AT
Just bring
6 PEPSI-COLA BOTTLE CAPS
come one! come all!
TELL YOUR FRIENDS!

DURING the past two years the Pepsi-Cola Company has sponsored a great many special matinee shows for children throughout the country with arrangements made on an individual basis by the theatre manager and the head of the local bottling company. The results of the shows have been so favorable for all concerned that Pepsi-Cola has set up a standard program of procedure for arranging the performances and developed a number of advertising accessories for exhibitors to use in exploiting them. The program and the materials are fully described in a new 16-page, illustrated booklet issued by the company, called "Pepsi Pals Go to the Movies."

In announcing the new booklet, Alan W. Finley, head of the company's Theatre Sales Division in New York, pointed out that arrangements for the shows will continue to be made on a *local* basis—and *not* through his department. The present campaign format is the result of careful analysis of such "kiddie shows" held in the past, he said.

As described in the new booklet, the Pepsi-Cola plan is to have the local bottler act as host, at 10c per seat, for the special children's matinee, with a carefully executed promotional campaign preceding the event. In carrying out the latter both the bottler and the theatre play an active part. The show, usually held on a Saturday morning at 10 o'clock, has an appropriate cartoon-and-action screen program, lasting about two hours. This permits a 15-minute intermission for the drawing of prizes donated by local merchants in return for screen credit.

Required as "admission charge" to the shows, which are customarily open to children between the ages of six and sixteen, are either six Pepsi-Cola bottle caps or a carton of six empty bottles.

As his part in the promotional campaign the bottler arranges for window and indoor display signs in his local outlets; places posters on his delivery trucks and possibly obtains radio and TV plugs in addition. He also supplies the theatre with display material for the lobby and stage and furnishes Pepsi-Cola trade mark cuts for the theatre's newspaper ads.

For his part the theatre man is expected to prepare and run a trailer announcing the children's show at least two weeks before the scheduled date and to advertise the show in the newspaper the day before the opening. In addition he should arrange a display of the prizes to be offered the youngsters in the lobby and give screen and lobby credit to the merchants donating those prizes.

Pepsi-Cola (through the local distributor) furnishes the theatre with several three-color display pieces so designed that the theatre name and the time and date of the matinee can be imprinted upon them. Included are 30 by 40-inch posters (one sheets); 14 by 22-inch window posters; and 9 by 7-inch triple bottle-collars. The illustrations feature a rabbit (as shown in the photograph) sporting a Pepsi-Cola bottle-cap lapel badge and wearing a gay tuxedo.

"While all theatres are invited to participate," Mr. Finley explained, "the decision as to whether the tie-up will be effected in any given situation must necessarily rest in the hands of the local Pepsi-Cola bottler."

Copies of the booklet explaining the plan have been distributed to all Pepsi-Cola bottlers or can be secured by writing to the Theatre Sales Division, Pepsi-Cola Company, 3 West 57th Street, New York 19, N. Y.

ated beverages cold presents a special problem, since they must often make long trips to distant ramps. In some cases operators have adopted the practice of using ice cubes although syrup manufacturers have pointed out this leads to dilution, which tends to destroy flavor. If icing is used, it is considered wise to add a little *extra* syrup to the drinks.

With non-carbonated drinks icing is, of course, less important since there is no "fizz" to be lost in transit. For this reason Redstone Drive-in Theatres of Boston has adopted a policy of stressing sales of the "still" drinks at their operations.

In other drive-ins in the New England area various plans have been adopted to shorten the treks from farthest ramps to the refreshment building. In some situations an additional snack stand has been erected; this is the case at the Natick, an operation of the Smith Management circuit in the Massachusetts town of that name. There it was deemed worthwhile to eliminate space for a number of cars in the center of the field to make a more spacious children's playground immediately behind the main concession building with a second concession building at the rear of the playground.

James Collins, manager of the Natick, points out that any parent leading a child to the playground must pass close enough to one or the other of the buildings to arouse the hunger or thirst of his offspring.

USING MOBILE WAGONS

In a few other New England drive-ins mobile sales wagons are currently being experimented with, some with very satisfactory results, indicating that the plan may spread soon in the area. At George MacLaughlin's Fresh Pond Open Air Theatre in Cambridge, Mass., this method of selling has proved especially popular. Drinks sold in this fashion are non-carbonated, in addition, of course, to popcorn, frankfurters and ice cream.

On the question of the number of different kinds of flavors which should be offered patrons in order that the greatest possible number of sales can be achieved, there is some controversy. There *is* general agreement, however, among both indoor and drive-in operators, that there should always be *more than one kind*. From that point there are recommendations for two or three flavors to up to as many as eight or ten.

Operators desiring to offer as many as that latter figure will now find on the market automatic cup dispensers equipped to sell them. One such model is produced by Apco, Inc., in its "SodaShoppe" line and is constructed with two separate stations with individual coin selectors so that more than one patron can be served simultaneously. RKO circuit has installed this

In Drive-In Theatres All Over The Country, Pepsi Means

MORE DRINKS PER GALLON
MORE PROFIT PER DRINK

All over America, drive-in theatre operators are switching to Pepsi-Cola as their exclusive cola drink. Look at the facts and you'll see why:

Pepsi's syrup price is the *lowest* of any nationally advertised cola—far lower than the nearest comparable cola. *Pepsi profit tops all nationally advertised and nationally available cola syrup lines.*

Pepsi's heavier baume gives 128 drinks per gallon, compared with 115 for the nearest comparable cola. Pepsi is by far America's fastest growing cola drink. 63% more theatre operators are now vending Pepsi than one year ago.

In your own theatre operation, Pepsi-Cola can boost your beverage sales and profits all along the line. Write today for full details.

In whatever size you serve it,
Pepsi gives you biggest soft drink profits.

Pepsi-Cola

PEPSI-COLA COMPANY, 3 West 57th Street, New York 19, New York

Canada Dry Campaign Launched To Promote All Drink Flavors

TO PROMOTE its full line of family beverages on a national scale, Canada Dry Ginger Ale, Inc., has launched a multi-million-dollar advertising campaign comprised of six full-color pages each in "Collier's" and "Look," Otis A. Glazebrook III, national syrup sales manager, has announced. The campaign, which began in April and will run through the summer, is being coordinated with vigorous local campaigns using TV, radio, newspapers, 24-sheet posters, point-of-purchase displays and other supplementary media. The local campaigns are being activated by Canada Dry's 177 franchise bottlers in addition to all plants owned and operated by the company.

Hitherto the company has concentrated its national advertising primarily on Canada Dry ginger ale and club soda, Mr. Glazebrook explained, with the fruit flavors accorded extremely limited attention. However, in full recognition of public demand for expression of choice, Canada Dry's advertising and marketing strategy will be directed toward making a complete line of mixers and beverages easily accessible to the thirsty public.

Backed by the Canada Dry name and label, "nationally famous for three generations," the fruit flavors have already been enthusiastically received, said Mr. Glazebrook, and the purpose of the campaign is to give added impetus to the already existing demand.

The importance of this new advertising angle to both drive-in and indoor theatres was emphasized by Mr. Glazebrook, since they are finding the installation of multi-drink machines increasingly profitable as compared with the one- and two-drink venders. With Canada Dry in a position to supply a complete line of flavors, including "still" as well as carbonated beverages, whether the machine be a "3-drinker" or a "10-drinker," the refreshment stand operator can be assured of national advertising support for every drink he offers, Mr. Glazebrook said. Or, to quote the Canada Dry slogan, "The flavor you like by the name you know."

Exhaustive research has shown, continued Mr. Glazebrook, that the nationally advertised beverages consistently outsell unbranded varieties; and the guarantee of dependable high quality builds a much higher repeat business resulting from consumer satisfaction.

Moreover, Canada Dry uses every modern scientific method to maintain the flavor and purity of its products, thus insuring the public of top quality, whenever and wherever purchased. For example, mobile laboratory units are constantly touring the country to check the output of Canada Dry's bottling plants.

An added benefit of the new-type advertising to theatres was indicated by Mr. Glazebrook, who termed it "reciprocal sampling." With supermarkets and other outlets carrying more flavors, the public will be educated to look for a broader choice of taste experience at their favorite theatres. Of course, the supermakets will reciprocally benefit in their bottle sales from the sampling done at theatres. To put it briefly, greater diversification results in greater volume.

In line with the new merchandising direction, Mr. Glazebrook concluded, Canada Dry is preparing additional point-of-purchase material for theatres to supplement the existing p.o.p. strips and vending machine accessories.

ROUTE 1
for summer fun
GINGER ALE
ROOT BEER
SPUR COLA
ORANGE
BLACK CHERRY
CANADA DRY
A flavor for every taste

New 24-sheet poster featuring five Canada Dry flavors.

machine in a number of its theatres and Lee Koken, head of concessions, reports that it has been of great help in building beverage sales.

These large-capacity machines are equipped to serve "still" drinks as well as carbonated ones, and the importance of including the former has been cited by many operators, including Mr. Koken. He has found that "a large number of patrons prefer the non-carbonated drink as a matter of taste while others must choose it because of various stomach ailments or for other reasons."

Consideration of automatic cup venders leads to a further controversy of beverage merchandising—do their advantages outweigh those of the manually operated machines? This is a question that cannot be positively answered in any general terms; it depends on the individual theatre operation. Choice of one type or the other does not necessarily depend on the size of the theatre or its location, but on such factors as patron preference and available space.

Advantages claimed for the manually operated unit by its proponents begin with the theory that many patrons come directly to the stand to purchase some other product and will buy a drink when they see the dispenser attractively and prominently in evidence *at the stand itself*. This has particularly been found effective when the machine is a counter model with special display features, including animated effects and illumination.

INTRODUCING A NEW DRINK

One advocate of this type is Nathan Blumenfeld of Blumenfeld Theatres, San Francisco, which operates 8 drive-ins and 24 indoor theatres. To introduce a new grape drink recently Mr. Blumenfeld employed a bubble type dispenser with excellent results. It is his theory that "the three most important factors for drawing customers directly into the sales area are visibility, eye-appeal and animation." And these machines, he points out, incorporate all three.

Other exhibitors have cited the appeal for many patrons of the "personal touch," which can only be achieved by a pleasant attendant giving "service with a smile" they believe.

On the other hand, the automatic cup dispenser has distinct advantages of its own, including the ability to serve heavy traffic speedily and efficiently. To the innate appeal for many patrons of the mechanical facility with which these machines operate, the manufacturers have added increasing improvements in their designs so that they actively assist in promoting sales. Illuminated plastic displays are being built as an actual part of the front of the cabinets, for instance, and illuminated flavor

(*Continued on page* 14-*R*)

People & products

by Carl R. Mos

• • •

MERCHANDISING

WITHOUT revealing any secrets (or figures, some of which were astounding), here are some tried-and-proven merchandising ideas well worth employing. First, one from Stanley-Warner's Carl Siegel:

He has observed that youngsters, too, like to gamble a bit, and he uses the trait to move slow-moving beverages. In a 6-drink vending machine he covers one flavor label with a sticker that says "Take a chance," and it sells out without fail. It's the first time we'd heard of a drink machine used as a grab-bag, and profitably to boot.

•

From Arthur Segal of SelMix, comes the thought that the refreshment stand be considered a "sales territory" and should be so operated. He points up the big plus-value obtained by serving nationally advertised products, which pre-sell the "impulse items" offered—adding that the big companies spend tremendous sums to merchandise the individual's stand and build up consumer demand for products sold there.

As an example, he said a customer doesn't sue a restaurant for a bad cup of coffee—he just keeps away from that restaurant! And the same holds true of theatres which serve inferior quality drinks and food.

•

RKO Theatres' Lee Koken stresses the importance of cleanliness, proper carbonation and coldness in vend machines to insure customer satisfaction. And Lee points out the increased sales obtained by machines serving *both* carbonated and non-carbonated drinks. As to location, he considers positioning the machine in the path of *out-going* patrons the most advantageous, for he finds it is the departing movie-goers who are most thirsty.

•

Phil Lowe of Theatre Candy Company, advocates "selling up, not marking up," which is a nifty way of recommending the sale of larger units, but not over-pricing standard-size units. He points out that added revenue *and* profit can be gained by selling 30¢ drinks, rather than only 5¢. The same goes for 60¢ pizzas compared

(*Continued on page 14-R*)

only
popsit plus
gives you all these advantages

Compare these advantages	POPSIT PLUS	BRAND "A"	BRAND "B"
Pure Peanut Oil (most easily digestible vegetable oil)	✓		
Butterlike Flavor	✓		
Requires No Melting	✓	✓	✓
Flash Point Over 650°	✓		
Always Ready-to-Pour	✓	✓	✓
Fries Potatoes, Chicken, Shrimp	✓	✓	✓
Fewer Than 5 "Duds" Per Pound of Corn Popped (average)	✓		
THE SCORE	7	3	3

Popsit Plus is the biggest selling popping oil in the entertainment industry — preferred by more theatres, carnivals and outdoor operators because it does the biggest job! The distinctive butterlike flavor sells and resells your popcorn for you. Popsit Plus is the safest of all oils to use, easiest to measure and store — versatile, too, for every frying requirement.

If you haven't used Popsit Plus, you're missing a "sure thing". Arrange for a free trial . . contact your local distributor today!

ONE GALLON
27 LBS.
popsit plus!
LIQUID POPCORN POPPING OIL
CHOICE PEANUT OIL ARTIFICIALLY COLORED AND FLAVORED

popsit plus!

It's Digestible! Made Only of Pure Peanut Oil

Liquid Popcorn Seasoning
made by
C. F. Simonin's Sons, Inc.
Phila. 34, Pa.

Best way to catch your public's eye

In the *public eye* for more than 30 years!
Constant national advertising of constant
quality makes CANADA DRY Beverages
the choice of millions at home
—and away from home.

Give them the flavor they like-

CANADA DRY
CANADA DRY
CANADA DRY
SAFETY INSURES LOC
The name they know

Moving Ice Cream "Up Front"!

Indifferently merchandised in the past by many indoor theatre operators, who sold it, if at all, from freezers hidden behind the stand, ice cream has of late been given new impetus by the introduction of display equipment on top of the counter and automatic vending machines. Told here are the experiences of operators who have made this plan pay off.

Ice cream sales jumped 65% at RKO's Prospect theatre in Brooklyn, N. Y., when a "Coldisplay" self-service freezer was incorporated into a new refreshment stand (above), replacing the old one shown at left. Formerly sales were made from a freezer in the rear of the stand, which was located in the lobby by the balcony stairs and off to one side. The new stand is in the rear of the auditorium, and the self-service freezer is between the left popcorn warmer and the candy cases. Additional storage space is provided by a freezer in the back bar.

WHEN ICE CREAM is given a dominant position at the snack stand and displayed in an open cabinet in front with the product in massive array, it can become an extremely profitable refreshment item for the theatre. That has been the recent experience of several prominent operators who found when they adopted this more aggressive technique of merchandising frozen foods that sales and profits zoomed to record heights!

The results attained by these theatremen might well be studied and considered by that large body of operators who have not as yet added ice cream to their refreshmnt commodities.

This latter group now manages slightly over half of the theatre stands in the country, according to the latest figures. Thus ice cream, which has made tremendous strides within the past few years in the overall theatre refreshment picture, has terrific possibilities for expansion, limited only by the willingness of other theatre operators to seek out this additional means of concession revenue.

The advantages of handling ice cream, as those who have done so will testify, are considerable. One staunch proponent is Samuel M. Rubin, manager of the Stand Department of ABC Vending Corporation, New York, who emphasizes first of all the amount of profit to be realized on ice cream. It is in most instances as high as that afforded by candy, he points out, which has heretofore received much greater promotional effort from theatre managers.

Secondly, Mr. Rubin has found, ice cream is nearly always purchased by a theatre patron in addition to popcorn or candy, which makes it a valuable "extra" sale. In most cases the patron comes to the stand intending to buy some other refreshment item, and while there he notices that ice cream is available and, his appetite perked, decides he will have the frozen food, too.

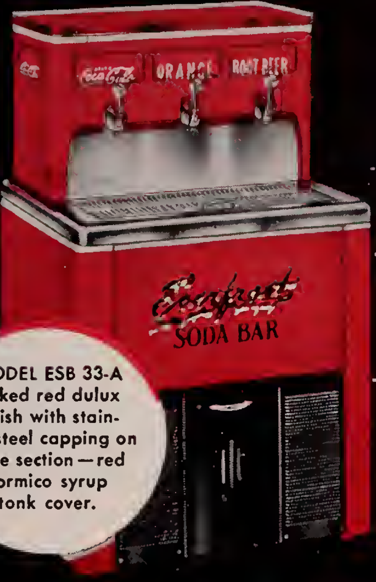
It is for this reason that Mr. Rubin designates ice cream as strictly an "impulse" sale and as such it is best stimulated by visual merchandising. This means that the product should be sold from a transparent case in the front of the stand counter in which it should be stacked in a mass arrangement. Where it is possible to employ it, a "self-service" system has also been found to be an effective means of increasing sales.

Among the theatres which have adopted this practice of bringing ice cream "up front" are those of the RKO circuit, which are serviced by ABC. That the system is extremely successful is attested to by Lee Koken, head of RKO's concessions department, who reports that ice cream jumped from 2% (in 1949) of the circuit's total refreshment sales to over 9% in 1954, following many installations of the new type freezers.

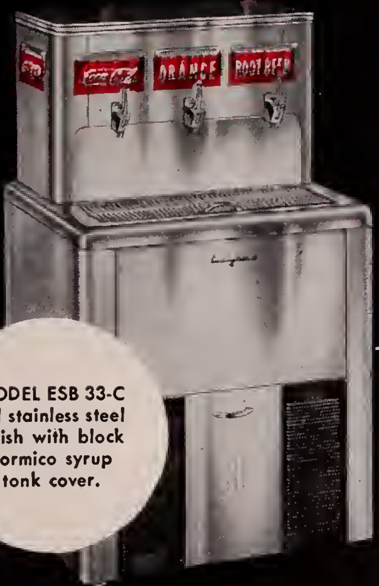
A typical instance is offered by results at the RKO Prospect theatre in Brooklyn, N. Y. As the accompanying illustrations show, ice cream was sold at the old stand, located below the stairs and to one side, from a freezer in the back bar. At the theatre's new stand, which was built in the rear of the orchestra, a special unit was installed for ice cream in the front between the popcorn warmer and the candy case. The type of freezer used is the "Coldisplay," which is manufactured by Supurdisplay, Inc. Sales of ice cream jumped 65% at the new stand, according to Mr. Koken.

At the Prospect an additional freezer

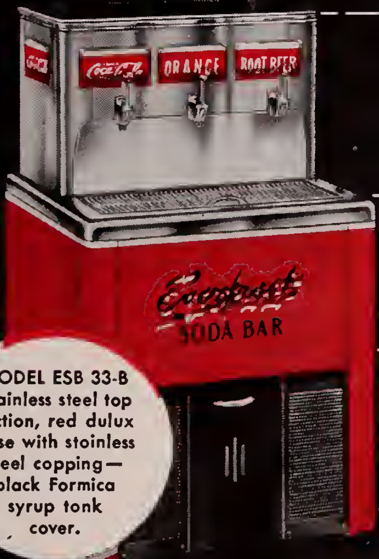
Everfrost INTRODUCES 3 All New Soda Bars



MODEL ESB 33-A
Baked red dulux finish with stainless steel capping on base section—red Formica syrup tank cover.



MODEL ESB 33-C
All stainless steel finish with black Formica syrup tank cover.



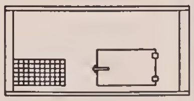
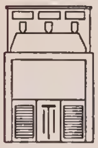
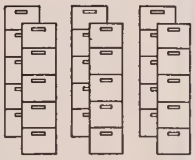
MODEL ESB 33-B
Stainless steel top section, red dulux base with stainless steel capping—black Formica syrup tank cover.

INCLUDING THESE OUTSTANDING FEATURES

- ★ **THREE 2-GALLON CAPACITY LOW** temperature (28°) syrup tanks with individual stainless steel covers.
- ★ **POSITIVE CONTROL SYRUP FLOW** serves 120 drinks to the gallon, each drink the same proportion of syrup and water.
- ★ **NEW, FAST-ACTING FAUCETS** for easier, speedier operation.
- ★ **PATENTED REFRIGERATED** carbonator with 90 gallon per hour water pump supplies a large volume of highly charged low temperature water.
- ★ **1/2 H. P. HERMETIC COMPRESSOR** mounted on rigid heavy duty base for quiet operation.
- ★ **ALL DRY REFRIGERATION** for both syrup and carbonated water. No unsanitary water bath.
- ★ **DUAL TEMPERATURE CONTROL** provides 28° syrup temperature in storage tanks and just above freezing carbonated water. No ice needed.
- ★ **EYE-APPEALING,** sales building appearance in your choice of red dulux and stainless steel finishes.

Check the GREATER PROFIT STORY

With the Everfrost Soda Bar you can make nearly 3 TIMES THE PROFIT and sell more drinks every minute than you can serving bottles!

THE BOTTLE STORY	THE SODA BAR STORY
Large floor space for bottle coolers required. 	 An Everfrost Soda Bar requires less than 5 square feet.
You buy, store and cool 30 cases of bottles to serve 720 drinks. 	720 drinks from a Soda Bar can be served from just 6 gallons of syrup.

LOOK AT THE DIFFERENCE IN YOUR PROFIT

Average cost per bottle	5½c	Cost of syrup per drink	1½c
Handling, storing, icing, breakage, loss	1½c	Cost of CO_2 gas, electricity, water	½c
TOTAL COST PER BOTTLE	7c	TOTAL COST PER DRINK	2c

30 CASES = 720 BOTTLES

Sales—720 drink @ 10c	$72.00	Sales—720 drinks @ 10c	$72.00
Cost of bottled drinks	50.40	Cost of soda bar drinks	14.40
YOUR PROFIT	$21.60	***NEARLY 3 TIMES THE PROFIT***	$57.60

SEE THE
EVERFROST SODA BAR
AT YOUR NEAREST DEALER

Write today for complete information

EVERFROST SALES, INC.
14815 S. Broadway • Gardena, California

ATLANTA, GEORGIA
Wil-Kin Theatre Supply, Inc.
CHARLOTTE, NORTH CAROLINA
Wil-Kin Theatre Supply, Inc.
CHICAGO, ILLINOIS
Gardner Theatre Service, Inc.
DALLAS, TEXAS
Southwestern Theatre Equipment Co.
DENVER, COLORADO
Service Theatre Supply
GRAND RAPIDS 2, MICHIGAN
Ringold Theatre Equipment Co.
HOUSTON, TEXAS
Southwestern Theatre Equipment Co.
KANSAS CITY, MISSOURI
Missouri Theatre Supply
LOS ANGELES, CALIFORNIA
B. F. Shearer Co.
MEMPHIS 3, TENNESSEE
Tri-State Theatre Supply
MINNEAPOLIS, MINNESOTA
Minneapolis Theatre Supply
MONTREAL, QUEBEC, CANADA
Plant Maintenance Equipment Co.
NEW ORLEANS, LOUISIANA
Johnson Theatre Service
OKLAHOMA CITY, OKLAHOMA
Oklahoma Theatre Supply
PORTLAND 9, OREGON
B. F. Shearer Company
SALT LAKE CITY 1, UTAH
Service Theatre Supply Co.
SAN FRANCISCO, CALIFORNIA
B. F. Shearer Company
SEATTLE, WASHINGTON
B. F. Shearer Company
ST. LOUIS 3, MISSOURI
St. Louis Theatre Supply Co.
TORONTO, ONTARIO, CANADA
Plant Maintenance Equipment Co.
VANCOUVER, B. C., CANADA
Plant Maintenance Equipment Co.

with four compartments has been installed in the back bar at the opposite end for quick and efficient service, and there is also a refrigeration unit in the stockroom for further supply.

Other types of "up front" freezers employed by RKO include a cabinet divided into four compartments covered with sliding glass doors through which patrons can look down to see the products available. This cabinet is illuminated. Another type, the "Pic-a-Bar," made by West Coast Sheet Metal Works, Inc., sits right on the counter for self-service.

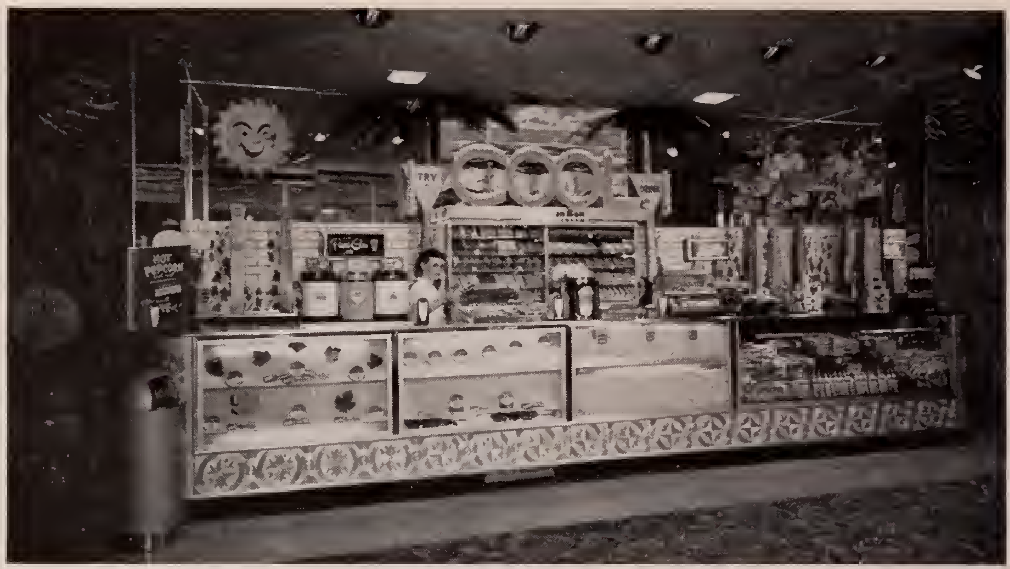
Where pilferage is a problem most of the counter freezers can be closed with transparent plastic or glass, Mr. Koken points out. In that way the advantages of the open display are still retained, and patrons can be served by the stand attendant.

In selling ice cream Mr. Koken believes it is best to offer three or four different kinds so that patrons have a choice not only of type but of price. Though what is popular will vary regionally, he has found that ice cream sandwiches are generally the best seller, followed by cups, on-a-stick items, and bon bons.

IMPORTANCE OF PRICING

Proper pricing is also a vital factor, in Mr. Koken's opinion, and he stresses that, for instance, the theatre must not charge 15¢ for a product which is available at the corner drug store for 5¢ less. The theatre operator must investigate the local situation before deciding what he will sell and at what prices.

As a further stimulant to sales, RKO theatres have introduced special display material in lighted shadow boxes for the back bar wall. These exhibits are designed to suggest a "cool" atmosphere and feature artificial snow and pine trees with appropriate background paper, dummy ice cream merchandise of the same size and design of the items being sold at the stand.



Frozen novelties are sold at Evergreen's New Fox theatre in Portland, Oreg., from an open display freezer on top of the stand (above) which is always stocked full of five products, including frozen candy bars, ice cream sundaes, and bon bons. During intermission two portable trays are taken from underneath the counter and placed at each end of the bar for triple action self-service.

The refrigerated ice cream case prominently placed on the front counter is also advocated by Oscar Nyberg, manager of the New Fox theatre at Portland, Oreg., an operation of the Evergreen State Amusement Corporation, Seattle. To insure maximum sales for the frozen novelties Mr. Nyberg has reserved a spot in the center of the counter for an open display case which is stocked full with both ice cream products and frozen candy bars.

During intermission periods two portable trays are taken from underneath the counter and placed at each end of the bar for triple action self-service that has been found to help sales immensely. There is a huge reserve stock underneath the counter for fast replacements.

Mr. Nyberg is opposed to offering a very wide choice of flavors as he believes it slows down the sales too much. At the New Fox two types of sundae cups are offered — strawberry and chocolate — and bon bons. The frozen candies are "Uno" and "Baffle Bar." With just five frozen items, this business is kept at a quick pace, and even the "slow to choose" patrons make a selection rapidly, it has been found.

The appetite of patrons for the frozen products is stimulated in addition by displays painted on a mirror running across the top of the back bar. On one occasion a sail boat was shown skimming over cool ocean waters; on another a skier was painted on Mt. Hood, etc. The displays are changed frequently.

Ice Cream On-a-Stick Most Popular at Theatres

ICE CREAM on-a-stick is the type preferred by most theatre patrons in the United States, both at indoor and drive-in operations. This was disclosed in the 1955 survey of refreshment service methods conducted by MOTION PICTURE HERALD.

Second in favor with indoor patrons are sandwiches, followed by cups, cones and bon bons. In the outdoor division the order is sundaes, sandwiches, cones, and bon bons.

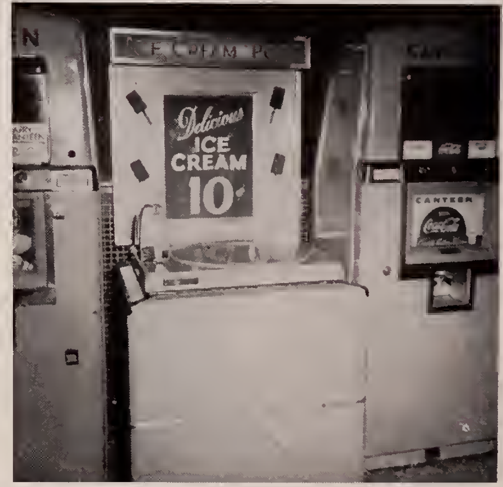
Frozen custard is sold at 10% of the drive-ins, and soda fountain service is a feature at 7% of the latter and 3% of the indoor.

AUTOMATIC VENDING MACHINES

Another major development in the merchandising of ice cream in theatres has been the automatic vending machine. One of the circuits which pioneered in testing these units, introducing them six years ago, is Stanley Warner Theatres, whose concessions department is supervised by Carl Siegel. He reports that they have proved extremely successful, even though only one type of product—ice cream on-a-stick—is usually offered.

Enthusiasm for the automatic vendor has also been expressed by Van Myers, general manager of concessions for Wometco Theatres in Florida. Where the vending machines have been installed, ice cream sales have more than doubled, Mr. Myers reports, and he finds that the "profits are very nice." Lobby posters and screen trailers have also been adopted to stimulate sales.

The machines used by Wometco are owned by a local ice cream company, which installs, stocks and services them for 50% of the gross receipts. The units have a capacity of about 114 servings and are usually stocked with specialty items such as "Eskimo Pies" or popsicles.



In some theatres of the RKO circuit ice cream vendors are employed where there is no room at the main stand for a freezer. In such instances they are usually placed between automatic drink dispensers as shown above. A superstructure on the unit brings it to the same level as the beverage equipment.

Here's Why You'll Make More Money with a New, Manley VistaPop® POPCORN MACHINE

Visual Popping with New VistaPop Kettle

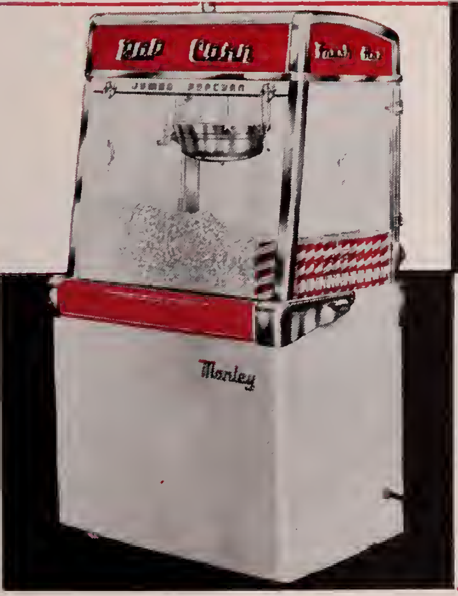
New VistaPop Kettle lets your customers see the corn as it is popping. The sight of popping kernels jumping around in the kettle in a lively manner attracts attention . . . stimulates impulse buying. Customers see more — buy more!

Controlled Popping Volume with Controlled Heat

In this machine you can expect every kernel to pop with the maximum volume inherent in the corn itself. It eliminates two troublesome profit robbers: operator's opinion of proper heat, and fluctuations in electrical energy supply. After the very first kettle, volume is uniformly consistent without guesswork on the part of the operator. A group of 20 VistaPop Kettles, on test 14 months, were found to be within 7% of each other in dollar yield per lb. of corn.

Unmatched Quality Control with "Hot Air Conditioning"

New, "hot air conditioned" warming pan, with 126 more square inches of working space, keeps popped corn fresh, hot and crisp even in humid coastal areas. No more soggy popcorn with the Manley VistaPop! Here is real quality control to go along with volume control to give you more sales . . . more repeat sales . . . more profits!



Don't Wait Another Minute! Your Old Popcorn Machine Is Robbing You of Profits! Mail this Coupon NOW!

WANT PROOF OF PERFORMANCE?

Send in the coupon, or have your Manley representative give you all the facts and figures on the sales and operating performance of the VistaPop in extensive field tests. You'll be amazed!

MANLEY, INC. 1920 Wyandotte Street, Kansas City, Missouri Dept. MPH-655

☐ Quick! Rush complete information to me on the amazing new VistaPop popcorn machine!

☐ By all means have a Manley representative call on me. I understand, of course, there is no obligation.

Name________________________________

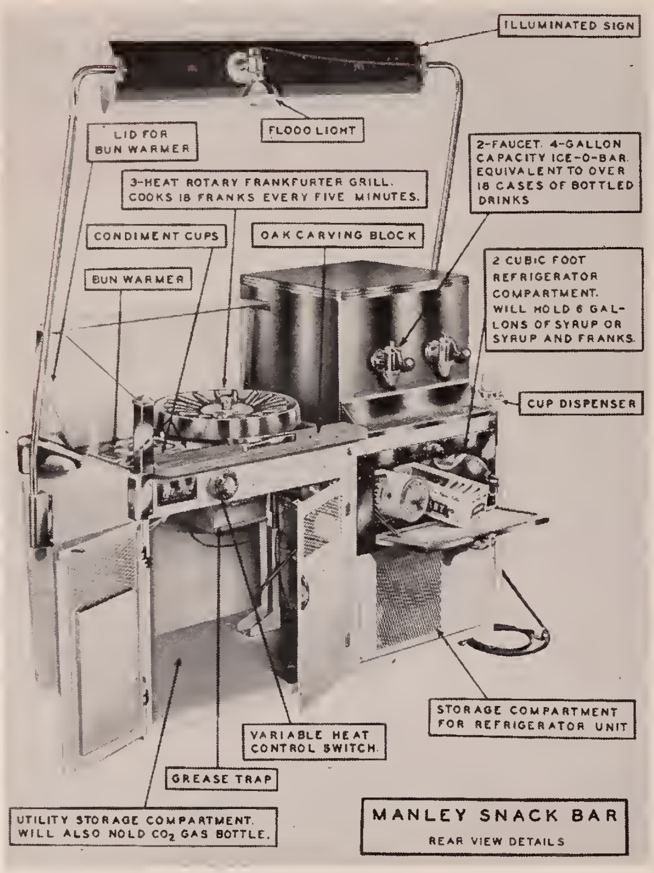
Address________________________________

City________________ Zone_____ State__________

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

New Snack Bar for Frankfurters and Drinks


ILLUMINATED SIGN
FLOOD LIGHT
LID FOR BUN WARMER
3-HEAT ROTARY FRANKFURTER GRILL. COOKS 18 FRANKS EVERY FIVE MINUTES.
2-FAUCET. 4-GALLON CAPACITY ICE-O-BAR. EQUIVALENT TO OVER 18 CASES OF BOTTLED DRINKS
CONDIMENT CUPS
OAK CARVING BLOCK
BUN WARMER
2 CUBIC FOOT REFRIGERATOR COMPARTMENT. WILL HOLD 6 GALLONS OF SYRUP OR SYRUP AND FRANKS.
CUP DISPENSER
STORAGE COMPARTMENT FOR REFRIGERATOR UNIT
VARIABLE HEAT CONTROL SWITCH.
GREASE TRAP
UTILITY STORAGE COMPARTMENT. WILL ALSO HOLD CO₂ GAS BOTTLE.
MANLEY SNACK BAR
REAR VIEW DETAILS

A COMPACT snack bar, incorporating a soft drink dispenser and a frankfurter grill and bun warmer into one complete unit, has been introduced by Manley, Inc., Kansas City, Mo.

Called "the Manley Snack Bar," the unit requires only 14 square feet of service space. It contains a rotary frankfurter grill with a capacity of 360 per hour and three heat settings — high, medium and low. On the low level, the frankfurters can be kept warm without scorching, it is pointed out. The bun warmer is placed to the left of the grill, and in front of the warmer are three condiment cups. This section also has an oak carving block.

The drink dispenser is the Manley "Ice-O-Bar," which has two stainless steel faucets for two flavors, plain or carbonated. It also has a 2-cubic foot refrigerator compartment that holds 6 gallons of syrup or syrup and frankfurters. (See annotated rear view of the snack bar above.)

An illuminated sign on top of the stand has copy reading "Cold Drinks" and "Hot Dogs." A floodlight behind this sign spotlights the frankfurter grill. There is also an illuminated panel in front of the snack bar.

Apco Beverage Units In Variety of Colors

IN ORDER THAT theatre operators may choose an automatic beverage machine in a color that will blend with the surrounding decor, Apco, Inc., New York, is now making its line of "SodaShoppe" units available in a variety of seven different shades, according to M. B. Rapp, executive vice-president.

In emphasizing the importance of color in selling all types of commodities, Mr. Rapp cited the experience of the Childs' restaurant chain, which originally used standardized white walls and tables. When the company found it was losing money, it completely redecorated in colorful blends and contrasts that invited feminine patronage.

In the kitchen equipment and utensil field, too, Mr. Rapp noted, white enamel has been supplanted by a parade of reds, greens, yellows, blues, etc., which delighted the ladies and jumped the sales. And even the conservative telephone company, he pointed out, which for more than 50 years supplied only black instruments, is now nationally advertising a choice of gay hues and combinations designed to conform with the color schemes of various rooms.

But probably the most dramatic instance of all, Mr. Rapp said, is provided by the tremendous impact color has had in the automobile business. He recalled a saying attributed to the elder Henry Ford: "You can have your choice of any color, as long as it's black." This policy resulted in a loss of sales to the more color-conscious car manufacturers, he declared.

"Today," he added, "with the woman of the house a vital sales determinant, the *primary* consideration in the purchase of a new car is frequently, 'What color is the exterior and the upholstery?' Horsepower, automatic shifts and other mechanical matters often play a minor part in deciding the sales."

Turning to the motion picture field, Mr. Rapp asserted that "audiences seem to be especially color-conscious since it is estimated that a film in color will ordinarly gross much more than one in black-and-white. So we supply 'SodaShoppes' in a choice of attractive colors to harmonize with the theatre's decor. And this helps to increase the revenue from the machine."

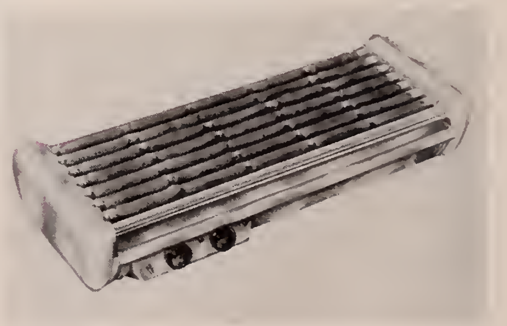
Standard colors for Apco machines, for which there is no extra charge, include "Coca-Cola red," "Pepsi-Cola blue," deep green, maroon, chartreuse, green hammertone and gray hammertone."

The company will also paint its machines in any desired color at an extra charge of $25 each, Mr. Rapp added, but on orders of 25 or more machines, this charge is absorbed by Apco.

Large Frankfurter Roller Grill Model

A NEW AND larger model of its roller frankfurter grill, having a capacity of 35 frankfurters at a time and designed to prepare 700 per hour, has been marketed by J. J. Connolly, Inc., New York. The new unit (Model A-35) operates by fast-heating rollers, which turn the meat over and over at a slow, even speed "causing the fat to self baste the frankfurter while sealing in all the juices and flavor," according to the manufacturer.

Called the "Roll-A-Grill," the machine has eight stainless steel rollers with separate heating controls for each set of four rollers. Heat can be lowered, increased or shut off in each set of four rollers as required. All rollers continue to revolve,

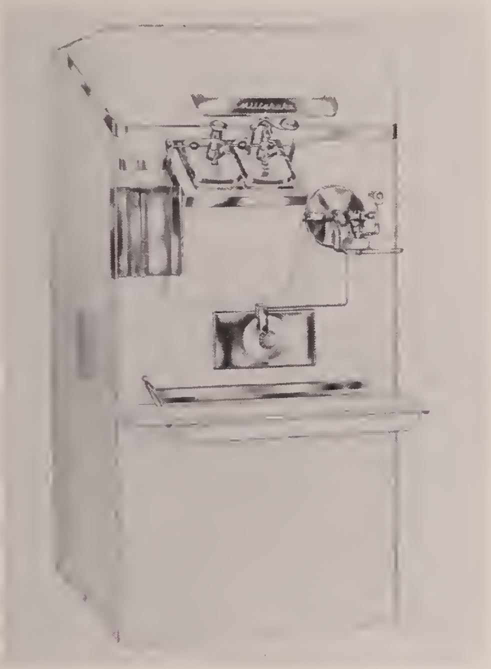


even when turned to the "off" position, permitting full display of the frankfurters at all times. The drip pan is concealed and easy to clean.

The manufacturer states that the stainless steel rollers do not require greasing and will not rust, stain or tarnish. A catalogue and complete information can be secured by writing the company (456 West 40th Street, New York 18, N. Y.).

Milk Shake Unit with Built-in Syrup Pumps

THE DEVELOPMENT of a new combination milk shake and malt unit with built-in refrigerated syrup pumps designed to permit the mixing of three different flavors (one being basic vanilla) without the necessity of the operator leaving the machine has been announced by Mills Industries, Inc., Chicago.



Called the "Millshake," the unit features the company's "Sentinel" control, which is designed to make its operation fully automatic without the use of switches. The attendant opens the draw gate to obtain the basic vanilla shake, adds the desired flavor and mixes the contents in a shielded blender.

The mix containers, freezer barrel and syrup pumps are of stainless steel, and the top and tray are of light blue plastic. Service to customers under normal conditions is rated by the company at 17 to 25 gallons of shakes (weight) per hour, which does not include predetermined overrun, with a ¾ h.p. water-cooled condensing unit.

NEW SECOND SNACK STAND BOOSTS BUSINESS

Refreshments
POP CORN

With business thriving at the main refreshment stand in the lobby of Famous Players' Capitol theatre in Halifax, Nova Scotia, and facilities there inadequate to take care of the demand, this new auxiliary station was recently installed at the rear of the auditorium on the main floor. Manager H. W. Howes reports that snack sales have increased on an average of 2c per person since the opening of the second stand which, he points out, "will not only pay for the new bar very rapidly but will write us a nice profit in a short time." He attributes the jump in sales to the fact that most of the business at the new stand occurs during intermission, indicating that those who patronize it "would not ordinarily bother to go to the lobby to make their purchases." The refreshment item to show the biggest increase since the second bar was installed is Orange Crush, the sales of which have doubled.

Ice-Cooled Dispenser for Counter Display

AN ICE-COOLED dispenser for non-carbonated beverages, equipped for counter display with an illuminated glass bowl containing plastic cascades over which the liquid flows, has been announced by the Frigidrink Dispenser Company of Chicago. The unit has a beverage capacity of 4½ gallons and will hold from 25 to 30 pounds of ice.

Called the "Ice Cader," the dispenser has an enclosed and sealed pump which circulates the beverage through stainless steel coils in the ice chamber. It is easily filled with ice and can be maintained and cleaned without difficulty, according to the manufacturer.

Among its other features are the following: a stainless steel fast-flow faucet, a hammertone steel base with etched and anodized inner lining, extra heavy insulation, and almost instantaneous cooling in stainless steel coils. The unit is 31 inches tall and 14 inches in diameter.

New Dispensing Head For Beverage Service

INTRODUCTION of a new dispensing head for installation on "bobtail" fountains, fountainettes or creamer units, designed especially for large drive-in operations, has been announced by Everfrost Sales, Inc., Gardena, Calif.

Called "Speed-Serv Dispensing Heads," the units are available in a wide range of combinations of mixing faucets and draft arms. They can be used on a fountain in conjunction with the regular draft arm station since a regular soda and plain water arm is available with the mixing faucets.

The dispensing heads have been constructed so that syrup can be easily replenished, according to the manufacturer, who states that "by simply removing the top of

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the unit, fresh syrup can be poured into each of the three two-gallon containers in a matter of seconds." Syrup is mechanically

chilled to the proper temperature by cold wall type refrigeration and mixed and dispensed by a faucet developed by the company's engineers.

Illustrated literature describing the various combinations of faucets and draft arms as well as other features of the unit may be secured by writing the company (14815 South Broadway, Gardena, Calif.).

•

Selling Soft Drinks

(*Continued from page 4-R*)

strips listing the beverages available are also supplied.

In many theatres, both large and small, the automatic cup dispenser has been found through experience to do a sufficient job on its own. In other operations it has been employed as a supplement to service at the stand. In either case the *location* of the automatic unit is extremely important. Some exhibitors find it does better business placed adjacent to the stand while others prefer a remote location.

The RKO circuit uses a large number of automatic machines; in most instances they are placed away from the stand in lobby areas where they face patrons on the way to the lounge. This practice is followed since most drink sales are made during intermission periods.

If beverage sales are to be kept at a maximum, it is important also that a year-round merchandising program be maintained. It should include the use of attractive display signs at the stand, both on the front counter and back bar. These should have color and animation to attract the widest attention, and they should be changed frequently.

The program should be supplemented by special promotional stunts throughout the year. For one thing, free matinee shows for children can often be arranged with local soft drink bottlers. (Pepsi-Cola's plans for such matinees are described elsewhere in this issue.) Another "gimmick" that has met with much success is the placing of free drink cards in a certain percentage of the popcorn bags.

TIE-IN MERCHANDISING

The suggestion that soft drink promotion be tied in with popcorn was made recently by William E. Smith, executive director of the Popcorn Institute, Chicago, at the opening session of the Southeastern Movie Festival in Atlanta. "Exhibitors have two natural top profit items in popcorn and beverages," he said, "and it is sound merchandising to feature popcorn, and request the concession attendant to push the sale of a beverage simultaneously. The adoption of tie-in merchandising has developed substantially increased profits in all theatre operations where it is practiced."

Better Refreshment Merchandising Advertiser's Index and Inquiry Coupon

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.	Page No.
1—CANADA DRY GINGER ALE, INC.	6R-7R
2—THE COLA-COLA COMPANY	1-A
3—EVERFROST SALES, INC.	9-R
4—HENRY HEIDE, INC.	13-R
5—MALCOLM LABS CORPORATION	13-R
6—MANLEY, INC.	11-R
7—THE PEPSI-COLA COMPANY	3-R
8—C. F. SIMONIN'S SONS, INC.	5-R

REFERENCES FOR ADDITIONAL INQUIRY:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv.
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

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Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written i below, and would like to receive literature concerning them.

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Name .... **Theatre** ....

Address ....

•

People and Products

(*Continued from page 5-R*)

with the 30¢ size, and for many other items from popcorn to candy bars. But you've got to advertise, merchandise and *sell* those "economy-size" items.

•

That it doesn't take something brand new and spectacular to get results is shown by a note from William O'Connell, manager of the Highland theatre in Chicago, telling how he and his assistant, Richard Kubick, boosted butter popcorn sales to an all-time high by using refreshment-stand signs and a trailer to inform patrons that a free pass would be awarded to those who found a star on the underside of their popcorn box. Not a new stunt, as our friends point out, but it sure sold popcorn! Try it. It works on jumbo-size drinks, too.

EQUIPMENT • ARCHITECTURE • MAINTENANCE

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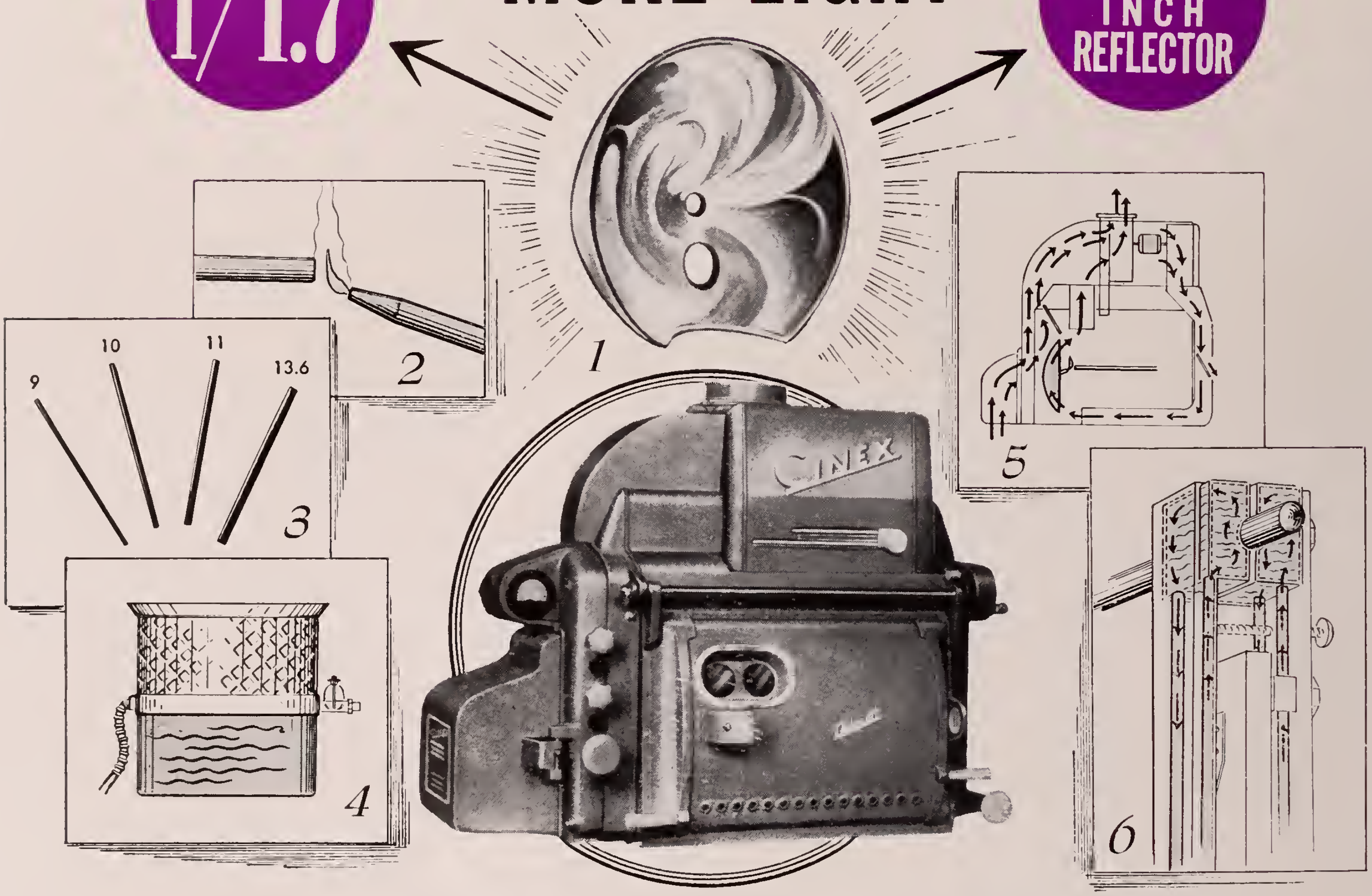

1 F 1.64–18 in. High Speed Precision Focus Bausch & Lomb Reflector. Collects and projects the maximum light Perfect coordination with F 1.5—F 1.8 or F 1.7 High Speed Projection lenses.

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3 While the standard 11 mm carban is recommended at 118 to 130 amperes, the Cinex lamp can be operated with every size carbon from 9 mm to 13.6 for special wide aperture applications.

4 The Cinex lamp does not rely upon air cooling alone. An automatic—dependable water recirculator maintains the carbon cantacts at exactly the right temperature for optimum operation.

5 Complete circuit forced air injection into lamphouse through duct system and complete forced exhaust permits use of higher arc currents—protects reflector and maintains low operating temperatures.

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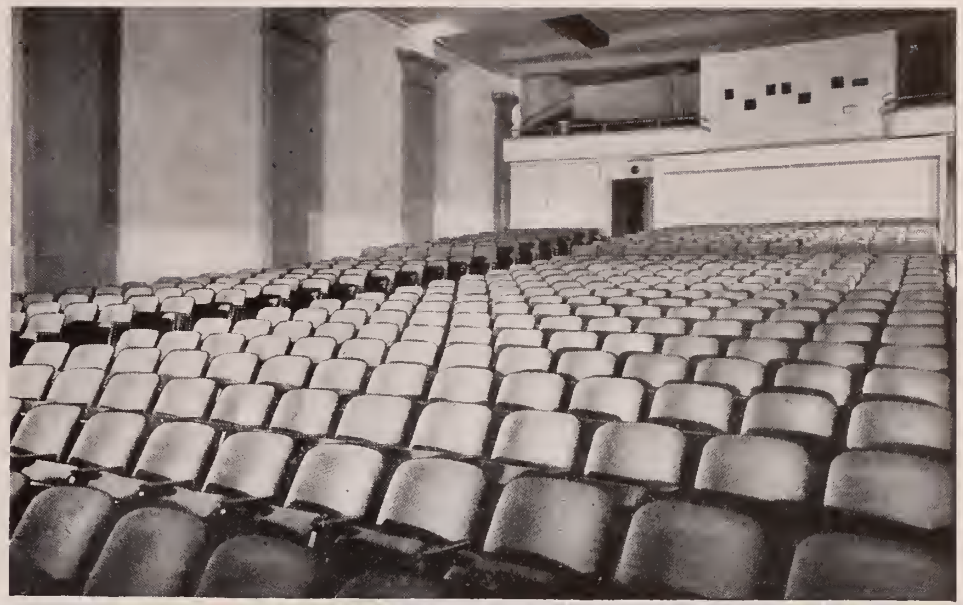
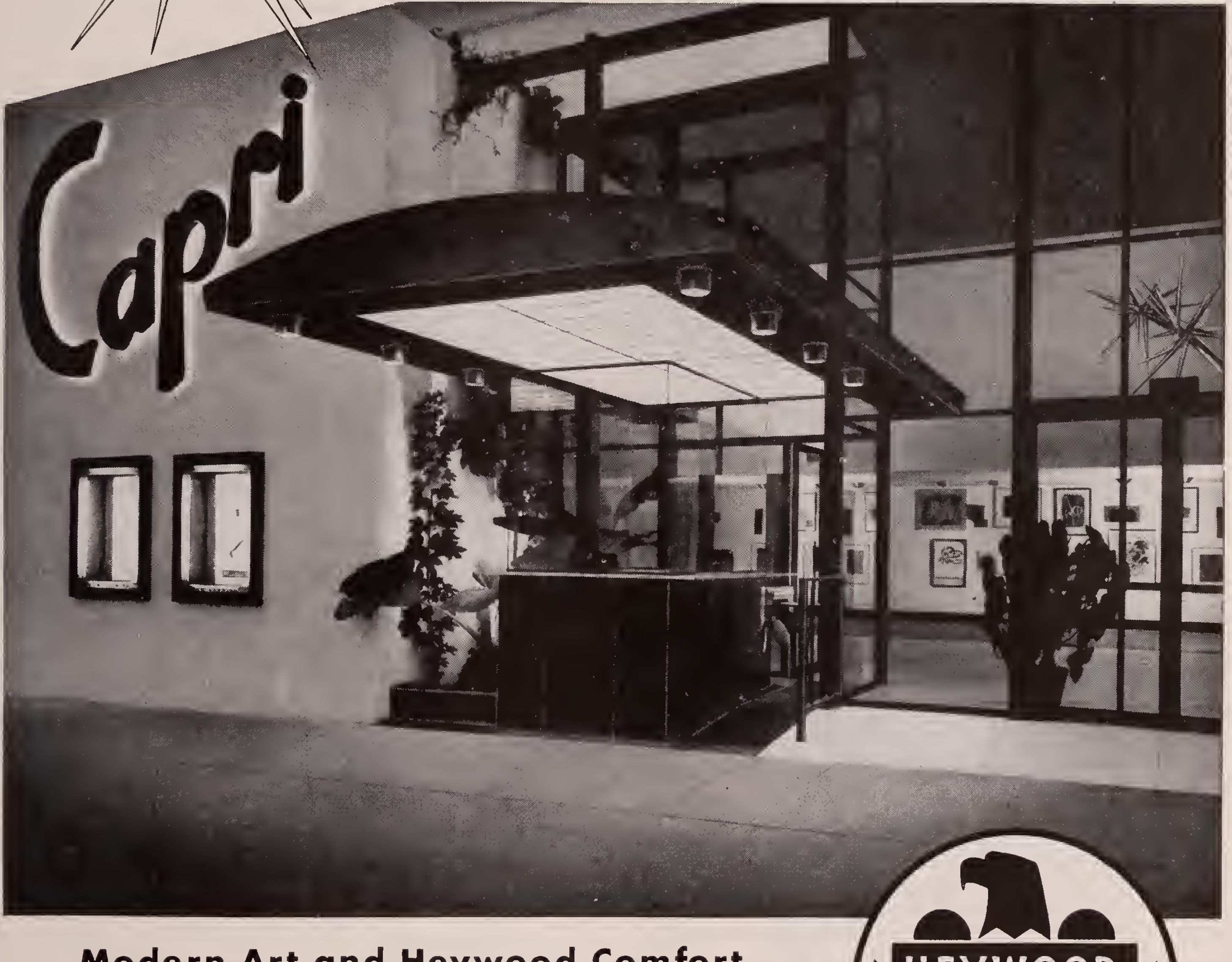
The auditorium of the new Capri is completely refurnished with Heywood-Wakefield "Encore" and "Airflo" Rocking Chair Loges.





Modern Art and Heywood Comfort Skyrocket Box-office Receipts

With a dramatic theme of modern art and the luxurious comfort of Heywood seating, owner Burton Jones transformed the old San Diego Egyptian, with an average gross of $600 a week, into the premium-price Capri with grosses as high as $10,000. Find out how Heywood comfort can help your own box office skyrocket.

HEYWOOD-WAKEFIELD
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HEYWOOD-WAKEFIELD COMPANY, *Theatre Seating Division, Menominee, Michigan* • Sales Offices: Baltimore • Chicago • New York

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NATIONAL RECTIFIERS

There's a National Rectifier designed to match the requirements of every type and rating of angle trim or coaxial trim projection arc lamp. All are built in single lamp units for flexibility of electrical connection.

Power output adjustment to the arc, over a wide range of values while the arc is burning, is by means of an external, manually operated hand wheel on the front. Transformer taps are provided to compensate for changes in line voltages from 200 to 250 volts and the complete amperage range.

SELENIUM PLATE TYPE...

A full metallic, heavy duty equipment for converting three-phase A.C. to D.C. for operating arcs of from 60 to 135 amperes. Models in four capacities, adjustable from 60 to 75 amperes, 70 to 90 amperes, 80 to 110 amperes, and 90 to 135 amperes. Reliable operation in damp climates. Fan ventilated. No warm-up period required.

TUBE TYPE...

Six models, for use with high intensity arcs for either three-phase or single-phase operation on 230-volt, 60-cycle power service. Amperage ratings: 40, 50, 60-70, 70-85, 75-90. The housing assures ample draft through the transformer assembly and past the rectifier tubes to maintain low operating temperatures.

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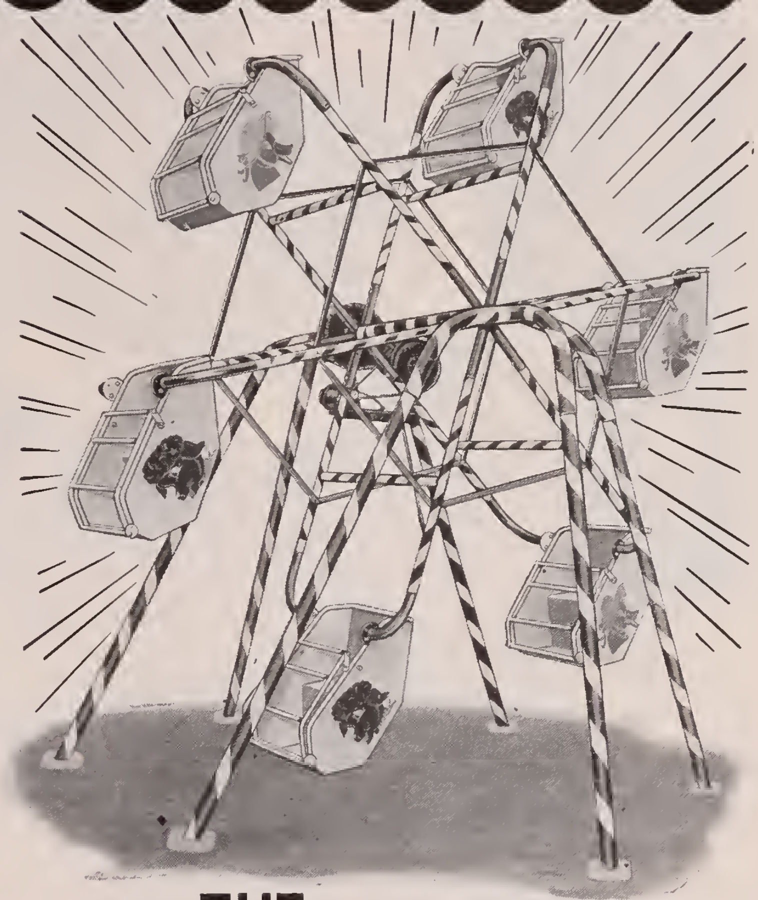
A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

TWO TOP MONEY-MAKERS *from* MIRACLE !

1 THE NEW MIRACLE STAR-GAZER



• The Miracle Star-Gazer is a terrific traffic-builder for commercial playgrounds or amusement parks. Not too large, not too small . . . the Miracle Star-Gazer is just the right size for children of all ages! The motor operates the ride with power to spare through a Dodge reduction gear which is sealed in oil. A safety factor in this reduction gear prevents the ride from ever moving backwards. The Miracle Star-Gazer also features a safety brake and safety-lock seats. The frame is painted black and white in our popular candy stripe design which contrasts beautifully with the bright pink seats. The Miracle Star-Gazer is so new, so unusual and so appealing it will pay for itself in less than one season!

$1800.00
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THE 2 MIRACLE PONY RIDE

• The Miracle Pony Ride is the ideal merry-go-round for any commercial playground. Two experienced men can easily set it up or take it down in less than an hour's time. The heaviest single piece weighs only 140 lbs. and the entire unit can be loaded on a small truck. No greasing or motor maintenance; all-steel framework and platform require little or no upkeep. Colorful cast-iron or fibre-glass ponies outlast wooden models by years and always look more attractive. The Miracle Pony Ride is a tested traffic-builder that provides safe, popular entertainment for youngsters of all ages.

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Your Guide to
ACRES OF FUN
PLAYGROUND EQUIPMENT
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There's big potential in the little patron—and it's child's play for you to cash in!

Whether you have a hundred square feet of land or a thousand, National Theatre Supply has playground equipment that'll bring a barrel of fun to youngsters—and a barrel of profits to you! Swings! . . . Climb-A-Rounds! . . . See-Saws! . . . Slides! . . . Merry-Go-Rounds! They're colorful, safe, *irresistible*—and for the exhibitor who builds as he grows, their cost is remarkably low! And remember, by attracting children—you're attracting their *parents,* as well!

So if you're eager to convert a few square feet into a nice round profit, act *now*—for this is the big playground season! Get all the information on National Theatre Supply's playground equipment today!

Your Guarantee
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29 Branches Coast-to-Coast

NATIONAL THEATRE SUPPLY

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Abram Samuels, president of the Automatic Devices Company, Allentown, Pa., manufacturer of curtain controls and equipment, has been presented with the Benjamin Rush Award for "humanitarian service" by the Lehigh County Medical Society. The citation, which is given annually to a distinguished citizen of the Pennsylvania county, particularly noted Mr. Samuels' "work in the field of aid to crippled children and adults." The award is conferred by the Pennsylvania Medical Society, and in nominating Mr. Samuels, the Lehigh county group said that "Automatic Devices Company, which he has headed as president since 1946, has laid down a consistent pattern of humanism at work by employing handicapped persons in its manufacturing operations. Presently, this long-established manufacturer of curtain controls and equipment has a number of such employees on its payroll, including a paraplegic. In such practical fashion, Mr. Samuels has transmuted principles into action." Earlier this year Mr. Samuels was designated Allentown's "Young Man of the year" by the Allentown Junior Chamber of Commerce. He is president-elect of the Allentown Rotary Club, a past president of the Lehigh County Crippled Children's Society, and is active in other areas of community service.

Abram Samuels

W. M. "Bill" Allison, who was sales engineer for National Theatre Supply at its Oklahoma City branch several years ago, has rejoined the company, having been appointed to the sales force of its Kansas City, Mo. branch. For the past three and a half years he was city manager for the J. C. Parker Theatres circuit in Dalhart, Tex., specializing in exploitation. The appointment of Mr. Allison is part of a realignment by National Theatres of the Kansas City territory, according to Arthur de Stefano, branch manager, with the purpose of improving service to customers there. The Kansas City branch is under the supervision of Lloyd C. Ownbey, vice-president, who assisted in making the arrangements for Mr. Allison to rejoin the firm as its representative in Western Kansas. Born in Leadville and educated in Denver, Colo., Mr. Allison began his career in the motion picture industry as a salesman for Metro-Goldwyn-Mayer in Wyoming. He joined National Theatre in Oklahoma City following his discharge from the Navy in World War II. He is married and has two daughters.

Lloyd J. Wineland, president of Wineland Theatres, owners and operators of seven drive-ins in the Washington, D. C., area, has announced the purchase of the ABC drive-in at

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ROCHESTER, N.Y. U.S.A.

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WORLD'S LARGEST MANUFACTURERS OF FINE PARK, PICNIC, PLAYGROUND, SWIMMING POOL AND DRESSING ROOM EQUIPMENT

BRANCH PLANT AT NAHMA, MICHIGAN

Oxen Hill, Md., from a syndicate headed by *Jacob Silverman* of Altoona, Pa. *Douglas W. Mellott* will continue as manager of the drive-in for the new owners. Mr. Wineland reports he plans to continue expanding his circuit.

Ralph H. Zimmerman

Ralph H. Zimmerman has been appointed sales manager for the Los Angeles branch of the American Seating Company, Grand Rapids, Mich., according to an announcement by *J. J. Thompson*, general sales manager of the company. Having joined American Seating in 1936, Mr. Zimmerman has served successively as Los Angeles sales representative, western theatre division sales head, and, since the end of World War II, theatre and transportation division sales manager for the company's western division. A native of Iowa, he was graduated from the University of Dubuque and also holds a master's degree in education from the University of Arizona. He will continue to make his headquarters in Los Angeles, working with *H. F. Schaefer*, western divisional and California branch manager for the Grand Rapids firm.

R. E. Warn, vice-president of Westrex Corporation, New York, is currently on a trip abroad visiting many of the Westrex subsidiary company offices, including those in Japan, the Philippines, Hong Kong, Thailand, Indonesia, Singapore, Ceylon, India, Pakistan, Egypt, Lebanon, Italy, France and England. He is also scheduled to visit Turkey and Greece before returning to New York early in August.

Paul S. Wood is the new owner of the Coosa theatre in Gadsden, Ala.

The Theatres of Wyoming circuit is constructing a 750-car drive-in east of Casper, Wyo., with an opening slated for August. The designer of the drive-in is *Dietz Lusk* of Colorado Springs, Colo.

Mr. and Mrs. Gene Bradley have leased the Dows theatre, Dows, Iowa, and reopened it following a number of remodeling improvements.

Mrs. Marjorie Bernstein of Bay City, Mich., has sold the Tuscola drive-in there to the Starlite Theatre Company, which also owns the Starlite drive-in in the same city.

Emo Orowitz has been appointed manager of Berman Brothers' Belmont theatre in Los Angeles, replacing *Selig Pitt*.

E. W. Jones of Little Rock, Ark., has sold the "7" drive-in at El Dorado, Ark., to *L. B. Clark*.

George Fielder, formerly assistant manager at the Palm Beach theatre in West Palm Beach, Fla., has been appointed manager of the Delray theatre in Delray Beach, replacing *Tom Ryan*.

Remodeling of the Roxy theatre in Nesquehoning, Pa., will be carried out this summer, according to I. M. Zimmering, owner. The refurbishing program will include installation of new seats, air conditioning, a new wide-screen and facilities for CinemaScope in addi-

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LONG, EFFICIENT
speaker performance
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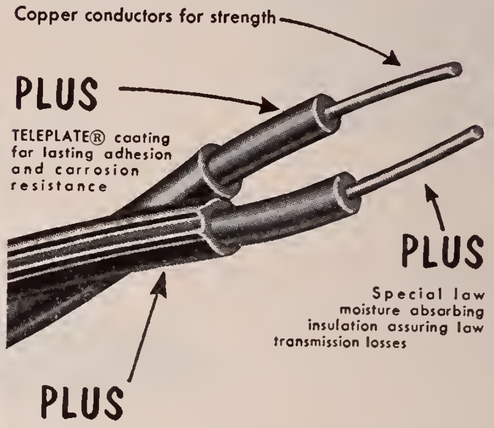
the wire that's BUILT to be buried!

Don't bury wire that wasn't designed to be buried. It's expensive to dig up!

Take a look at TELESEAL and you'll see why it lasts so long underground: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TELEPLATE® coating for lasting adhesion and corrosion resistance
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Special low moisture absorbing insulation assuring low transmission losses
PLUS

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THAT'S TELESEAL—the wire that is built specifically for direct burial in the ground . . . the high quality wire that will give you efficient, dependable service for years.

For your drive-in, order TELESEAL by name from your theatre supply house.

WHITNEY BLAKE CO.
Well Built Wires Since 1899
NEW HAVEN 14, CONN.

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Wide Screen
when they drive in...
convert today with RCA!

Wide screen is too big to overlook! You'll be missing patrons if top screen hits are missing from your drive-in this year. Conversion time is *now*, and RCA Drive-In Equipment is ready for the job.

For pouring maximum light at low cost on today's wider screens, RCA has a line of powerful arc lamps—all incorporating the latest developments in optics . . . rugged and durable lamps precisely engineered for top efficiency. RCA's famous projectors are ready for the job of keeping wide-screen images rock-steady . . . ready to bring you projection dependability with less maintenance expense over many years of service.

RCA Amplifier Systems from 70 to 1200 watts reproduce optical or magnetic sound with *real* high fidelity for the smallest to the largest drive-ins. Vital stand-by safety features make sure your sound goes on despite emergencies. There's good listening for patrons when RCA In-Car Speakers and Junction Boxes deliver sound with fidelity right to every car. Choose from a variety of models in a wide price range. With an RCA "Button-On" Soundhead, magnetic sound costs less than you think. A "Button-On" Soundhead catches—*on single or multiple track*—all the fidelity, clarity and natural quality typical of advanced magnetic sound.

It's a fact . . . patrons look for wide screen and the better pictures produced with these new processes. It's a fact . . . RCA offers you a wholly new wide-screen conversion plan with a revolutionary payment schedule . . . allowing you to pay for moderately-priced RCA equipment from daily box-office takes. Your independent RCA Theatre Supply Dealer can give you this all-new RCA conversion story *today*. Call him . . . and profit!

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RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.
In Canada: RCA VICTOR Company Limited, Montreal

Scene from "The Seven Year Itch," 20th Century-Fox CinemaScope Production.

Gross more every week with your

Bausch & Lomb Super Cinephor Projection Lenses

PERFECT-PICTURE PAIR

Count on Marilyn to bring them in . . . and count on your B&L Perfect-Picture Pair to bring them *back,* week after week, to enjoy today's clearest, brightest full-screen views. Complete line for all projectors . . . for theatres and drive-ins . . . for Wide Screen, CinemaScope, SuperScope.

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SEE THE BIG DIFFERENCE ON YOUR OWN SCREEN IN FREE DEMONSTRATION

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tion to complete redecoration throughout. A reopening is slated for the fall.

John Harwan, operator of the Mount Ephraim theatre, in Mount Ephraim, N. J., has also assumed operation of the Blackwood theatre in Blackwood, N. J.

J. W. Mullins, has purchased the Citrus drive-in at Hernando, Fla., from *J. B. Wagner.*

Clyde Cole has been appointed manager of the Panama theatre in Panama City, Fla., by Martin Theatres, for which circuit he formerly worked in Columbus, Ga.

E. L. Goodwin has sold the Shell drive-in at Apalachicola, Fla., to *Dr. P. J. Nichols* and *J. J. Nichols,* who plan to change the name to No. One drive-in.

M. J. Metzner, who has served as assistant manager at several theatres for Balaban and Katz in Chicago, has been appointed manager of the Howard theatre in that city by the circuit. The theatre has been undergoing modernization, including installation of a new screen 42 feet wide.

Mr. and Mrs. Howard Clark have taken over management of the Lyric theatre in West Des Moines from *John Graham.*

The Lakota theatre in Lakota, Iowa, has been reopened under the management of *Andri Springis* and *Allen Smith.*

Perakos Theatre Associates has opened its second drive-in theatre, the Southington, in the Connecticut city of that name. *Melvin Siegel,* who was formerly with the ABC Vending Corporation, has been named resident manager, according to *Sperie Perakos,* general manager.

Ben Bronstein, operator of the Sun Air drive-in theatre at Palm Springs, Calif., has announced plans to construct a new indoor theatre there. It will have a seating capacity of 1300 on two levels.

An electrical fire at Hilltop drive-in in Minneapolis damaged the screen tower building to the extent of $1,000 recently, but caused suspension of operations for only one night.

Jeannette Schoeneman, owner of the Chief and Wahoo theatres at Wahoo, Neb., has sold both houses to *Mr. and Mrs. Howell Roberts* of Wayne, Neb. Mr. Roberts was formerly connected with the Marschoene Theatre Circuit of Wayne.

Odeon Theatres (Canada) Ltd. will construct a new theatre in Toronto this year, according to an annoncement by *L. W. Brockington,* president. Especially designed and planned for wide-screen, the new theatre will seat 1200 and should be completed by the end of the year, he said.

Phil Van Ardsdale, who has been on the projection staff at Loew's Poli theatre in New Haven, Conn., for the past 25 years, is now at the Paramount theatre in that city.

Arthur E. Neumer of the Wollensak Optical Company, has been elected chairman of the Rochester Technical Section of the Photographic Society of America, for the 1955-56 season.

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Today's New Phase of History

. . . . *CONTINUED FROM ANNIVERSARY SECTION OF MOTION PICTURE HERALD*

though hardly less important, changes in the area of popular taste and recreational habits. Pertinent statistics come readily to hand in a recent report of the Dodge Corporation on construction:

"Since the big boom of the 1920's"—and most of America's exhibition plant (ignoring drive-ins) was built during that decade or just before it—"population has increased 35 per cent, per capita incomes increased nearly 50 per cent and total output of goods and services more than doubled. During the 1920's population increased 1,700,000 annually, while last year's increment was 2,800,000 persons"—an accelerated rate of increase accompanied by flight from the congestion of cities.

If what has been described above is a new era of the motion picture, it nevertheless offers no necessary disturbance to the continuity of the industry's history. Advancement in the art and revision of its exhibition plant run the course of the story from the beginning, actually gathering importance as it reads along.

When the 40 years celebrated in this issue began, one "era," that of the nickelodeon and the vaudeville-picture house, already had been pretty well disposed of by the adoption of multiple-reel features, inspiring the construction of theatre buildings predominantly, often exclusively, for the "photoplay," some of them large, many of them imitating in architecture and appointments fine stage theatres of that day.

THE INVENTION GROWS UP

Another period of the business had begun in which the art sought and attained wider acceptance as a medium of entertainment. Music of symphony orchestras and grand pipe organs accompanied the silent screen performance in "deluxe" theatres of large cities, and the piano gave way to organs even in small theatres, while this obvious grandeur was accompanied by steady improvement of production and projection technique, including, for the larger theatres, the introduction of high-intensity carbon arcs.

Within a decade projection equipment had been improved enough to define an advance in the art in its own right. Design and precision-engineering of projector movements and shutters practically eliminated picture oscillation and flicker for screen sizes of the time. Outstanding productions drew critical as well as public acclaim partly from pictorial conviction produced not only by those advances and more efficient optics from studio to theatre, but also by vastly improved projection light sources. Low-intensity and hi-lo lamps introduced in the late teens and early '20s were not outmoded until development of the so-called "suprex" high-intensity arc in the middle '30s.

The higher technical level of the mid-twenties was exploited with a new surge of aggressive showmanship which generated a happy spree of theatre building, much of it by new and expanding circuits (and it was now, in 1923, that BETTER THEATRES got born). This was in the America which, a few years before, had emerged from the first World War a global power. Confidence zoomed to dizzy heights, well spiked with bathtub gin. It all created a perfect social setting for glorification of the motion picture in a carnival of architecture and decoration that produced "period" and "atmospheric" designs in awesome assortment. They stamp this period as yet another "era" of the screen theatre.

This was, of course, also the period that brought entertainment to the home by the new-fangled science of electronics. Behind the happy scene lurked radio. And the makings of an economic depression? But in radio lay also the instruments of sound for motion pictures. And all of them—nation-wide radio broadcasting, the Depression, and sound—got dumped on the motion picture business in rapid succession.

The industry now was in another era, but definitely, without quotemarks. Yet the introduction of sound was not all that set it off from the immediate past. An America sobered and reoriented by developments too complex for discussion here, began to provide quite a different environment for all businesses sensitive to popular interests and taste. One aspect of it suggested criticism of the bizarre extravagances that long had marked theatre design. In dedicated agreement with the critics, BETTER THEATRES submitted that it was time to package the screen performance according to its own age and to make architecture primarily a function of motion picture engineering.

The tradition of fanciful decor was hard to down, but at any rate the doodads became "modernistic," while functional design got into the language of the business, to be more and more adopted into practice as the years went by. Today it is an established principle, while good taste in theatre decor is likely to be measured importantly by its simplicity.

MATERIALS OF THE FUTURE

The more we recall that period, indeed, the less we are able to break its continuity with the present despite new departures that plainly are revising the medium and its business. Concurrently with the introduction of sound were the Grandeur and Spoor-Berggren ventures in wide-film, while the Chretien formula of anamorphotics was submitted as a practicable technique soon after.

The amazing career of the drive-in theatre was launched in 1933. The new projection carbons and lamps which have followed so quickly upon demands of both drive-ins and wide-screen were inevitably on their way in advances achieved through most of the decade preceding World War II. By the end of that period the instruments of sound reproduction were ready for film recordings that did not come until the '50s. Stereophonic sound was demonstrated in the early '30s.

Wide-screen became a fact of the business in 1953. A bigger picture, larger in dimensions and, by luminous modulation of surrounding area, also in effect, had been a subject of BETTER THEATRES for years preceding Cinerama.

There is reason enough for a sense of new beginnings in the industry's current effort to advance the art, and in the adaptation of its exhibition establishment to this technical progress—also, as must happen, to a changed and changing social scene. But this program, even in its expanded demand of money and creative energy, is a progression of history.

It evolves, indeed, substantially out of the more recent past. Its horizons are quite beyond the reach of simple short-order gimmickery. It rather continues a process of growth and adaptation that began as soon as the invention became a business.

Better Theatres

For JUNE 1955

GEORGE SCHUTZ, Editor

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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The Success of Cinerama Abroad

DESPITE THE limitations of its subject matter and the complexity of its technique, Cinerama is developing a career abroad quite as triumphant as that enjoyed for nearly three years in the land of its astonishing birth. Doing it with the original travelogue material, too. "This Is Cinerama" is now being presented at five foreign theatres, two of them in Japan, with its opening in Rome impending. Four more cities are to be added by the end of this year, and ten more next year, the latter to include several in Latin America.

Naturally the program of expansion proceeds from prosperity. The following figures, like the other facts of this report, are from N. Reisini, whose New York firm of exporters, Robin International, Inc. (never in showbusiness before), is managing the foreign exhibition of Cinerama: *London*—seven months average gross, $21,000 weekly; *Tokyo* and *Osaka*—weekly average since January, $30,000 (at an average admission price of only 70 cents!); *Milan*—weekly average since opening in April, $21,000. When we talked with Mr. Reisini, the Paris engagement was just starting.

To varying degrees the theatres have to be rebuilt for accommodation of the "panoramic" screen and the three projection booths. All of the projection and sound equipment is shipped from the United States. Three sets of picture prints (for *each* of three Cinerama projectors made by Century Projector Corporation) are on hand when the first performance begins. These installations and materials, plus lease and related expenses, plus exploitation, bring the total bill for every engagement to around a quarter of a million dollars on the day of the opening.

In Osaka the O. S. theatre was built for Cinerama, and the Berlin engagement (western district, of course) will also be at a theatre erected for the purpose. Western Germany will have an additional Cinerama presentation at Duesseldorf, and there will be two in Spain—Madrid and Barcelona.

Engineers of the Cinerama Corporation instruct the projection staff. The three projectors in exact synchronization, with multiple-speaker sound from a separate magnetic film, strike some of the men as quite formidable at the start. In one city three projectionists got so nervous they quit! But most of them learn. Japanese projectionists were fascinated by the Cinerama technique and the Tokyo and Osaka men share with London's the achievement of the best projection of all the foreign openings so far.

We mentioned that each theatre has on hand three sets of prints. Because of the small number of engagements, the prints cost 11½ cents per foot, about twice the cost of regular theatre prints. And custom officials classify each set as a separate title!

But with all its special expenses and technical intricacies, "This Is Cinerama" is repeating its American success abroad. And showing America to other peoples with its tremendous power of presence.

—*G. S.*

Developing the Drive-In as a Family Play Center

Expanded recreational facilities to appeal to the whole family can make the drive-in an "all-day" operation—and thereby increase its income-producing ability.

Drive-in theatres today are requiring larger and larger investment, yet the property typically produces income only a few hours each evening. This situation has prompted a number of operators to consider means by which they might expand the period in which the grounds can be put to work for them.

The direction that such thinking has taken naturally is toward development of the drive-in as a recreational center for the whole family, with facilities that attract patrons in the afternoon, with further inducement to stay over for an evening meal and for the screen performance later on.

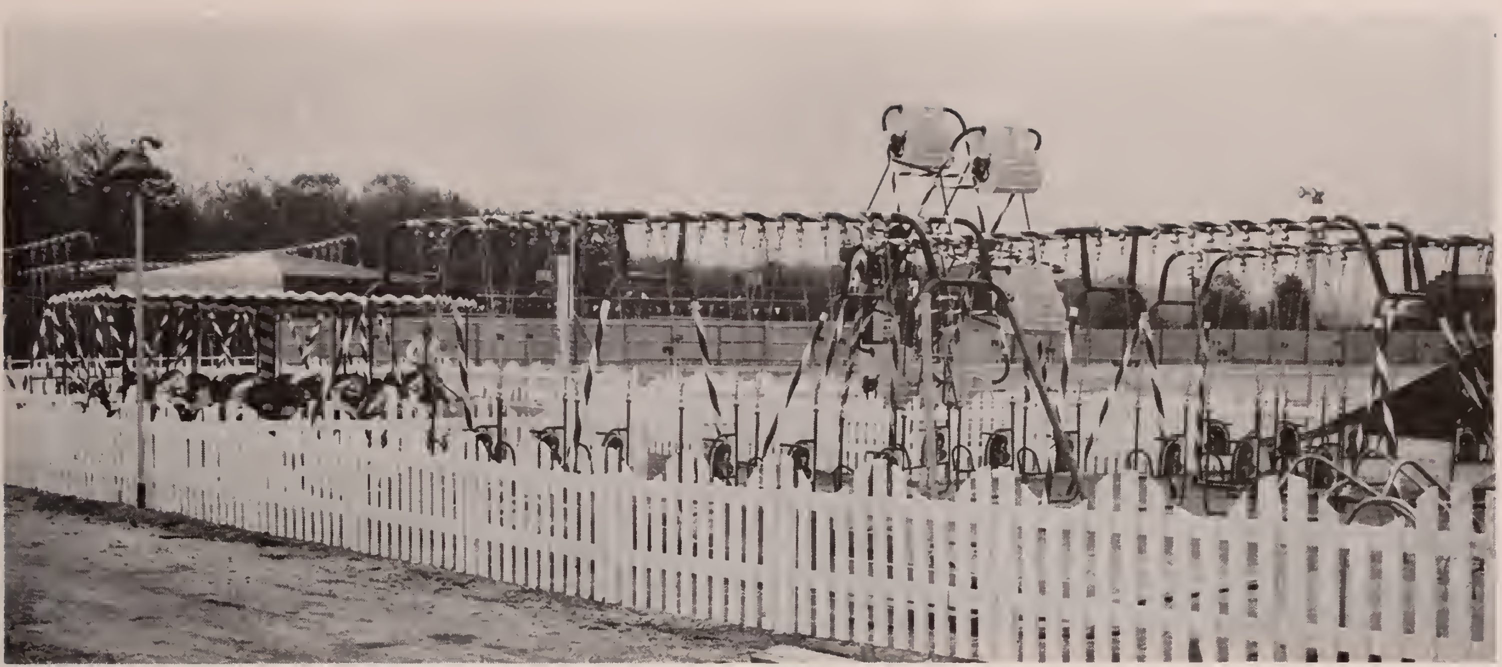
Expansive recreational facilities provided at the Sunrise drive-in at Bayshore, Long Island, include a large children's playground, one feature of which is the "Miracle Whirl" shown above. For adults there are shuffleboard (left) and horseshoe games.

Evidence that this movement to make the drive-in a popular play center is gaining momentum is provided by a number of new projects announced this year, with plans for greatly enlarged children's playground areas in addition to special sports facilities for adults. Larger sections of the property are also being turned into picnic areas, well equipped with tables and chairs. And a few operators have reported their intention to construct swimming pools on the grounds as an additional attraction.

Typical of the trend toward expanding the recreational appeal of the drive-in is Prudential Theatres' new Sunrise drive-in at Bayshore on Long Island (the general layout of which is described and pictured on pages 16 and 17). The management states that its policy of operation is to encourage "families to come and spend the day outdoors," and to that end "provision has been made for numerous activities and entertainments."

Outstanding among the facilities provided is a large children's playground, which occupies an area of 10,000 square feet directly behind the general service and refreshment building. Completely fenced in, the playground is divided into two sections—one for small children and one for older groups. All equipment was made by the Miracle Equipment Company and includes swings, seesaws, climbers and two power-driven rides, a carousel and a ferris wheel. No charge is to be made for any of the rides.

For adults there is a special section in front of the screen tower where shuffleboard may be played and horseshoes pitched. The management plans to conduct tournaments and award prizes to the winners. Furthermore, a patio in front of the refreshment pavilion will be used for dancing,



Children's playground facilities at the new Sunrise drive-in at Bayshore, Long Island, are separated into two sections, the one at the far left being for the older group, while the younger ones play at the right. In these two areas are separate swings, slides, and seesaws, while a ferris wheel and a carousel, both of which are power-driven, are located in the center section. All playground equipment is by the Miracle Equipment Company.

with music supplied from a "juke box," also for which there will be no charge.

On the right side of the Sunrise drive-in grounds is a picnic area in the shade of several large trees. This area is equipped with benches and chairs to accommodate whole families. Here, too, a small pond will be available for boat rides.

While the Sunrise management is making all of these activities available without charge it is being done in an effort to attract families to the theatre early, making the event an "outing," instead of merely going to a show, with the drive-in refreshment facilities the source of the evening meal.

What makes the installations and policy of the Sunrise at Bayshore particularly significant is that they take advantage of a trend in recreational interests being developed as a result of a steady increase since World War II in the number of families having an automobile. Drive-in expansion is of course a product of that trend. Rising costs of installations and maintenance give greater weight, however, to the possibility of further development of the drive-in idea so as to take fuller advantage of this trend.

TWO RECREATION CENTERS

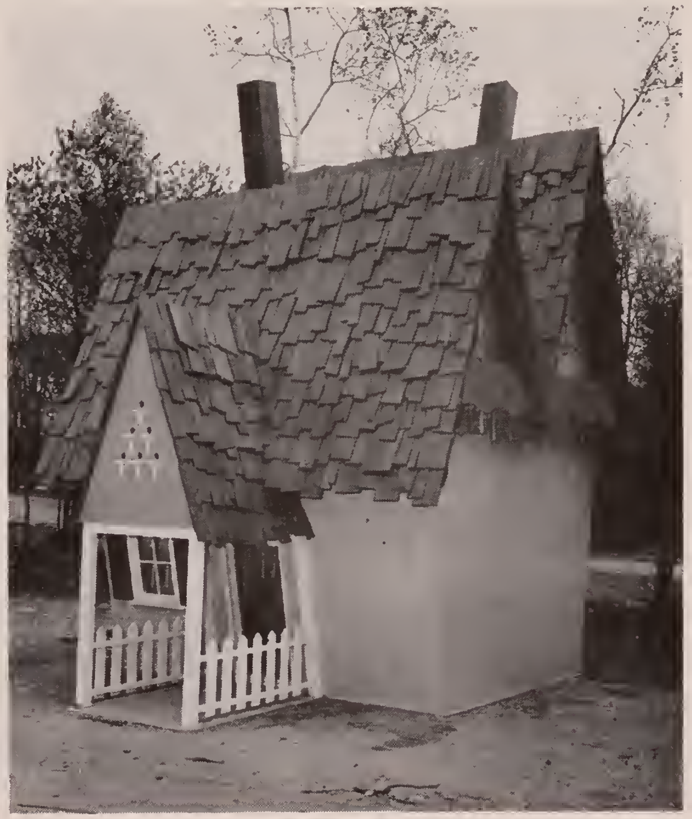
Two projects of just this spring in the New York metropolitan area illustrate this growing interest in facilities for outdoor play and sport in a country setting which is accessible to almost every family through its possession of an automobile of some vintage. Neither of these presents motion pictures. They are countryside drive-in recreation parks, nevertheless, and the amusement pattern that they represent is pertinent to the hours-of-productive-use problem of drive-in *theatres* in many areas, particularly industrial communities and the newer residential suburbs being populated by younger members of the wage-earning and small salary classes.

One of these recreational centers, named "Fairyland, U. S. A.," is located on the Jericho Turnpike in Middle Island, Long Island; the other is called "Storyland Village" and is on Route 66 near the Asbury Park traffic circle in the New Jersey resort.

At both these new play centers an important source of income will be that derived from food and drink concessions, which in both instances will be operated by Walter Reade Theatres, a circuit with 40 indoor and drive-in theatres in New York, New Jersey and California. The acquisition of contracts for this food service is part of a concerted efford by the organization to broaden its activities in the area of industrial plant feeding and "captive audiences" in play centers, sports parks, arenas and recreational areas, according to Walter Reade, Jr., president. He also reports that additional contracts for similar food service outlets are contemplated in the future.

The Catering Department carries out its activities under the trademark name of "Walter Reade Refreshery," and in addition to its own theatre operations, it handles food and beverage concessions in stock car racing, trotting tracks, beachfront and

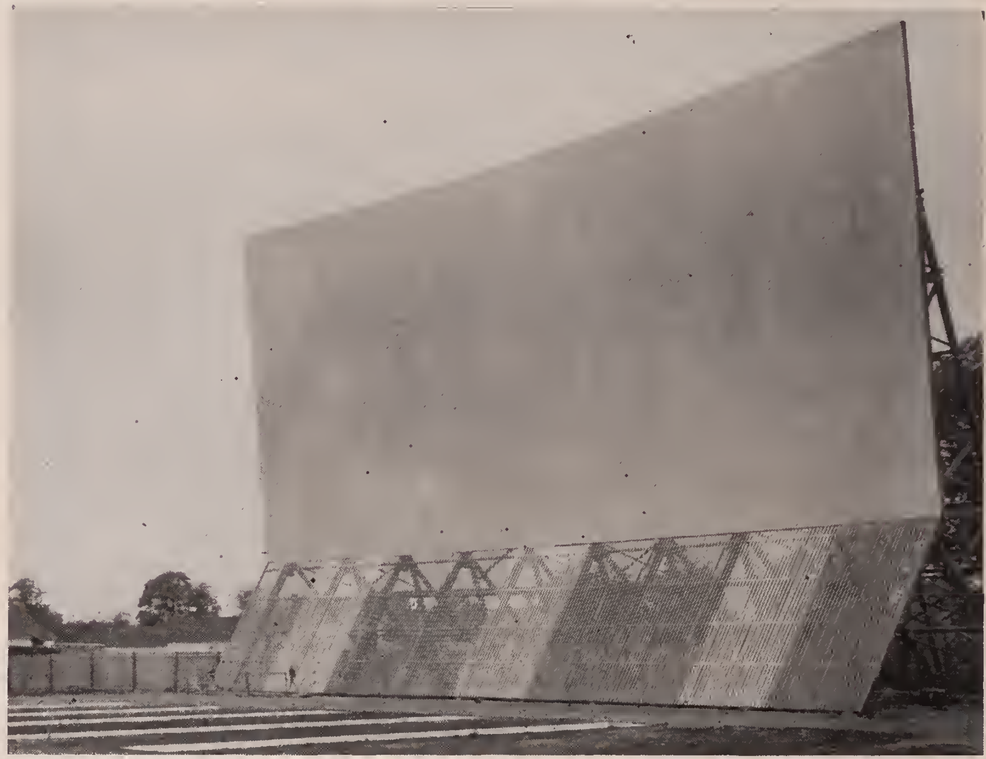
(*Continued on page* 30)



One of the children's exhibits at the new Storyland Village play center at Asbury Circle, Neptune, N. J., is the house for Little Red Riding Hood's grandmother, shown at right. Scaled to children's size, this and other Mother Goose exhibits are constructed so the children can walk through them. The exhibits were designed by famed artist Russell Patterson.

The Research Council's aluminum screen has now been installed in a new eastern drive-in—the Sunrise in Bayshore, Long Island, N. Y. An addition to the Prudential Theatres, Inc., circuit, the outdoor theatre is equipped with expansive recreational facilities.

1500-Car Drive-In with 128-Foot Fluted Screen



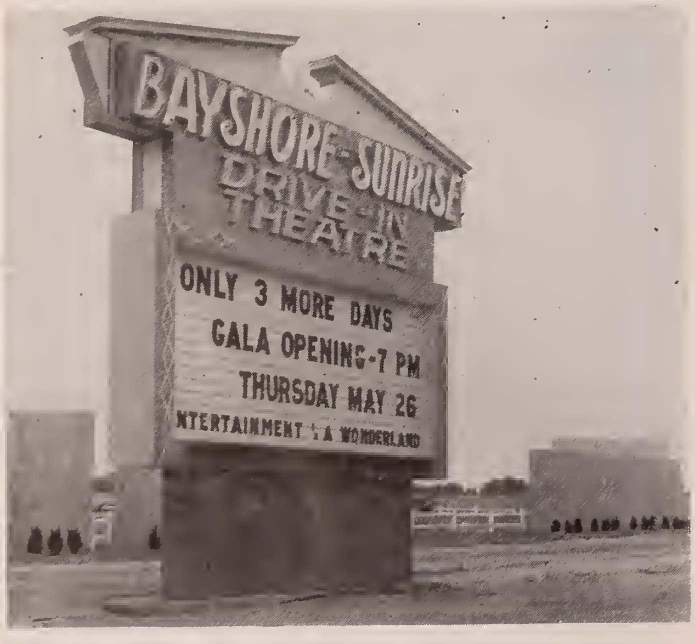
The Sunrise screen is 128 feet wide by 50 feet high.

THE FIRST drive-in theatre in the east to install the Manco-Vision fluted aluminum screen, developed by the Motion Picture Research Council in conjunction with the Aluminum Company of America, is Prudential Theatres, Inc.'s new 1500-car Sunrise drive-in at Bayshore, Long Island, New York. With a width of 135 feet, the screen tower is tilted at an angle of 7° and curved at a radius of the projection throw, which is 440 feet.

With the opening of this new drive-in late in May Prudential continued to expand its operations in Long Island, which began in 1928 when the Regent theatre in Bayshore and the Babylon theatre in Babylon were acquired. Since that time the circuit has grown steadily, until today it owns and operates 66 theatres in all parts of Long Island, Connecticut, New Jersey, New York City, and Westchester County.

In keeping with the current trend in drive-in construction toward expansive recreational facilities, the Bay Shore has a children's playground featuring numerous rides, two of which are power-driven; a patio for dancing in front of the refreshment building; a picnic area in the shade of large trees, with benches and chairs for adults; and a special section in front of the screen for adult games. These facilities are described in detail in the article beginning on page 14.

Centrally situated on the Sunrise highway at Brentwood road, the drive-in has entrances from both thoroughfares. The main entranceway is on the Sunrise highway and has two ticket booth structures serving four lanes of cars. The Brentwood side, which is adjacent to a large Farmer's Market, has one booth for two lanes.



Main entrance to the drive-in with landscaping in background.

At the main entrance, just off the highway, a large marquee structure of concrete and wood directs attention to the drive-in with the name sign in neon above an attraction panel of transite painted white. The latter employs Triple-S changeable letters.

Beyond this sign the main entrance drive leading to the ticket booths is lined on either side with several tall panels of "stockade" wood, which is also used for a fence enclosing the drive-in property. Along the drive these panels are illuminated by spotlights in various colors, the latter concealed by shrubbery plants.

The 1500 parking spaces are distributed through 15 ramps. All ramps are spaced 38 feet, beginning at the first tier, which is 128 feet from the screen. Speakers posts are 18 feet apart. The grounds are covered with a new salt-soil stabilization process, designed, it is stated "to insure a hard, compact, waterproof and dust-free surface."

Service and refreshment facilities are all housed in one building in the center of the grounds with the projection booth on the second level. In front of the building, which is constructed of cement blocks, is the eating and dancing patio, beginning at the seventh ramp. Behind it is the children's playground. Rest rooms are entered from the outside only with the men's at the rear and the women's on the right side of the building.

PICTURE SIZES AND EQUIPMENT

For CinemaScope the Sunrise presents a picture 128 feet wide and 50 feet high; non-anamorphic prints are projected at 83 by 50 feet. Projectors are Motiograph, with both water and air cooling. Lighting is by Ashcraft "Cinex-170" lamps with

11mm positive trim operated at 125-128 amperes. The sound system is RCA, both magnetic and optical; in-car speakers are Ballantyne. Both types of lenses are Bausch & Lomb, the anamorphic 6½-inch; the standard, 4½-inch. Other projection accessory equipment includes a Century 40 h.p. generator, Golde rewinds and a Neumade film table.

The refreshment section can be entered from either side of the building or from the patio where three sliding doors of glass and wood give access in front. Service is in cafeteria style with four separate stations, each occupying half of two long counters between which is the cooking and refrigerated equipment. Further supplies are kept in a large stock room off the refreshment area.

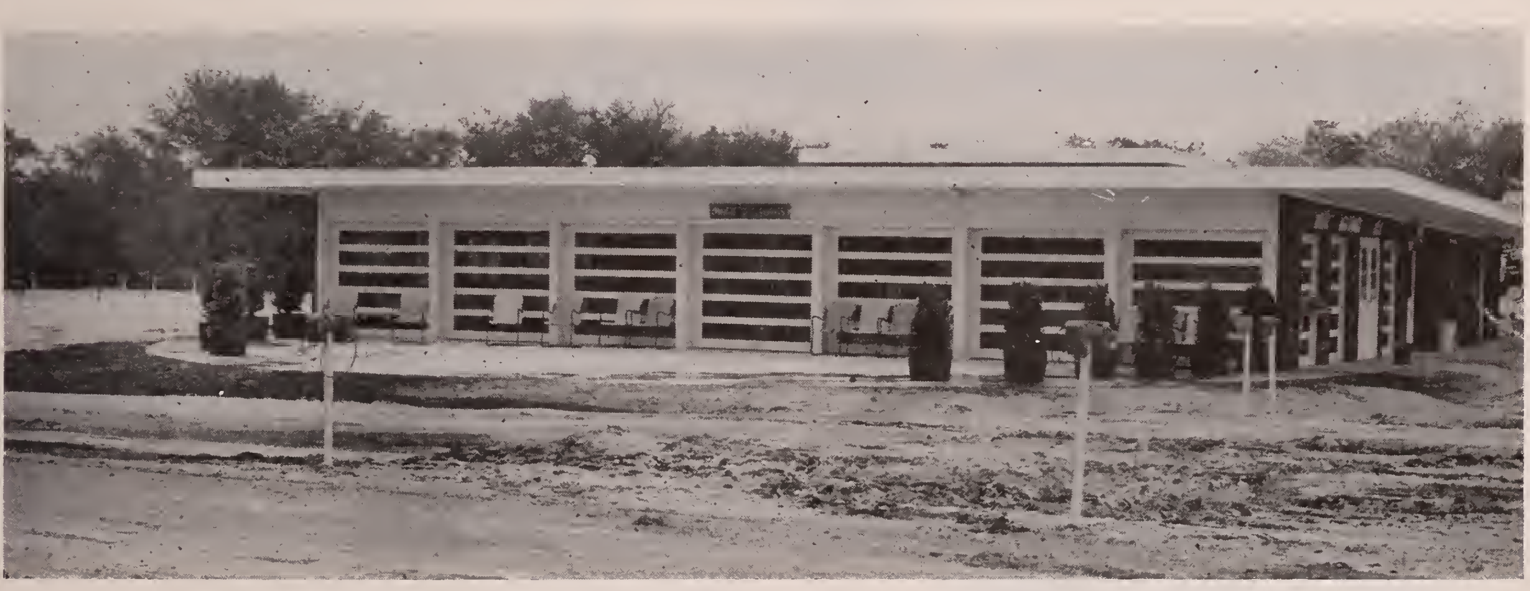
Each cafeteria station is equipped to sell the same foods and beverages, except for pizza pies, which are sold from a center section at the counter facing the patio only. The counters are constructed of formica with the base of pressed wood painted peach.

As the patron enters one of the four lanes he picks up a tray from a supply stand and moves down the line where he finds all the commodities displayed right on the counter. First at each station are soft drinks with three flavors offered from a Selmix dispenser in two sizes—10c and 20c. This is followed by a section for hot coffee, next to which are three Pronto warmers with glass tops which are thrown open during the intermission period. Patrons can reach into them for frankfurters, Flavo-Rite shrimp rolls and turkey rolls, potato sticks, and popcorn. In the final section is ice cream, offered in three sizes—10c, 15c and 25c.

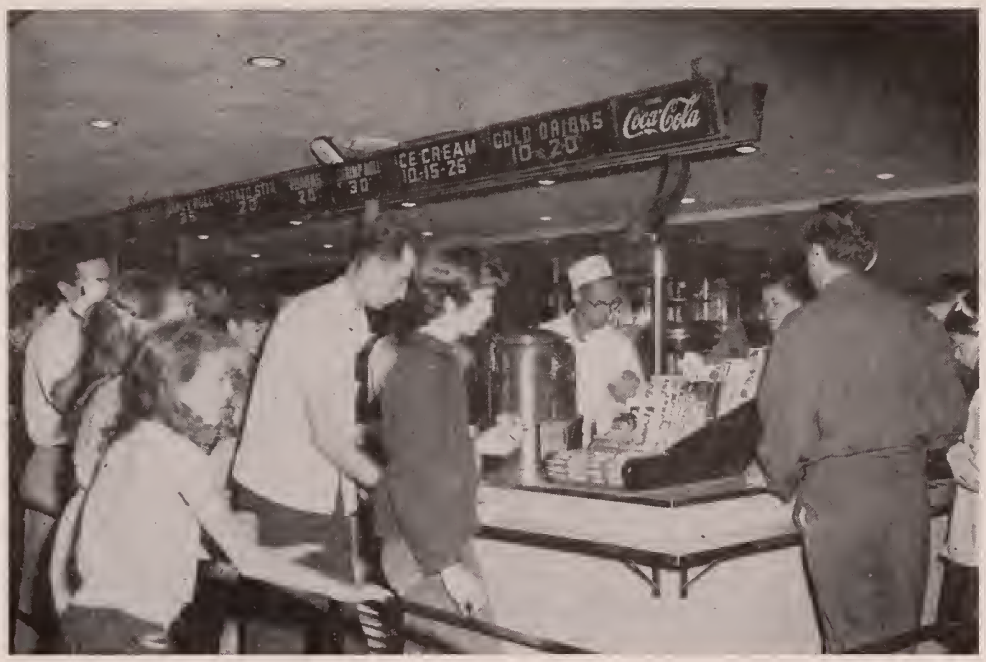
Equipment to prepare the food and drinks between the two counters includes a Cretor's popcorn machine, a Peerless pizza oven, a Commodore frankfurter grill, a Hotpoint fryer, a Carrier ice cube maker and a Kelvinator ice cream freezer.

DRIVE IN THEATRE
ENTRANCE

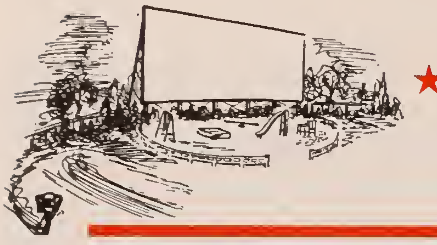
Second entrance drive showing a section of the fence bordering the property.



The main drive-in building (above) houses the refreshment cafeteria, one section of which is shown below. The patio in front of the building is to be used for dancing. The projection booth is on the second level of this building in the rear with the throw 440 feet from the screen.



The Drive-in . .



★ A Department Conducted by **WILFRED P. SMITH**

. . . for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

Variously concerning

Institutional Appeal and Public Relations

WE'VE BEEN traveling and what we have been hearing and seeing allows us to start this report with this happy observation: The drive-in field is willing to accept the responsibility of offering the world's best entertainment under the most convenient arrangements. It seems to see brighter prospects than the older branch of motion picture exhibition; something, at any rate, is inspiring hustle and spending despite product problems.

During several trips over the country as a guest of the MGM Ticket Selling Workshop, I recently came in direct contact with hundreds of drive-in operators. Most of them are determined explorers in their relatively new field. They are continuously seeking devices and conditions that attract more patronage independently of the screen attractions available to them. They recognize certain advantages in their kind of exhibition and they are exploiting them.

Today's uncertainties of product seem to be compelling added emphasis on institutional values. We saw a large amount of general overhauling to improve appearance. Landscaping programs were general. Conversations developed that more thought and energy is going into community relations. Use of phone-answering services is keeping the public in touch with the drive-in at all hours. Special gift tickets are being adopted to lure out new patrons and build up the once-in-awhiles into regulars.

Some of the paragraphs to follow may sound pretty elementary to the exhibitor or manager who has had a lot of experience in showbusiness but all of it in operating conventional theatres. But maybe showmanship *is* elementary! Anyway, it is in the drive-in field. "Class" is absolutely no problem here.

In these columns we often have stressed the importance of making our nation's drive-in theatres as attractive as a park. This is happening. Hundreds of our drive-ins across the country are actually lending beauty to the areas in which they are situated. Many are charming. Still others are just beginning to grasp the importance of delightful grounds and good-looking structures.

On a trip to Montana I was particularly impressed by the approaches and exits of the Sage drive-in at Billings. Along beautiful macadam drives were 8x8-ft. luminous paintings based on famous paintings of western scenes. They were spectacular. One painting was of a coyote howling in the night, silhouetted by a bright new moon; another depicted a cowboy on a bucking bronco.

Paintings were used here in lieu of shrubs and trees because of the short season for plants. It was quite the opposite in Florida; there we saw gorgeous entrance and exit drives, lined with palm and orange trees. Generally, everywhere we went, there was abundant evidence of grounds improvement costing a lot of money, creating approaches as inviting as the lobbies of our finest conventional theatres.

Phone Service

One never knows what time of day people would like to know what is playing at a drive-in. We never realized until recently how many women plan their day during the morning, looking forward many times to an "evening out." A housewife may well wonder then what is playing at the drive-in.

It is expensive to have someone at the theatre to answer inquiries all day. In my community a phone-answering service has become available. It operates 24 hours a day in most areas at a cost of $15 a month. We have been using it since the first of the year and the convenience it affords to our patrons makes it well worth the cost. If there is one in your community, we suggest that you try it.

The service should be supplied all the facts of the current and coming programs which you can give it: Names of the pictures, the principal players, time feature goes on and is over, time last show ends, etc. Prepare this information carefully so that the phone service operator can get it straight without studying it. Accuracy of course is highly important.

•

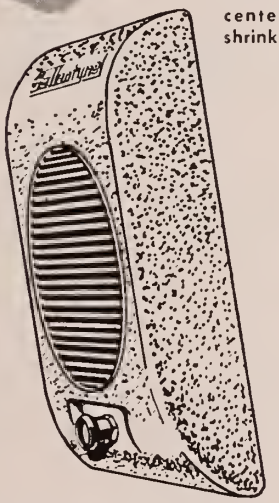
Gift Ticket Harvest

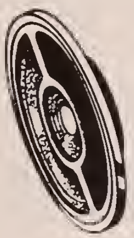
We have been telling exhibitors attending MGM Workshop sessions about our special gift ticket campaign of last fall and winter. We described it in these columns while it was still being conducted. It started October 25th and ended February 1st. Tickets were sold in lots of 10 each for $5, representing a saving of 20 cents on our regular adult admission price of 70 cents.

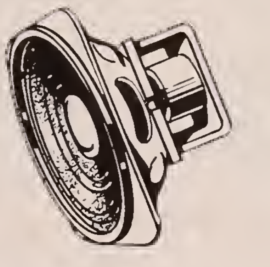
The tickets are good throughout 1955, and since the sale was altogether successful, we have a bigger flock of regulars this year and the refreshment business is getting the benefit of the bargain. One person bought 80 tickets, and many purchased from 30 to 50. They did not always buy such quantities at one time, but some of them would get 10 now, 10 another time, throughout

LOOK INSIDE before you buy

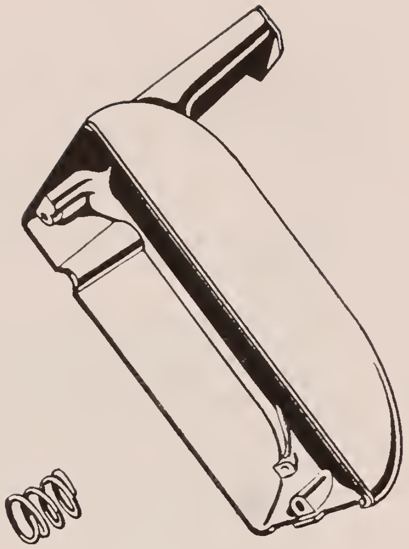
ALL NEW Outer Cone Assembly reinforced with a one piece metal ring and spider. No rattles. Non-collapsable. Self-centering, self aligning. Non-shrinking gaskets.







Dub'l-Cone construction lowers speaker resonance for greatly improved low frequency reproduction. Every part is treated for greatest possible resistance to rust and corrosion.



Entire speaker assembly is held firmly in place by unique Ballantyne tension spring.

Dub'l-Cones

Have the vital features

- Change Cones In Seconds. Merely open the case and drop new cone in place. Damaged outer cone can be removed and replaced without glue or special tools.
- All the advantages of aluminum: lightweight yet tough and non-breakable. Baked on enamel finish lasts for years and years.
- Speaker can be disassembled quickly by loosening just two screws.
- Tough speaker hanger cleats are screw mounted —no troublesome riveting.

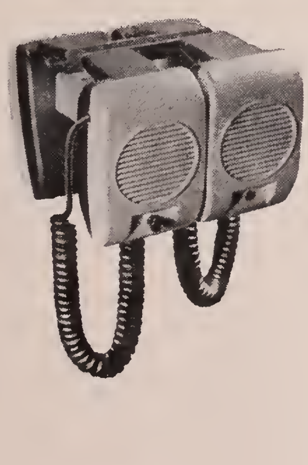
LOOK Outside too!

Series "A" Dub'l-Cone

Blue and white enamel baked on. Can be furnished with or without downlights, straight or koiled cords.

Series "Q" Dub'l-Cone

Same unexcelled system as the "A" series. Finished in rich Hammerloid grey.



Multi-Channel Dub'l-Cone Speakers

Greatly improve your sound quality. Faithfully reproduces four track magnetic sound prints through two channels of amplification and two in-a-car speakers. Single volume control gives perfect sound balance. When used with single track magnetic or single track photographic, speakers can be wired to use only one with other as standby or connected in parallel, for added power and quality used together.

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Write us about your seating area and let us recommend a profitable installation.

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319 East Town Street **Columbus 15, Ohio**
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the whole selling period, either using them as gifts or "stocking up" for summer.

•

Ramps Marked by Color

An idea that we noted on one of our trips and promptly adopted on return to the Garden Auto-Torium, is the painting of speaker posts in each ramp in color, with each ramp having a different shade. Our first reaction to this scheme was that it gave the drive-in a lively, attractive appearance. It of course has a practical purpose: Patrons going to the refreshment stand can find their ramp more easily. A color is easier to remember than a number.

So that the effect is not tiresomely gaudy, the colors should be light—pastel shades. One ramp can be yellow, the next pink, the next pale blue, and so on. Naturally one tries to put them together harmoniously.

Furthermore, the end posts on both entrance and exit sides ought to be painted in a fluorescent lacquer for easy identification of approach to the drive after dark.

•

Inter-Com Traffic Control

We expect to handle traffic a lot more efficiently with an inter-communication system and control tower that we are now installing. From the lookout, which is placed at a strategic point, an attendant can spot a vacant speaker location immediately, even after dark and during the performance—from his position the light of the screen is enough to make an open place visible.

Thus, instead of running around in a jeep or motor scooter to find empty locations, and then having to go back to the entrance to advise the traffic attendant there, one traffic man keeps constantly informed of vacancies merely by observing "fill up" constantly from his control tower, and he keeps the entrance or holdout area attendant advised immediately by intercom: "Two in Ramp 10, five in Ramp 8," and so on.

The inter-com system costs about $160, not a great deal of money for a method of keeping cars flowing steadily and directly into available ramp positions on a busy night.

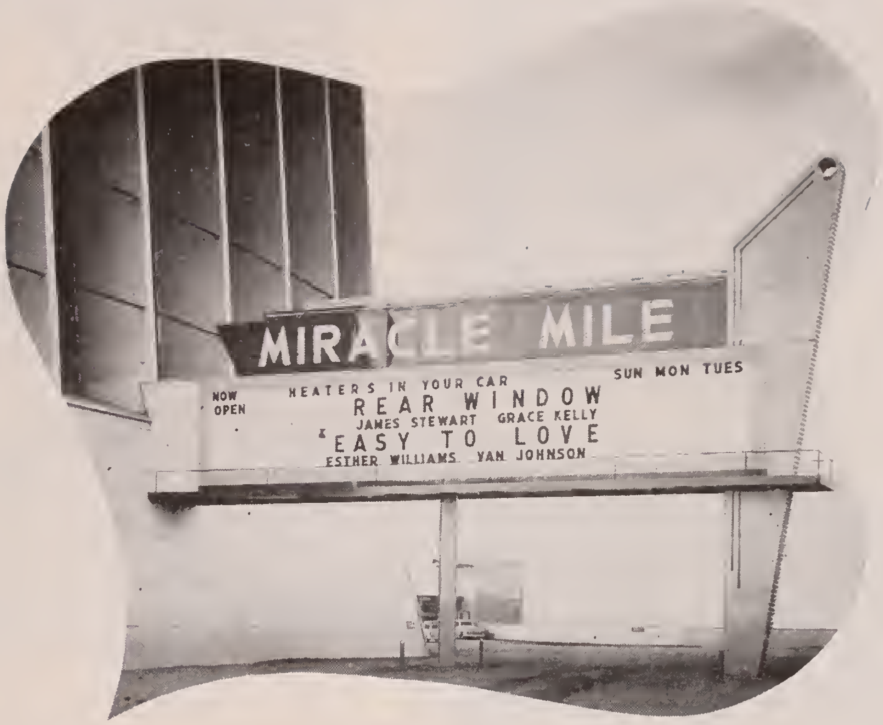
•

Contests for Youngsters

During the summer school vacation you might find a penny-hunting contest an effective extra lure for the kiddies on, say, Friday nights. We saw this one successfully used during a recent trip. This is the way it works:

Cover a good-sized area—it can be as large as 100x50 feet—with about 4 inches of clean sand. Into this sand are tossed bright new pennies—as many as $15 worth if the area is large. Anyway, not less than

(*Continued on page* 31)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SUN MON TUES
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ESTHER WILLIAMS VAN JOHNSON

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. . . a few of the many advantages!!!

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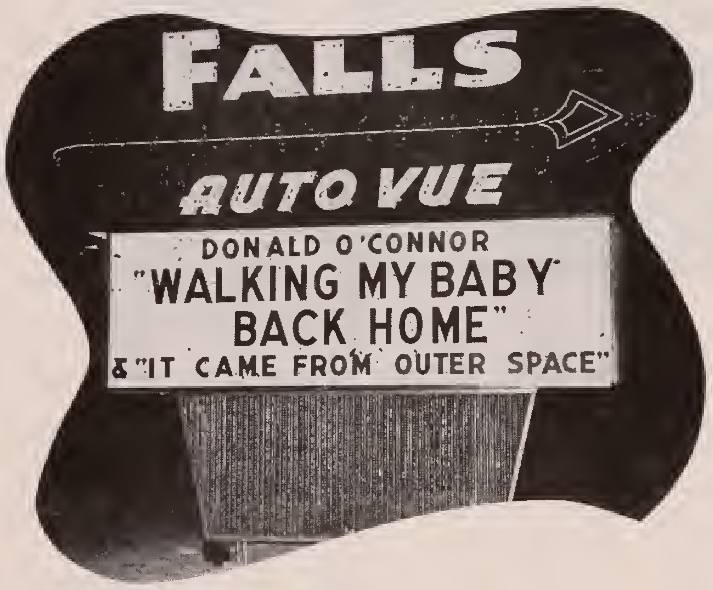
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Better and Better
light from large cored
Lorraine
ORLUX SUPER-CHARGED
Carbons
Larger cored crater area makes possible equal brilliance on sides as well as center of screen
- COOLER BURNING
- UNIFORM DISTRIBUTION

Amp.	Volts	Pos.	Grade	Neg.	Grade
40 (1 Kw)	28	7x14	541C	6x9	545-20C
42-50	31-38	7x14	544C	6x9	545-C
55-65	34-37	8x14	544C	7x9	545C
70	38	8x14	544	7x9	545C
65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-10C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
130-150	65-67	13.6x22	553-01	7/16x9	557C
150-160	68-70	13.6x22	523	1/2x9	555C
170-180	68-69	13.6x22	583-08	1/2x9	555CN

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Better Projection

A Department on PROJECTION & SOUND

Practical Considerations of Speed in Projection Optics

By GIO GAGLIARDI

THE MOST efficient method of light transmission in projection, theoretically, is one in which the light source is the exact size of the film-gate and is located directly in the film-gate, so that no light is lost or wasted. Of course it is impossible to locate the *real* source of light actually against the film-gate, so the next best thing is to use some type of optical condensing system (either mirrror or lenses) which will locate the *image* of the actual light source in the projector film-gate.

GIO GAGLIARDI

The light on the motion picture screen is a reproduction (in the pattern of the film photograph) of the image of a chosen section of the carbon-arc crater. The positive carbon crater, which is a rather small circular area of incandescent carbon and special core materials, serves as an object source of light which is imaged at the projector film plane by the lamphouse optical system.

Since the illumination on the screen depends upon the light source brightness, the transmission efficiency of all the optical surfaces and materials, and the overall *F/number* of the system, it is absolutely imperative to examine every part of a projection train and make sure that they fit together properly, and that they are used correctly.

The two most commonly used lamp systems today are the ellipsoidal mirror and the double condenser types. The mirror system is very simple, has no spherical aberration, and is very efficient because it can collect light through a very large angle. The condenser method is used for very high currents, is composed of expensive quartz and pyrex elements, and because of its mass, it has certain physical limitations for very high speed light collection range in a projection system.

MAGNIFICATION VALUES

The reflector lamp, due to its construction, requires the carbon to be located between the reflector and the projector, and this tends to limit the length of the positive carbon. In the condenser system, however, the condenser is between the carbon crater and the projector and length of positive carbon offers no obstacle in designing lamps for it.

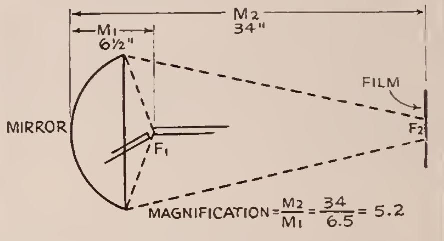

FIGURE 1: Reflector System.

Figure 1 is a schematic representation of a reflector arc lamp system. An ellipsoidal mirror has two focal points. The carbon crater is located at F_1, the focal point nearest the reflector. The projector film gate is located at F_2, the other focal point. The mirror produces an image of F_1 at F_2 and this image is enlarged or magnified an amount equal to the distance between the center of the reflector and F_2 divided by the distance between the reflector and F_1. That is, the magnification of an ellipsoidal reflector system (*Figure* 1) is M_2 divided by M_1.

Similarly for a condenser system shown (*Figure* 2) the magnification is equal to the distance between the condensers and the film F_2, divided by the distance between the condensers and the arc crater F_1. The

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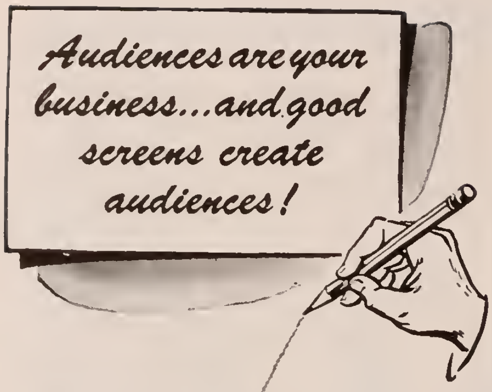
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SEAMLESS CONSTRUCTION, is guaranteed by The Raytone Hilux.

BRIGHTNESS is a must and the Raytone Hilux guarantees enough reflection for CinemaScope and wide angle projection.

COMPLETE UNIFORMITY, never a streak or blemish. Guaranteed to be perfect when it reaches you. Easy to install.

MAXIMUM RECOMMENDED LIGHT RETURN is another absolute requirement which is guaranteed in the Raytone Hilux.

DURABILITY, the Raytone Hilux is *tough* and tear proof . . . will last years!

TRUE COLOR RENDITION, richer, more natural pictures on the Raytone Hilux.

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ABSOLUTE GUARANTEE! Yes, the Raytone Hilux is guaranteed to meet all claims and satisfy you completely—or you pay nothing for the screen!

These are the "musts" for efficient screen performance . . . the kind of performance that keeps your patrons happy . . . and buying tickets. For *your* Raytone Hilux Screen, see your regular theatre dealer today.

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magnification in this case is also M_2 divided by M_1.

Up to the present it has been customary to use the larger carbons, 13.6mm and 16mm, with the condenser systems, and the smaller carbons, ranging from 7mm to 11mm, with the reflector type optics. *This meant that the mirror lamps had to use larger magnification ratios in order to enlarge the crater image of their carbons sufficiently to cover the film-aperture satisfactorily.* The magnification of lamphouse mirrors has varied from 5.5 to 6.5 times, while the condenser systems, with the larger carbons, needed only a magnification of 3 to 4 times.

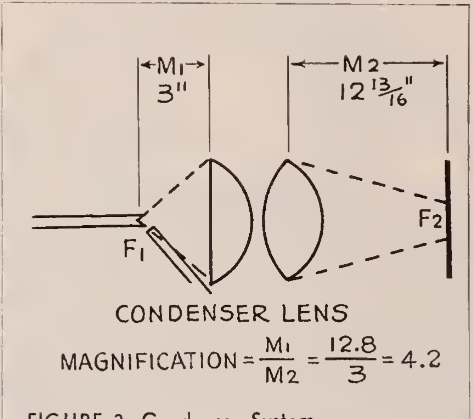

FIGURE 2: Condenser System.

APERTURE COVERAGE

This magnification ratio and its proper use is a very important factor controlling the amount and distribution of light on the screen. The craters of the positive carbons used for the arcs are very small and the intensity of light produced across the crater varies considerably between the center and the edges. If the magnification is too *small,* the outside edges and corners of the film gate will not be properly illuminated. If the magnification is too *great,* valuable light will be wasted when the spot overlaps the film-aperture in the projector.

All lamp manufacturers should give proper data indicating the exact location required for the carbon crater, the reflector or condensers, and the film-apertures. These values should be given for all carbon trims and should be used exactly in order to make use of the maximum efficiency of the systems. (*Figure* 1 shows the spacing for an 18-inch reflector lamp using 11mm carbons, and *Figure* 2 for a condenser lamp using 13.6mm carbons.)

Naturally, it is possible to make slight adjustments and changes in these actual dimensions, but they should be made very carefully, using a light meter at the screen to make certain that proper distribution and intensity are always maintained. It must be remembered that lamps, mirrors and condensers are acting in the same capacity as projection lenses and, although these lamp optics are larger and somewhat less exact than the finely corrected lenses, they nevertheless have a similar limitation for in-and-out of focus conditions. To insure that the lamp optics work at highest efficiencies, they should be used within their specified focal ranges.

The projectionist can easily determine if his lenses are correctly focused, but it is sometimes rather difficult for him to make certain that the lamp optics are in proper focal range. A change in carbon crater position with respect to the condensers or reflectors, and a change in their position with respect to the film-gate not only will change the magnification of the arc, but will also change the light collecting and transmitting speed of the lamp and of the entire projection system.

It has been customary to classify projection lenses by their *F/number* and this procedure is now being followed for the mirror and condenser systems of lamphouses. This classification is valuable because it permits the proper matching of lamp and projector optics to obtain maximum output.

SPEED MATCHING

A great deal of discussion has developed regarding the necessity and correctness of proper matching. Since the speed of projection optical systems is a function of the angle subtended by the *effective pupil* of the optical unit to any given point on the film in the projector aperture, it is obvious that the center of the film frame is the only area where maximum system speeds may be obtained. For the sides and corners of the film frame, the speeds of the two systems will still be matched but will be considerably reduced.

Figure 3 shows a perfect optical match and *full utilization* of the speeds of a projection lens AB and a lamp condensing system EG. Angle AOB is equal to angle EOG and *both serve to fill the entire lens and reflector from point 0 on the projector film gate.*

Figure 5 shows the same lens and reflector condition for the *corner* of the film gate. Here the "equivalent" aperture of the lens CB is matched to the "equivalent" aperture of the reflector IE—but, as is evident, angle CPB is smaller than the original angle AOB; therefore the speed of the lens, or of the reflector, for point P on the film gate is less than for the center.

For the condition in *Figure* 4, it can be said that the reflector does not fill the entire lens, therefore it is acting as a stop to the full speed of the lens. This is one of the reasons why the side and corner light on the screen cannot be brought up to the same level as the center of the screen.

Even when both the projector lens and

The *Strong* 18" f/1.7 Reflector Super "135" for theatres with f/1.8, f/1.7 or f/1.5 objective systems and projectors cleared for these high speed optical systems.
Also available with 16-½" f/1.9 reflectors.

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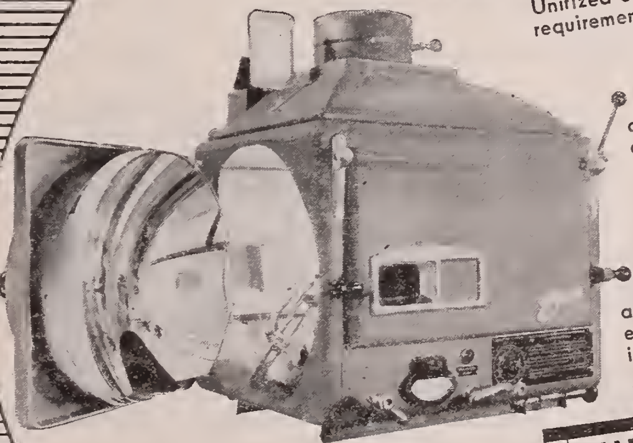

Unitized component design. Quick, simple changes attain the correct light requirement for any of the new presentation techniques, even two or more on the same program. Burn a choice of four different carbon trims; 9, 10, or 11mm regular trim, and 10mm Hitex in a total of seven separate manners to attain any desired degree of cost of operation, screen illumination, or burning time. A single control selects any desired amperage. NEW, long life positive carbon contact. NEW ventilated reflector frame, insures cool operation of reflector and rear section of the lamp even at extreme angles of projection.

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Exclusive Lightronic crater-positioning system automatically maintains the correct arc gap length and correct position of the positive arc crater at the EXACT focal point of the reflector. A perfect light, evenly distributed, of constant intensity and unchanging color value, is maintained at the screen without manual adjustments.

A jet of air stabilizes the burning arc and prevents deposit of soot on reflector.

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the lamp optics are theoretically matched for optical speed, a few poor adjustments can easily cut down the total system speed. If the *lamphouse is out of correct alignment,* if the *condensing system is in the wrong position,* if the *lamphouse front section is too small,* if the *projector rear shutter housing shields and shutter hub interfere with the full light ray,* if *projection lens tubes and extension shields are too long*—all of these items can cause a reduction of total optical speed.

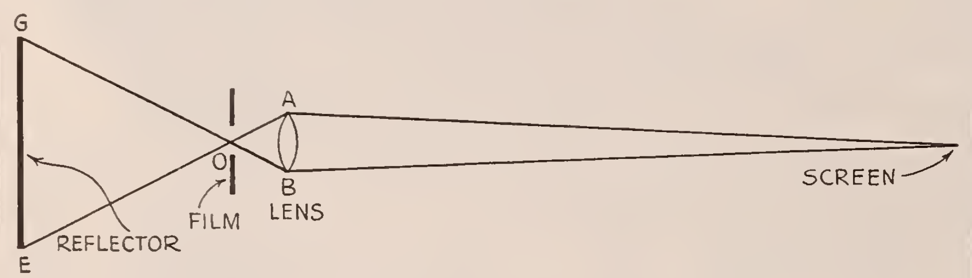

FIGURE 3: Matching of lens and reflector for center of film gate—maximum speed.

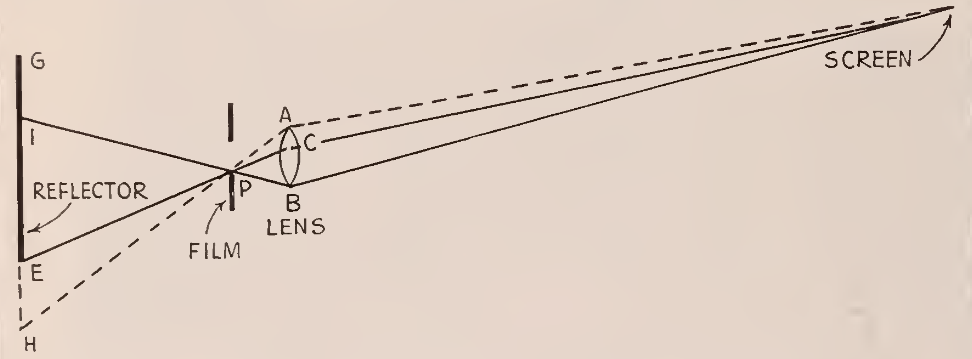

FIGURE 4: Matching of lens and reflector for corner of film gate—reduced speed.

At any of these points, the interference mentioned will actually serve to reduce the effective lens stop diameter and thus in effect increase the *F/number* of the projection lens.

Accurate measurement of the lens stop diameter is a laboratory procedure; however, it is possible to get an approximate indication of the projection system speed by observing and measuring the diameter of the "aerial image" in the light beam in front of the projection lens.

The aerial image in front of a lens is actually the image of the reflector, or the condenser, created by the lens. At this point the optical "stop aperture" of the projection system may be measured. If the diameter of this image is smaller than the diameter of the last clear glass opening of the lens, then something in the system is "stopping" down the speed.

The speed of the projection lens is equal to the focal length divided by the *lens aperture* diameter. For a well-designed lens, the aperture diameter should be equal to the diameter of the last glass element. If the aerial picture in front of the lens is smaller in diameter than the last glass element, it is possible that the lamp optics (either reflector or condenser) are too small or out of proper position. The lamphouse optics are not filling the lens and are acting as a smaller "stop aperture" for it.

TESTING SYSTEM SPEED

Let us assume that we are using a 4-inch focal length lens of $f/2.0$ speed. This lens "stop aperture" should be a minimum of 2 inches in diameter, therefore the aerial image in front of the lens should never be less than 2 inches in diameter.

If we hold a dark card in front of the lens and move it back and forth, there should be a spot where the image of the reflector or condenser is extremely sharp. At this point the image should not be less than 2 inches in diameter. If it is smaller, then the reflector or condenser is not filling the lens properly and is reducing the optical speed of the entire projection system.

Since a sharp image of the reflector, the reflector-holder and carbon guides may be obtained at this position, it is possible to see whether the reflector is filling the lens completely with light. Hold a graduated metal strip in front of the mirror face, from the

(*Continued on page* 34)

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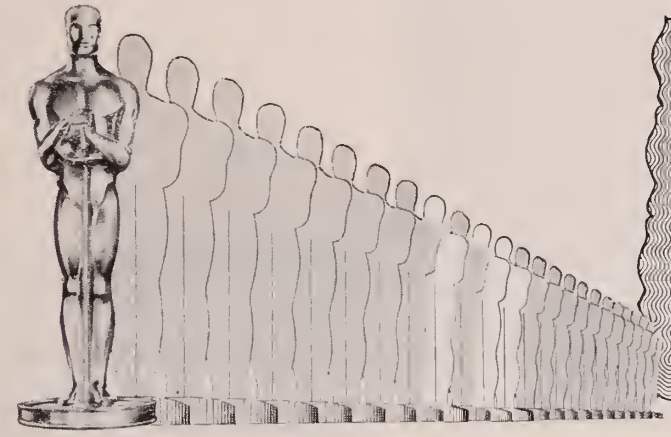

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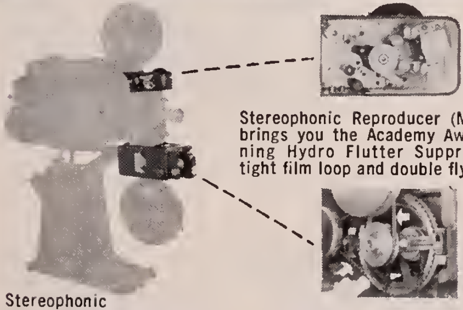

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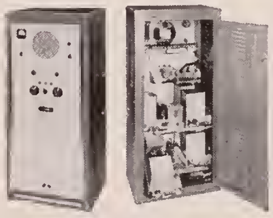

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VistaVision at New York's Criterion with

Horizontal Projection For a 45-Foot Picture

Scene of "The Far Horizons" photographed as that production was actually being projected at the Criterion theatre in New York. Besides normal optical limitations applying to this kind of photography, this reproduction imposes further losses in definition from photo-engraving photography and printing.

HORIZONTAL projection of an unreduced VistaVision print has been applied to conditions commonly encountered in wide-screen presentation with the showing of Paramount's "The Far Horizons" at the Criterion in New York. The Criterion seats 1700; the VistaVision installation was made for a picture 45 feet wide.

Across Times Square at the Paramount theatre, which seats about 4000, "Strategic Air Command" was being projected, as the Criterion began its venture in VistaVision, in a width of about 63 feet, with a height of about 34 feet, for an aspect ratio of 1.85/1. The Criterion adopted substantially the VistaVision longitudinal frame ratio of approximately 2/1.

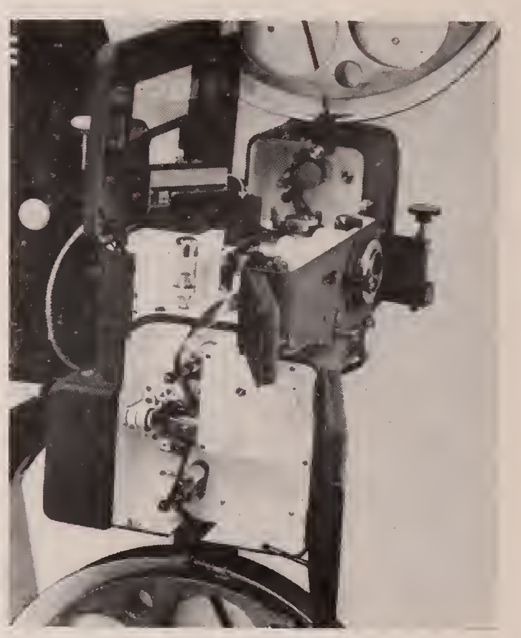
Employing the VistaVision horizontal technique for a picture of this size produced, with "The Far Horizons," a screen image of notable brilliance and definition. Resolution of the Technicolor print appeared to this observer practically perfect.

While the production is predominantly of outdoor setting, there are night scenes that put all the factors of definition to a good test and these seemed consistent with the rest. One of the qualities of outstanding pictorial realism achieved with this production is its depth of focus, which may well have been emphasized by the screen brightness as well as by the resolution derived from reduced magnification.

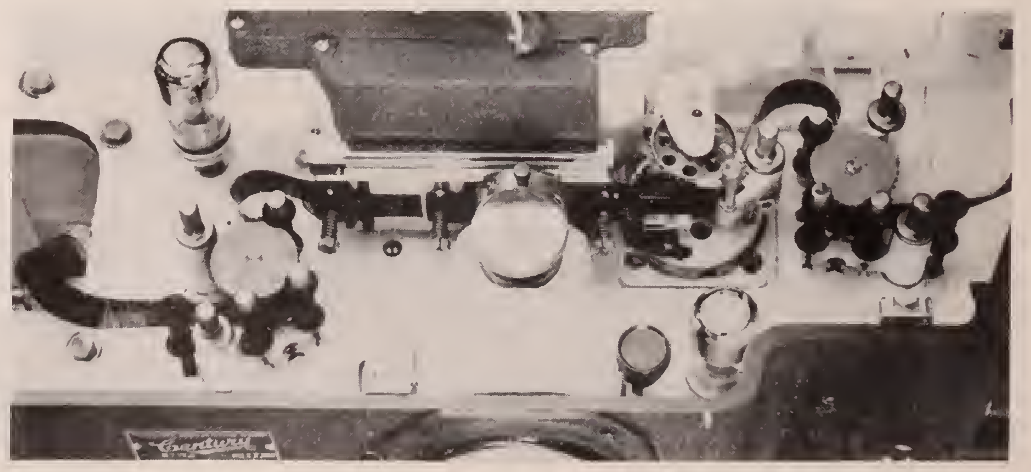
Using Peerless Hy-Candescent lamps, the Criterion tested the horizontal projection installation at 185 amperes. This gave a picture that seemed much too brilliant to Milton Schwartz, manager of the theatre, and his projection staff. According to L. W. Davee of the Century Projector Corporation, manufacturers of the VistaVision projectors, the lambert reading at that amperage, without film but with shutter running, was from 22 to 24. The management called for reduction of current and it was reduced first to 150, then to 125, which latter was adopted for the public opening. The screen is a Raytone all-plastic "white."

The screen has an actual curvature only 2 feet in depth, this being in accordance with the formula for determining curvature recommended by the Paramount Pictures technical department. According to Frank LeGrand, who represents that department in New York, it is preferred that the curvature be set by Paramount engineers. This may involve also specifications for shaping the aperture plates and arranging top and bottom masking to produce a bowed effect, as introduced with the premiere of "Strategic Air Command" at the New York Paramount. The Criterion picture was bowed in this manner.

As with the air force film, sound of "The Far Horizons" is on the longitudinal



View of the Century horizontal projector from the operating side, looking directly at the soundhead.



Century horizontal projector from above the gate, with cover removed to show film path.

picture film, a full 76-mil optical track also carrying signals for Perspecta three-channel reproduction. The sound at the Criterion seemed excellent to the writer, of such faithful quality, in fact that it might have represented a gain, if not from increased frequency range, at least from better photographic resolution of the signal that is also a possibility of the doubled film speed required by horizontal projection of direct VistaVision prints.

The projectors are of course Century mechanisms as fully developed for VistaVision horizontal projection, completely enclosed and incorporating optical soundheads. This is the model now generally available to theatres for the horizontal projection of Paramount's VistaVision productions, all of which will be printed for this method as well as in reductions for standard equipment.

PROJECTOR DESIGN

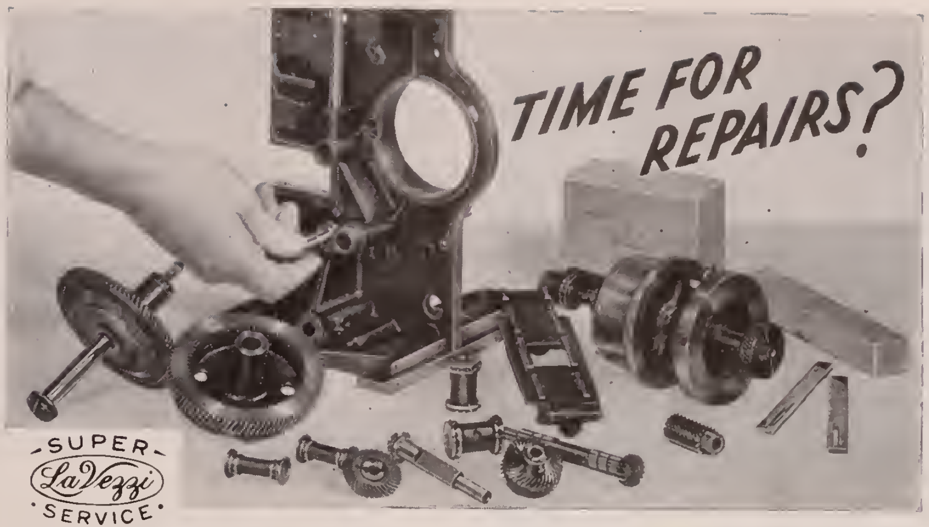
The projector is designed to be mounted on any standard pedestal wherever there is space to mount a conventional mechanism. However, since the film runs horizontally across the projector the two magazines are at opposite sides, the upper magazine at the right (facing the lens), the lower magazine at the left.

Film is fed from the *lower* reel and taken up in the upper magazine. There are two reasons for this reversal of practice. One lies in the fact that it is almost compulsory to use 5000-foot reels, since the film runs, as already noted, at twice standard speed. A conventional 2000-foot reel would therefore run only ten minutes.

A 5000-foot reel of film is heavy and as a measure of convenience, and to some extent of safety, it is best mounted on the lower spindle and taken down from the upper one. Additionally, the same arrangement conforms to "historical accidents" in the evolution of the horizontal camera with which VistaVision pictures are made.

The film, feeding up from below, passes first of all through the soundhead; then through what may be called a "take-off" sprocket, which corresponds to the upper, or pull-down, sprocket of a conventional vertical projector; thence through the gate, the tension of which can be adjusted by the projectionist to conform to film condition; thence to the intermittent sprocket, where it is accurately positioned by an auxiliary tension stabilizer shoe." A "take-away" sprocket, which corresponds with the lower sprocket of conventional projection, conducts the film upward to the take-up magazine. All sprockets are oversize and on the "take-off" and "take-away" sprockets the film is steadied by three idlers each.

Where film direction changes from vertical to horizontal and back again, the curves of its path are sweeping and gentle. The film compartment is roomy for easy



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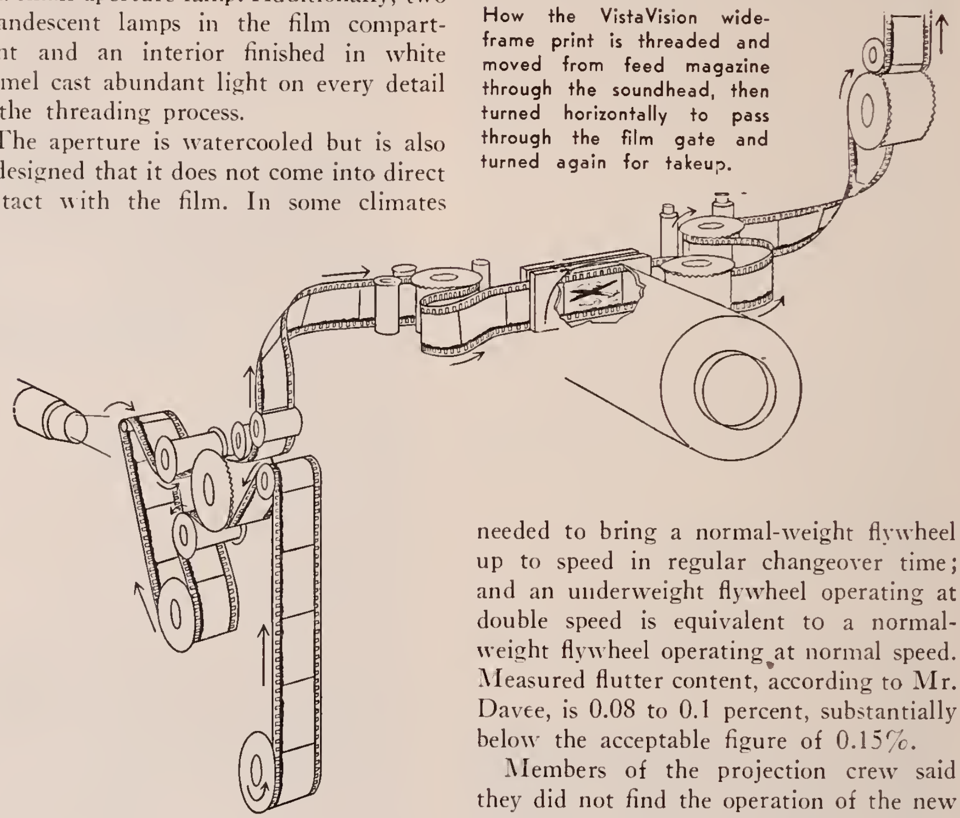
threading. A threading aperture is located between the "take-off" sprocket and the projection aperture. It is illuminated at will by a small aperture lamp. Additionally, two incandescent lamps in the film compartment and an interior finished in white enamel cast abundant light on every detail of the threading process.

The aperture is watercooled but is also so designed that it does not come into direct contact with the film. In some climates water-cooling may lead to a bit of condensation; the aperture design assures that no water of condensation will touch the film.

The flywheel of the projector has been redesigned and is lighter than customary because the mechanism operates at twice normal speed. Excessive power would be needed to bring a normal-weight flywheel up to speed in regular changeover time; and an underweight flywheel operating at double speed is equivalent to a normal-weight flywheel operating at normal speed. Measured flutter content, according to Mr. Davee, is 0.08 to 0.1 percent, substantially below the acceptable figure of 0.15%.

Members of the projection crew said they did not find the operation of the new equipment particularly difficult to learn. The staff includes Henry F. Basist, Barney Ellman, Aron Schwartz, David Sinzer, John Rosney, Harry Apsel, Arnold Engler, Jules Marules, Ben Silver, Sy Herbst and Irving Silverstein.—*Aaron Nadell.*


How the VistaVision wide-frame print is threaded and moved from feed magazine through the soundhead, then turned horizontally to pass through the film gate and turned again for takeup.

THE DRIVE-IN AS A PLAY CENTER

(*Continued from page* 15)

highway restaurants, and in non-affiliated theatres in New Jersey and New York.

Covering an area of 50 acres "Storyland Village" features buildings from nursery rhyme stories and has live animal exhibits where children can play with and feed the animals. The displays and buildings are scaled down to children's size so they can walk through them, and include a Garden of Allah, House that Jack Built, Mother Goose Land, Mary's Garden and others. Various story characters are also depicted, such as Little Miss Muffett, Jack the Giant Killer, Cinderella, Sleeping Beauty, and Hansel and Gretel.

At the entrance to the grounds there is a replica of King Arthur's Court, a castle-like structure, which also houses the main restaurant operated by the Reade catering organization. Additional attractions for the children include a miniature railroad with trains in which they can ride and a replica of a frontier town, part of which is a track for pony rides, all to be included in the general admissions price, which is 35c for children and 85c for adults. For the latter's enjoyment there are a miniature golf course and a golf driving range, and a special picnic area has been provided for the whole family to have a meal or a snack.

This play center will be operated from 9:30 a.m. to 9:30 p.m. seven days a week. The management expects to draw trade from Eastern New York and Pennsylvania, in addition to New Jersey.

At "Fairytown, U. S. A." many of the Mother Goose characters have been created in exhibits on property covering 28 acres. The displays were built around a pond on the property, and include illustrations of the Little Red School House, Little Red Riding Hood's Log Cabin, Humpty Dumpty, the Black Sheep, the Red Hen, Peter in a Pumpkin House, Jack and Jill, Little Boy Blue, the Three Men in a Tub (placed on the pond) and various others. Some of the exhibits feature live animals, and children are not being allowed in these.

In addition this play center is equipped with a number of rides, including a merry-go-round, a train, a "whip," and others. Extra charges are being made for these rides, in addition to the general admission prices, which are 50c for those under 14 and 75 for those over. Fairytown will be operated from 9:30 a.m. to dusk.

•

Institutional Appeal And Public Relations

(*Continued from page* 20)

$5 worth. The youngsters can start looking for the pennies at any time after the theatre is open, but the hunt should end about 15 minutes before the first performance begins.

The youngster having found the most pennies by that time keeps the pennies, of course, but he also is given a prize—perhaps a tray of refreshments consisting of a frank and a cold drink or cup of ice cream. Or the prize could be a pass for his whole family the following week.

We are now preparing a Davy Crockett contest for our run of "Son of Davy Crockett." The boy having the best Davy Crockett costume, and the girl having the best Daisy Crockett getup, will be awarded prizes.

The contest will be held the evening of July 1st. To give the youngsters plenty of time to prepare for the contest after school closes, microphone announcements already are being made.

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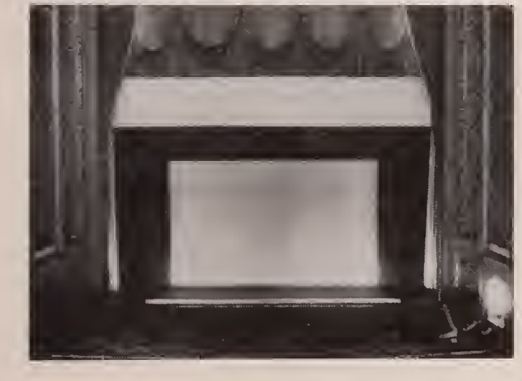
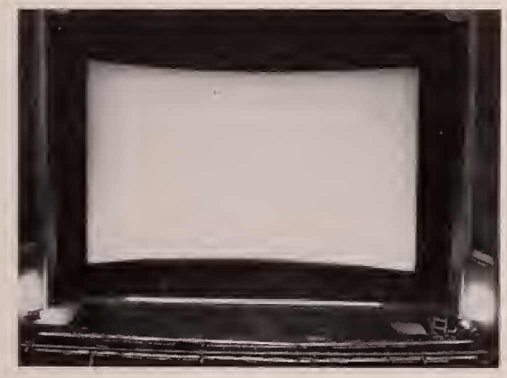
FROM BIG TO BIGGER PICTURE



Above is the screen originally used for wide-screen presentation at the New York Paramount, shown masked for 1.66/1 projection of standard prints. Below, photographed from the same point in the balcony, is the screen installed and masked for horizontal projection of "Strategic Air Command" to a width of about 63 feet at 1.85/1.



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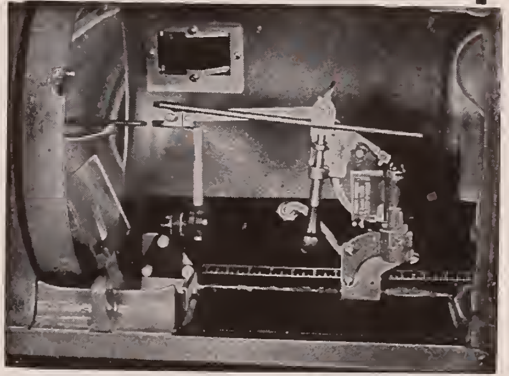

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How an Accounting System Gives Vital Operating Facts

By CURTIS MEES

THE NEED of every theatre operation, regardless of the smallness or simplicity, to keep a complete and clear financial record was discussed by the writer in BETTER THEATRES for May, and as we pointed out, such a record can be most methodically and accurately kept by maintenance of the commonly used double-entry bookkeeping system.

In this article we examine the general characteristics of such a system for the purpose of giving an exhibitor or a theatre manager some basic capacity in this important function, so that accounts can be organized most efficiently even in collaboration with an outside accountant wholly unfamiliar with the theatre business, and so that the exhibitor or manager himself is able to "read" the books conveniently and accurately.

THE JOURNAL

The *Journal* is a record of financial transactions as they occur. These are ultimately entered in the *Ledger,* which is a record of these transactions *by accounts.* The two books comprise a double-entry system.

Let us take some simple transactions and see how they would be entered in the Journal. Let us say that the Doe Theatre Enterprises is set up as a sole ownership (later J. H. Doe, the proprietor, may want to incorporate, but at the outset his is the simplest of businesses, owned and operated by one man).

Now on January 3rd of this year, Mr. Doe decided to purchase a popcorn machine on credit, for $300. The next day he needs quite a little cash for personal expenses and draws out $150 from the bank. The following day theatre receipts amounting to $100 are deposited in the bank, and Mr. Doe makes a payment of $50 on some theatre accounts. These transactions are entered in the Journal (see illustration), in the following manner:

1. Purchase of a popcorn machine *increases* assets of the Equipment Account (No. 3, let us say in the Ledger), so it is a *debit* entry; however, the purchase also increases *Liabilities,* since the purchase is made on credit, so the cost of the machine is also a *credit* entry.

2. Withdrawal of $150 from bank de-

JOURNAL

(Date) 1955	(Description)	(Act. No.)	(Debits)	(Credits)
Jan. 3	Refreshment stand equipment	22	300.00	
	Popcorn machine			
	Accts. Payable	34		300.00
	Acme Popcorn Co.			
Jan. 4	J. H. Doe drawing	42	150.00	
	Personal use			
	Cash	2		150.00
Jan. 5	Cash, theatre receipts 1/4	2	100.00	
	J. H. Jones, prop.	40		100.00
Jan. 6	Accts. Payable	34	50.00	
	Theatre Supply Co.			
	Cash	2		50.00

THE JOURNAL: Entries illustrating this record of a double-entry bookkeeping system (usually entered with a pen in a book of forms printed and bound for the purpose, but here typed with columns identified by function).

posits for the owner's personal use of course decreases assets by that amount and a *credit* entry is made; the withdrawal also decreases the proprietor's capital (equity), so the amount is also entered as a *debit.*

3. Deposit of receipts is an increase in assets and it is accordingly debited to the cash account, with a corresponding *credit* as an increase in capital.

4. Payment of $50 against indebtedness reduces Liabilities, a *debit* entry specifying the proper Account Payable; it also reduces cash assets, a *credit* entry.

Entries in the Journal are subsequently entered (posted) in the Ledger, each in its own proper account.

In the Journal entries above we have noted one or the other as an asset or a liability, in some cases as a capital item. *Assets* are the physical properties (including all equipment) plus cash or its equivalent in securities, and money owed the operation (accounts receivable). *Liabilities* are accounts payable and other debts. *Capital* is the owner's (or stockholders' in case of a corporation), equity in the enterprise, which owes this valuation to the owners. It is therefore a *liability* of the business. In a statement of the financial condition at any time, *Assets* and *Liabilities* (accounts payable plus capital) must balance—the total of one must equal the total of the other.

THE LEDGER

In this record of transactions *by accounts,* it is most important to note, for our particular purposes here, the importance of (1) transferring every item of the Journal properly according to the kind of transaction it is, and according to whether it is a *debit* or *credit;* also (2) of installing accounts to give an accurate, realistic financial "picture" of the business. It is in setting up and introducing accounts according to a specific theatre operation that an outside accountant needs understanding counsel from the theatre operator. Many of the accounts are of course common to every business, but each enterprise usually has peculiarities which must be provided for in the bookkeeping system.

In Better Theatres for January of this year, the writer touched upon this matter of accounts in discussing daily and weekly expense and income records. For this reason, and also because such records naturally bear upon theatre bookkeeping generally, the January article offers information supplementary to this discussion.

There should be as many account classifications as necessary to break down expenses into their ultimate identification in the scheme of operation. Then in the event the financial "picture" seems to indicate that a "leak" needs to be plugged, or that costs must be cut somewhere, one can put his finger on the trouble, or reduce expenses

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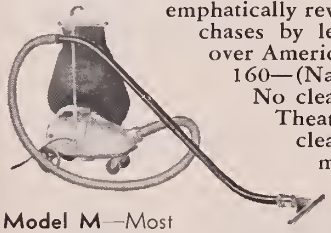

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PERIODIC STATEMENTS OF CONDITIONS

DOE THEATRE ENTERPRISES

BALANCE SHEET, DEC. 31, 1954

ASSETS		
Current Assets:		
Cash		$ 7,665.29
Fixed Assets:		
Theatre Equipment	$32,618.50	
Less Depreciation Reserve	7,552.60	25,065.90
Deferred Charges:		
Prepaid Insurance		130.00
TOTAL ASSETS		$32,861.19
LIABILITIES		
Current Liabilities:		
Accounts Payable	$ 778.15	
Withholding Tax Payable	172.38	
Total Current Liabilities		$ 950.53
Fixed Liabilities:		
Long-term notes on equipment		$12,201.40
TOTAL LIABILITIES		$13,151.93
CAPITAL		
J. H. Doe, Proprietor		$16,128.34
Net Profit	$ 7,930.92	
Less Withdrawals	4,350.00	3,580.92
Present Capital		$19,709.26
TOTAL LIABILITIES AND CAPITAL		$32,861.19

PROFIT AND LOSS STATEMENT, 12 MONTHS ENDED DEC. 31, 1954

Theatre Operating Income:		
Admission Receipts	$52,368.75	
Less Film Rentals	18,329.06	
Gross Theatre Profit		$34,039.69
Theatre Operating Expense:		
Payroll	$11,700.65	
Electricity	846.52	
Maintenance Expense	747.35	
Advertising	4,189.44	
Heating & Cooling	647.82	
Miscellaneous Expense	885.00	
Rent on Theatre	7,500.00	
Taxes, City, County & State	643.70	
Insurance	681.15	
Depreciation Charges	2,116.20	
Total Operating Expense		$29,957.83
Net Operating Income:		$ 4,081.86
Other Income:		
Refreshment Sales Profits	$ 3,667.10	
Purchase Discounts	181.96	
Total Other Income		$ 3,849.06
NET PROFIT		$ 7,930.92

at the most judicious point. Just to say, "We've got to cut expenses," and then do so wholesale or at random is to invite injury at vital points. Also, comparison of various periods of time in certain accounts can develop valuable knowledge of cost fluctuations and reasons, or lack of reason, therefor.

Usually these accounts can be put in the Ledger in the order in which they most conveniently fall under your particular accounting formula, and they are numbered accordingly.

FINANCIAL STATEMENTS

From time to time an accountant takes the information in the Ledger and develops it into a tentative report on the situation in a *Balance Sheet*. First a *Trial Balance* is taken as a check against the basic accuracy of the Ledger records. After proving a trial balance, he gets down to details leading to a final Balance Sheet, from which follows a full-scale "picture" in a *Profit and Loss Statement* (*see illustration*).

The Balance Sheet shows the worth of the enterprise on a specific date, whereas the Profit and Loss Statement (sometimes called Operating Statement and by other names) covers a certain regular period according to the fiscal year. Both types of statement should be prepared at the end of the same accounting period to allow direct comparison.

The Profit and Loss Statement is vitally important to the theatre operator, as it furnishes him with the information on all sources of income in convenient form, and a breakdown of expenses for each important operating account. By studying these he can determine the best methods for improving his business, and he can know the relationship of these accounts to his gross income and net profit.

•

Lens Speed Considerations

(*Continued from page 26*)

rim towards the center of the mirror (like a radius line). The image of this strip will be visible on the card in front of the lens. Cut notches in the metal strip every inch to coincide with the radius of the mirror. By counting the notches visible in the image it will be easy to determine exactly how much of the mirror is seen by the lens and if the lens is faster or slower than the reflector.

The effective speed of a complete projection train can be only as high as its slowest point. There are many locations where mechanical and optical stops, or restriction, will cause reductions in maximum speed. These faults should be located and, if possible, removed.

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with
- Dealer Directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	41
2—American Playground Device Co. Drive-in playground equipment. Direct.	8
3—American Seating Co. Stadium seating for drive-ins. NTS and direct.	20
4—Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	2nd Cover
5—Ballantyne Co., The In-car speakers. Unaffiliated dealers.	19
6—Bausch & Lamb Optical Co. Projection lenses. Direct and branches and dealers in all major cities.	10
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16—Koiled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers and Graybar Electric Co.	39
17—LaVezzi Machine Works Projector parts. All dealers.	29
18—Miracle Whirl Sales Co. Drive-in playground equipment. Direct.	5
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20—National Super Service Co. Vacuum cleaners. Direct.	33
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24—Projection Optics Co. Projection lenses. Distributor: Raytone Screen Corp.	7
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26—Raytone Screen Corp. Projection screens. Direct.	24
27—RCA Service Co. Projection and sound equipment maintenance.	30
28—S. O. S. Cinema Supply Corp. Distributors.	31
29—Schlanger, Ben Architectural service.	31
30—Spencer-Turbine Co. Vacuum cleaners. Unaffiliated dealers.	41
31—Strong Electric Corp. Projection arc lamps. Unaffiliated dealers.	25
32—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	43
33—Thermolator Corp. In-car heaters. Direct.	42
34—Todd Shipyards Corp., Combustion Equipment Div. Insecticide fogging equipment for drive-ins. Direct.	20
35—Vallen, Inc. Curtain controls and tracks. Direct.	42
36—Wagner Sign Service, Inc. Changeable letter signs: Front-lighted panels for drive-ins (36A), back-lighted panels (36B), and changeable letters (36C). Unaffiliated dealers.	21
37—Westrex Corp. Foreign distributors.	27
38—Whitney-Blake Co., The Non-conduit speaker system cable for drive-in theatres. Distributor: Graybar Electric Co.	8
39—Williams Screen Co. Projection screens. Direct.	26

●

EDITORIALLY . . .

FOOD COMMUNICATIONS SYSTEM, page 37.

Food serving stations and an automatic communication system developed for drive-ins selling refreshments to highway trade by Servus-Fone division of Motiograph, Inc. Postcard number 19A.

LIGHT SHIELD AND TRAP DOOR, page 37.

Light shield for use with short focal length lenses on old projectors and film trap door for Wenzel and Ballantyne mechanisms. Announced by Wenzel Projector Company. Postcard reference number 40E.

RCA JUNCTION BOX, page 38.

New junction box of diecast aluminum with beacon lights in a choice of colors. Marketed by RCA. Postcard reference number 41E.

TOY HAND CAR AND TRACK, page 40.

Toy hand-operated train car introduced to drive-in market by Charles William Doepke Manufacturing Company. Supplied with 40 feet of circular track. Postcard reference number 42E.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in June 1955 issue—

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NAME ________________

THEATRE or CIRCUIT ________________

STREET ADDRESS ________________

CITY ________________ STATE ________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Features Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 2312-14 Cass Ave.

DISTRICT OF COLUMBIA (*Washington*)

16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

Atlanta:

24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 167 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS:

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1235 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
38—Southeastern Theatre Equipment, 314 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND:

Baltimore:

40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 23-12-14 Cass Ave.

Grand Rapids:

50—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18h St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

60—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha

National Theatre Supply, 1610 Davenport St.
61—Quality Theatra Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

65—Auburn Theatre Equipment, 5 Court St.

Buffalo:

66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:

69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—Norpat Sales, Inc., 113 W. 42nd St.
74—S.O.S. Cinema Supply, 602 W. 52nd St.
75—Star Cinema Supply, 447 W. 52nd St.

Syracuse:

76—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

77—Bryant Theatre Supply, 227 S. Church St.
78—Charlotte Theatre Supply, 227 S. Church St.
79—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
80—Southeastern Theatre Equipment, 209 S. Poplar St.*
81—Standard Theatre Supply, 219 S. Church St.
82—Theatre Equipment Co., 220 S. Poplar St.
83—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

84—Standard Theatre Supply, 215 E. Washington St.
85—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

86—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

87—Mid-West Theatre Supply, 1638 Central Parkway*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

90—American Theatre Equipment, 165 N. High St.

Dayton:

91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

93—American Theatre Supply Co., 439 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

95—Century Theatre Supply Co., 20 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

98—Modern Theatre Supply, 1935 N.W. Kearney St.*
99—Portland Motion Picture Supply, 918 N.W. 19th St.
100—B. F. Shearer, 1947 N.W. Kearney St.
101—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

102—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

104—Alexander Theatre Supply, 84 Van Braam St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes Barre:

106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND:

107—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

108—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

109—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 2019 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

Houston:

116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

117—Alamo Theatre Supply, 1306 Alametos St.

UTAH

Salt Lake City:

118—Intermountain Theatre Supply, 264 S. East First St.
119—Service Theatre Supply, 256 S. East First St.
120—Western Sound & Equipment, S. East First St.*

VIRGINIA

121—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Seattle:

122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

126—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.

[Canadian dealers, and exporters, are listed on page 41]

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about Products . .

★ **news and views of the market and its sources of supply**

Automatic Food Service System for Drive-Ins

FOOD SERVING stations and an automatic communication system, which provides drive-in restaurant customers with music after they have placed their food orders by speakers, have been placed on the market by the Servus-Fone division of Motiograph, Inc., Chicago, manufacturers of motion picture sound reproducing equipment. The manufacturer states that the equipment is adaptable for drive-in theatres which have their refreshment facilities situated to sell highway trade in addition to theatre patrons.

Basically the "Servus-Fone" system, as it is called, consists of a dual or single control switchboard with 40, 60, 80 or 100 positions; an automatic record changer; two speech amplifiers; a high fidelity music amplifier; and 20, 30, 40 or 50 two-car capacity serving stations.

Switchboard provided with the Motiograph "Servus-Fone" system for automatic ordering of food at drive-in restaurants. The cabinet also houses the amplification system, record player (on lower right) and a supply of records for music.

The system works this way: the patron drives up to a serving station outside the drive-in, reads an illuminated menu on the station, presses a button on the two-way speaker and places his food order with the drive-in's switchboard operator. When the speaker is not in use for communication, it automatically plays music from high-fidelity sound equipment.

When the food order is ready, a car hop delivers and collects for it. And when the customer finishes eating, he simply puts the tray on the table and drives away.

The serving station table is made of green and white enameled heavy pressed steel and has adequate space for two trays. Each table is designed for the mounting of two two-way speakers and a lighted lucite menu. Below the table there is a cabinet in which the electrical connections terminate and which houses the speakers when the drive-in is closed. The table is supplied with a flange to fit the table support pipe.

The two-way speakers are of a type similar to those employed in drive-in theatres, it is pointed out. The speaker housing is made of die-cast aluminum finished in two-tone enamel. The call button is conveniently placed on the front of the speaker.

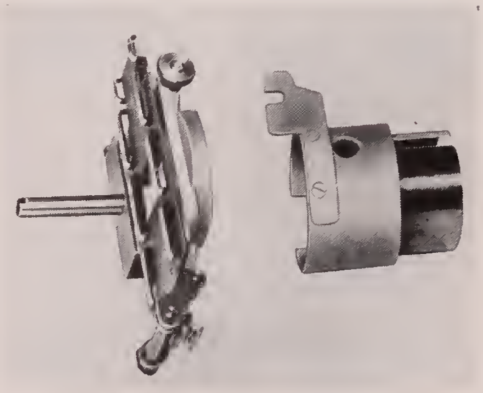
A walnut cabinet houses the switchboard, the Motiograph amplification system, associated electrical apparatus, the record player and a supply of records. It requires floor space approximately 3 feet wide, 4 feet deep and stands 5 feet high. The cabinet is provided with hinged doors for easy accessibility to all components.

Further details about the new communication and music system are contained in an 8-page, 4-color brochure which can be secured by writing the company (4441 West Lake Street, Chicago).

Wenzel Light Shield And Film Trap Door

NEW PROJECTOR accessory equipment, including a light shield for use with short focal length lenses on old projectors and a film trap door for Wenzel and Ballantyne mechanisms, has been announced by the Wenzel Projector Company, Chicago.

Catalogued as "Inner Light Shield PRO-55," it is designed for use with the Wenzel PRO 47 front lens focusing attachment for Wenzel PRO 4-Ballantyne "W," Simplex Regular and Regular Rear Shutter mechanisms. When using this shield, the A-4 or the CW-65 mount, as the case may be, is removed entirely. The inner split ring slides over the lens barrel and, regardless of the focal length of the lens being used, the film gate can be operated without interference, according to the manufacturer. The slotted ear fits under the thumb screw on the EW-2 or the upper thumb screw of the E-45. It is made of brass and can be easily bent if necessary to secure proper lens alignment, it is pointed out.



New Wenzel trap door and light shield.

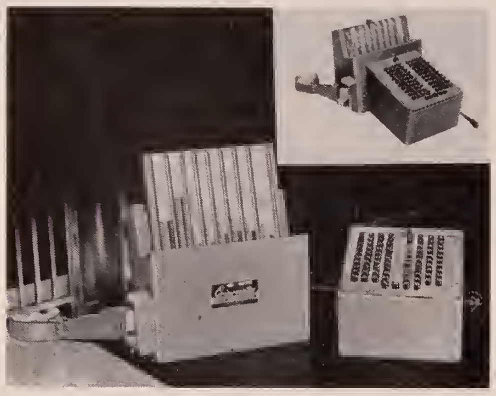
The "EW-78 Heavy Duty Film Trap Door" is the new Wenzel triple tension shoe type and can be used on any Wenzel or Ballantyne projector, since these mechanisms are already equipped with the Wenzel adjustable EW-2 door holder assembly. For other projectors using the E-45 door holder assembly with the two threaded holding studs the Wenzel EW-2 with the single threaded holding stud must be purchased, it is explained.

New Line of Coin Changers and Payers

A LINE OF coin changing and paying machines operated electrically and constructed with the keyboard unit and coin ejector independent of each other so as to provide "remote control" has been placed on the market by Coinometer Corporation Chicago. The new machines are designated as the Coinometer "400" series.

With the keyboard and coin ejector separate units it is unnecessary to reserve a specific area on top of the counter for the coin changer, the manufacturer points out. Instead, the keyboard may be placed in a drawer or some other location that is convenient for the cashier, while the ejector unit can be set where it is more convenient for the customer.

In addition, it is stated, the new machines offer a full 104-key control board designed to enable cashiers to handle any coin-changing task instantly and accurately by depressing a single key. The machines are powered by solenoids rather than motors, giving them smooth and quiet action, it is claimed, and they have built-in safeguards designed to prevent incorrect coin delivery. Use of electric power permits greater capacity, the manufacturer states, since the units can accommodate higher coin trays and more coins.



In installing the machines no special wiring or tools are required, it being necessary only to place the keyboard and ejector units where desired—separated from one another or together as a single, compact machine—and plug in to the nearest outlet.

The units are finished in color-blended gray wrinkle, with a "glare-proof" keyboard. They have a low height, making them suited to both standard and lower type counters.

New Fly Insecticide In Crystal Form

A NEW FLY insecticide, consisting of crystals made with a malathion base and designed for sprinkling wherever the insects congregate, has been marketed by Hysan Products Company, Chicago, manufacturers of pesticides, sanitation products, agricultural chemicals and other insecticides.

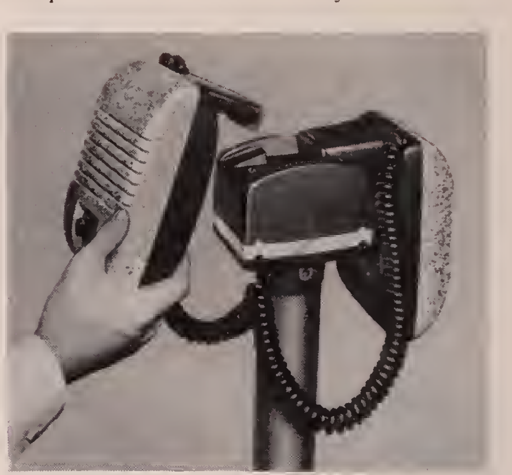
Hysan
FLY CRYSTALS
Hysan
FLY CRYSTALS

The manufacturer states the new product was developed after months of study and testing in its laboratories and that a "dose of the crystals will kill a fly in less than three minutes." The product is reported to be equally effective on maggots or fly larvae around garbage or refuse dumps.

The manufacturer recommends that for the initial use of the insecticide approximately 4 ounces should be sprinkled every 100 square feet. For subsequent insect control, it has been found necessary to repeat this dosage only once every five to seven days, it was stated.

New RCA Junction Box With Modern Styling

A NEW JUNCTION box constructed of diecast aluminum and equipped with beacon lights supplied in a choice of colors has been announced by the Engineering Products Division of the Radio Corporation of America. The junction boxes are designed for use with all types of RCA in-car speakers, according to M. J. Yahr, Manager, RCA Theatre and Sound Products.



The new units are called "Circlite," the name derived from the plastic window-strip which circles the base of the junction box and provides guiding illumination for incoming patrons. In addition to the white-light model illustrated, the units are available with red or green lights.

Among the other features of the new junction boxes are longer terminal units, designed for easier and faster installation connections, it is pointed out. In addition the contoured design is said to permit quicker and more efficient return of the speaker to the junction hanger.

The units are available through RCA theatre equipment supply dealers located in 29 film centers throughout the country.

•

PAINT BRUSH CONDITIONER

Equipment designed for storing, preserving and reclaiming paint brushes has been announced by Wisconsin Laboratories, Inc., Dousman, Wisc. It consists of an airtight container called the "Protexem," in which

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to meet all requirements

Adaptability
to all present and future needs

Safety
under every conceivable condition

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the brushes are stored. A solvent evaporates from a wick or liner inside the container, and the vapor produced by the solvent penetrates the brush and dissolves the binding oils or resins in paint, varnish, enamel, lacquer or shellac. It is this vapor that keeps the paint brushes soft and always ready to use, according to the manufacturer. All natural bristle and nylon brushes can be stored in the unit, it is stated. Constructed of heavy-gauge metal, the container is portable and is equipped to hold 8 six-inch brushes or 12 to 14 smaller brushes. It stands 15 inches high. The solvent is available in pints and quarts, the manufacturer states.

New System to Control Cooling Unit Corrosion

MICROMET PLATES designed to control scale and corrosion in the recirculating cooling water systems of air conditioning, refrigeration and other cooling equipment have been placed on the market by Calgon, Inc., Pittsburgh, Pa. In addition the company has announced two other products developed for treatment of cooling water systems.

The "Micromet Plates" are described as a new plate form of Micromet, the slowly-soluble phosphate used in granulated form to inhibit scale and corrosion in cooling towers, water heaters and other water-bearing equipment. Up to 10 pounds of the plates may be put in a plastic mesh feeding bag, which is hung directly in the water spray inside the cooling tower or the evaporative condenser. This is said to eliminate water lines or special plumbing.

One or two bags of plates are used for each 20 tons of capacity, and a single charge will last six months, according to the manufacturer. The plates are available in 5-pound cans and 100-pound drums.

The "Calgon Scale Remover" is an inhibited acid in powder form for removing scale from cooling tower and evaporative condenser systems. A built-in pH indicator changes the color of the water to show how much scale removed is needed. The compound is available in 10-pound cans and 100-pound drums.

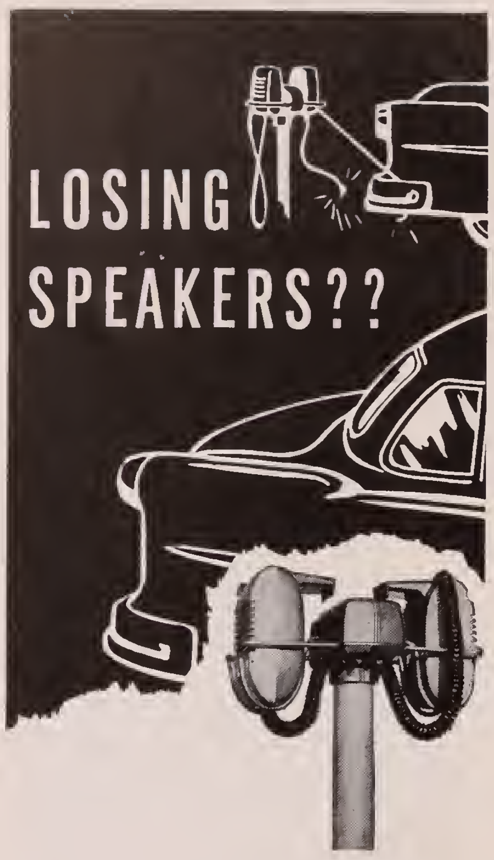
"Calgon Algaecide" is a concentrated dry material compounded in pellet form. Designed to stop algae and slime bacteria growths, it is sold in 2-pound cans. A booklet giving full details on the cooling water treatment can be secured by writing the Micromet Division of the company (323 Fourth Avenue, Pittsburgh 22, Pa.).

New Carpeting Line of Nylon and Wool

The "Nylwood" line (Series No. 5013) includes No. 802/07 (left), modern leaf in red ground with grey, gold, tan and black, 52-inch repeat; No. 800/07 (above), leaf scroll in red ground with gold and black, 36-inch repeat; and No. 803/07 (right) a scroll in red ground with grey, brown and gold.

Pattern No. 801/07 (below) is a swirl in red ground with gold and ivory, 26-inch repeat.

■ A new carpet line made of "Nylwood," which is a blend of nylon and wool manufactured by Alexander Smith, has been announced for distribution by National Theatre Supply. The new carpet quality will be available in specially designed patterns only (see illustrations), according to J. W. Servies, vice-president and manager of National's Carpet Department. Tests have shown that the addition of 20% nylon to wool greatly increases the wearing life of carpets, he said. Samples of the carpeting are being supplied to all National branches.


LOSING SPEAKERS??

Koiled Kords* WILL HELP SAVE THEM!

Retractile cords eliminate those accidental speaker losses in drive-ins caused by cars hooking into looping, drooping straight cords. KOILED KORDS are compact, retractile speaker cords that extend to six times their coiled length, then retract against the speaker standard to their neat spring-like shape that no car can hook.

KOILED KORDS add to the well-equipped feeling that all good drive-ins strive for. They are so neat, so compact. KOILED KORDS are long lasting and the tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

Whenever you buy new speakers be sure to specify KOILED KORDS, but start now by replacing your straight cords as required with KOILED KORDS. See your theater equipment dealer.

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BLUEBOOK OF PROJECTION

Standard textbook on projection with chapter on new screen techniques, plus one on TV. $7.25 postpaid.

Quigley Publications, 1270 Sixth Ave., N. Y.

Hand-Car and Track for Drive-In Playgrounds

A TOY hand-operated train car, supplied with 40 feet of circular track, has been introduced to the drive-in theatre market as new equipment for children's playgrounds by the Charles William Doepke Manufacturing Company, Cincinnati, Ohio.

Called the "Yardbird," the unit is designed to accommodate two youngsters at a time. The track consists of two metal rails, 8 inches apart and held together with wooden ties to form a circle 12 feet in diameter. The hand-car is made of heavy, 18-gauge steel and will easily bear the weight of adults also, according to the manufacturer. A hand crank turns the chain drive directly connecting all four rear wheels and will drive the car forward or backward.

Supplied in unassembled form, the rails, ties and hand-car can be erected within a few hours' time by two men, the manufacturer points out. Additional track is available in either curved or straight sections, and the company also makes "flat-cars" which will couple onto the "locomotive" to carry additional passengers.

•

WASHROOM CLEANING MANUAL

Detailed schedules for the daily or weekly maintenance of public rest rooms are contained in a new manual issued by Huntington Laboratories, Inc., Huntington, Ind., manufacturers of sanitation products for industrial use. Called "A Manual on Daily Maintenance of Public Washrooms," the booklet provides a brief, step-by-step schedule of washroom cleaning techniques, including what jobs should be done and how to do them. Copies of the manual may be secured by writing the company.

•

NEW QUARTERS FOR TRIPLE-S

The Triple-S-Supply Company, San Francisco, manufacturers of changeable letters, curtain control motors and stage rigging, has established new and enlarged headquarters at 780 Golden Gate Avenue, according to John Tierney, general man-

FILM EXHIBIT AT BRITISH INDUSTRIES FAIR

BRITISH OPTICAL & PRECISION ENGINEERS LTD

At the British Industries' Fair, which was opened in London last month, this exhibit of motion picture and large-screen television equipment was placed on display by British Optical and Precision Engineers, Ltd., a division of the J. Arthur Rank Organization. Beyond this foyer display the company erected a 300-seat theatre, in which an hour-long show is presented three times daily, including both film and "live" television programs, the latter being transmitted over a seven-mile link from the State Cinema in Kilburn. The industry fair was opened by Earl Mountbatten, who paid a visit to the Rank exhibit during his tour.

ager. He states that increased showroom and display space was necessitated by the addition of the Ballantyne theatre equipment line and more manufacturing space was needed due to a rapid jump in changeable letter orders. The company is the western distributor for The Ballantyne Company of Omaha.

●

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Alta.

Dominion Sound Equipments, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 820 Cambie St., Vancouver, B. C.; 712 Eighth Avenue, West, Calgary, Alta.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 5 Pisch Block, 1651 11th Avenue, Regina, Sask.; 10705 106th Street, Vancouver, B. C.; Edmonton, Alta., 386 Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vancouver, B. C.; 185 Portage, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury Street, Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.; 1029 Jasper Ave., Edmonton, Alta.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

●

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th Street, New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E., 267 Rhode Island Avenue, East Orange, N. J.

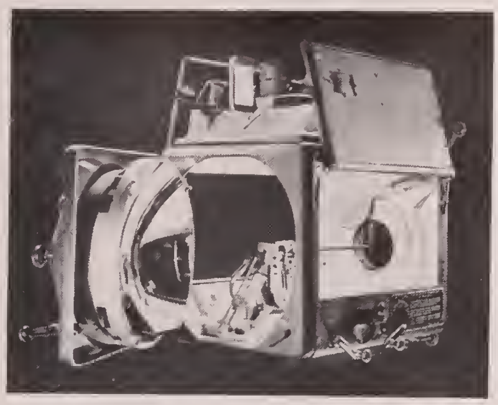
S. O. S. Cinema Supply Corporation, Export Division, 602 West 42nd Street, New York 19, N. Y.

K. Streuber & La Chicotte, 250 West 57th Street, New York, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

Carbon Contact Assembly For Strong "135" Lamp

A NEW water-cooled carbon contact assembly has been made available as an optional feature of the Strong Super "135" projection arc lamp, according to an announcement by the Strong Electric Corporation, Toledo. The assembly is also adaptable to any Strong rotating type carbon arc, it was stated.



The report of this further development in the Super "135" followed announcements of several other special features for it within the last two months, including the adoption of 18-inch reflectors, a new positive carbon contact, a removable holder for the heat filter and forced ventilation of the reflector and reflector frame.

New Speaker System Designed for Theatres

A NEW LINE of speaker systems recently announced by Stan White, Inc., Chicago, a division of Eddie Bracken Enterprises, includes a model for theatres. Catalogued as No. 120, it has the following components: two 15-inch bass drivers with 4-inch voice coils (15-600 cycles); one mid-range 30-watt horn driver (600-2000 cycles); and one high frequency 25-watt horn driver.

The peak power handling capacity is stated to be 120 watts and impedance 16 ohms. Cabinets are available in blonde Korina, walnut, red mahogany and ebony. Three coats of lacquer are hand rubbed to a lustrous finish, it is stated, and the legs are satin-finished brass.

Dimensions of the equipment are 67 by 40 by 24 inches. The shipping weight is 300 pounds.

●

NEUMADE MOVES HOME OFFICE

The Neumade Products Corporation, manufacturers of motion picture accessory equipment, has moved its New York home office to new and larger quarters in the Fisk Building at 250 West 57th Street, according to an announcement by Oscar F. Neu, president. The company began an ex-

it's NEW . . .
and it's NEWS

THE NEW
SPENCER
7/8 H. P. PORTABLE

Why be satisfied with inadequate cleaning equipment, when you can have this genuine "Spencer quality" commercial portable vacuum cleaner for less than $250, complete with hose and tools? Better cleaning, easier operation will make every cleaning hour more productive. Wet or dry pick-up — cleans bare floors, carpets, rugs, upholstery and draperies. Explosion-proof motor available. Write today.

IDEAL FOR
• Theaters • Institutions
• Schools • Restaurants
• Colleges • Stores
• Offices • Hotels
SPENCER P118
VACUUM CLEANERS

WRITE DEPT. BT FOR DESCRIPTIVE BULLETIN.

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT
SPENCER
HARTFORD
35P55B

ADLER
ANNOUNCES
new sizes
4" - 6" - 8" - 24"
"THIRD DIMENSION"
PLASTIC LETTERS

Write for Free Catalog of Adler Letters & Adler Frames
ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

insist on VALLEN

. . . the finest in stage curtain controls and tracks

if you are planning a stage having advanced design in every detail, insist on installing VALLEN curtain operating equipment—unmatched for performance versatility and efficiency. there is a VALLEN curtain control and track for every stage regardless of size.

Vallen INC.
akron 4, ohio
U. S. A.

C-A-S-H
IN YOUR POCKETS FROM
WINTER PROFITS

WHEN YOUR PATRONS ENJOY

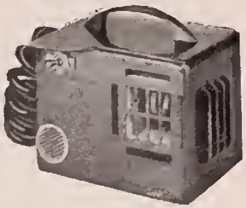
Living Room Comfort and Safety from

THERMOLATOR INKAR HEATERS

400 or 500 Watt Heaters Tailor-Made For Your Theatre 220, 208, or 110 Volts.

LEASE PLAN AVAILABLE TO APPROVED OPERATORS

Write, Wire or Call
THERMOLATOR CORPORATION
1628 Victory Blvd., Glendale, Calif.



YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

pansion program some five years ago, prompted by "the rapid growth of the 16mm film industry and a continued high rate of activity in the theatre market," according to Mr. Neu. The firm's manufacturing facilities in Buffalo, N. Y., have already been modernized and enlarged, and similar changes at the Long Island City factory will round out the expansion program, it was stated.

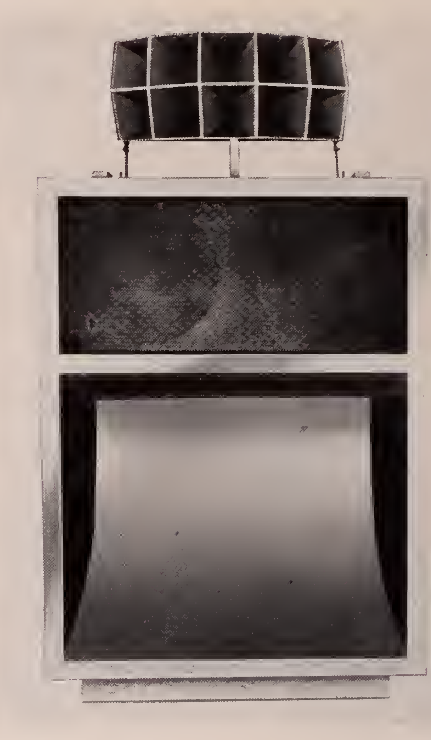
•

NEW LITERATURE

Ozone Generators: a new 16-page brochure describing the industrial uses of ozone has been published by Melco Sales, Inc., manufacturers of ozone-generating equipment. Entitled "The Promise of Ozone," the brochure is fully illustrated with photos, drawings and charts telling how research has shown ozone to be extremely effective in the control of mold, bacteria, mildew and odors, as well as completely safe to human beings, in controlled amounts. Equipment manufactured by the Melco company in its "Air-O_3 Fresh" series is portable and can be mounted anywhere, plugging into any 105 to 125 a.c. outlet. One model, the "Falcon Portable," is heavy-duty equipment for larger applications; it contains four generating grids, controlled by a four-way switch for "off," "low," "medium," and "high" operation. The "Bluebird" model is for small or averaged-sized applications and utilizes one generating grid. Copies of the new brochure may be secured by writing the company (305 Fifth Avenue South, Minneapolis 15, Minn.)

Vermiculite Acoustical Plastic: A new booklet called "The Silent Treatment," describing the uses of vermiculite acoustical plastic has been issued by the Vermiculite Insritute, Minneapolis, Minn. The brochure states that the three prime features of a sound-deadening material are combined in vermiculite acoustical plastic—sound-conditioning, including effectiveness in correcting auditorium acoustics; incombustibility; and a highly pleasing appearance, with many textures obtainable. The product can be applied to any ceiling with a clean, firm surface, it is stated, including concrete. It comes in light-buff or off-white shades. The booklet further contains illustrations of a number of typical installations and standard specifications for preparing and applying the product. Copies of the literature can be secured by writing the institute at 1720 Madison Street, N. E., Minneapolis 13, Minn.

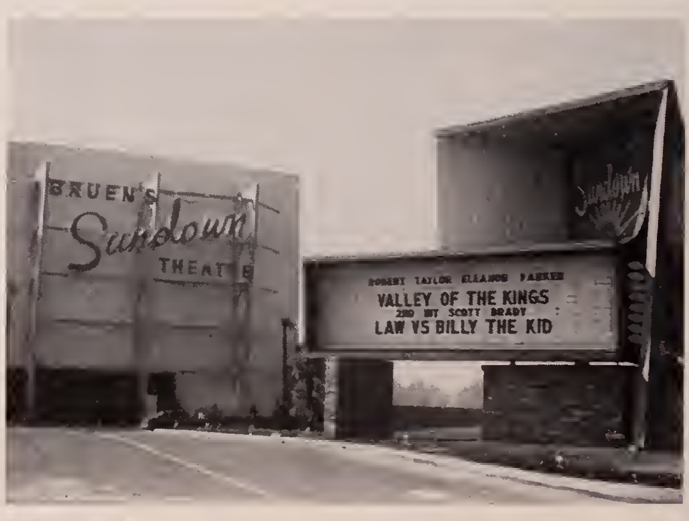
STEPHENS' SPEAKER SYSTEM



A theatre speaker system for stereophonic sound installations from the line of the Stephens Manufacturing Corporation, Culver City, Calif. Model 432, shown above, has a Stephens "Tru-Sonic P-30" high frequency driver and attenuator with a 10-cell exponential horn and 600-cycle crossover, and bass response is provided by two 103LX low frequency drivers. The unit is finished in flat black and is 69 inches high, 36 wide and 30½ deep. Shipping weight is 297 pounds.

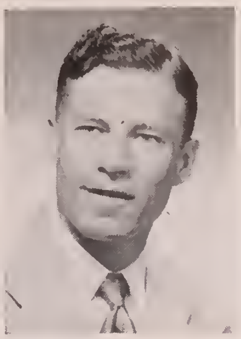
FLUTED STEEL FOR FACING

Fluted steel panels, manufactured by the Detroit Steel Products Corporation under the tradename "Fenestra," were used to enclose the screen tower and to form the fencing and sign structure of the Sundown drive-in, a new Bruen operation at Whittier, Calif. The screen structure is 105 feet wide and 75 feet high, with a screen area 100x55 feet built up of acoustical panels covered with "Masonite."



A Lot of Games Are Won Without a Record Score

says Charlie Jones



. . . owner-manager of the Northwood Theatre, Northwood, Ia.

NORTHWOOD, IA.

It's Monday morning, and may as well call the Monday Morning Quarterback Club to order and see if we can come up with some sort of an explanation as to what clobbered us last week. Rest assured that when this meeting is adjourned we will still have our pet theories, guesses and "scientific" formulas, but the coaches and professionals will still be in their jobs and we'll whip up another batch of enthusiasm for this week's battle.

It's getting so that I'm commencing to hate people, and I realize that this is about as wrong an approach as you can come up with and still lay claim to being in showbusiness. Of course, the reason I am starting to hate them is the same reason why you've been hating them for these many past moons. They aren't coming across with their dough. Even standard trickery, bribery and chicanery is losing its soft fleecy feel when you pull it over their eyes.

It's taken a long time—some two or three generations—but it seems like an awfully lot of people are walking around these days with their eyes wide open. That's the penalty we pay for paying taxes to educate them. Now they're so smart that we can't fool them any longer. And that makes me mad and I think I hate them for it.

•

Now anybody knows that if we're going to fill these stadiums, pay off the mortgages, keep the coaches in Cadillacs and fill the slush funds, we're going to have to start loving the people more than we do and give them the kind of team that wins all their games and makes them rush to the arena to be thrilled.

At present we fresh-water institutions seem to be fielding the wrong kind of team, running the wrong type of plays against the wrong type of opponents, catering to the wrong class of patrons, and maybe charging them the wrong price. If you can get any wronger than that you don't belong in the quarterback Club, you belong on the *faculty!*

Admitting that our club is just as confused collectively as anyone in the industry individually, about all we can do here is to throw in some as yet unheard of theories about why we aren't filling our stadiums, then call in a bunch of experts to go over these theories and see if any of them hold water, said experts to include leading professors in the fields of numerology, phrenology, geneology, anthropology, cosmology, bygology, also atomology—you can't find anything these days that somebody doesn't blame on the explosions of atomic bombs.

•

We know this much: Right now people aren't coming to shows, at least where we are. It's easy to say that there's too much TV, too little money, wrong kind of pictures, wrong kind of theatres, lazy exhibitors, etc., etc. So far nobody has come up with an answer that solves the problem.

So why shouldn't we step into a few foreign fields and see if something is working against us that we've completely overlooked. It isn't hard to see why certain classes of people aren't interested in certain types of plays, but when you have a play that runs the opening kick-off back for a touchdown, yet your public fills your seats with the emptiness of its absence, then it's time to call in the ology boys.

Being a citizen of a nation possessed with a mania demanding that each day, week and year present us records of being bigger, better and consequently happier, we feel frustrated by the days, weeks and years that are *not* record-breakers. When today is smaller than yesterday, and this year shrinks in the shadow of last year, we hear alarm bells ringing all over the place.

What gave us in America the Bigger-Figger disease? We are collectively immature, suffering from an inferiority complex. We are afraid that everyone will suspect us of being weak if we don't beat yesterday's record today. In the effort to do so we belabor ourselves, our families, our industry for the sake of setting an enviable picture of a bold young giant, each day getting *bigger,* therefore better. We're driven to it, seems like, even if we have to resort to cannibalism to accomplish it.

It might be argued that unless we sub-

You can be TOP man on the Totem Pole!

It's the neatest trick ever! You'll show a real balance if your patrons know they can look forward to comfortable, relaxing seats. We work wonders in repairing or replacing your worn seats—fixing up so that they practically welcome extra patrons with open arms. And we do it without losing you a minute's worth of admissions . . . at a cost exceedingly low. Get the facts!

WRITE—WIRE or PHONE 42-1658

MANUFACTURERS—
Foam Rubber & Spring Cushions, back and seat covers

DISTRIBUTORS—
Upholstery fabrics and general seating supplies

theatre seat service co.

160 Hermitage Avenue
Nashville, Tennessee

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 35) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

sidize our players or bribe our opponents, we will lose our patrons and our game will perish. I wonder. Can't we live and let live, play the game a *little* more for the *game's* sake, let the people write a little more of the rules—and quit feeding our ulcers?

•

There are no sharp dividing lines separating the three branches of our industry. We are all playing this same game together. Strange it is that at a time when the national economy is flourishing, many of us are shaking in our boots. Does this call for an expert in economics? Or a psychiatrist?

Far too many exhibitors are trying to hold themselves up by their own bootstraps, and that can get awful frustrating. Some of us—me, for instance—have fixed up our theatres in line with advice that we didn't need at all because we knew damn well they were in terrible shape. In doing that we were pulling mighty hard on the bootstraps. I think one of mine got ripped a little, but I am glad I remodeled even if I don't yet see any more air under my shoes. At least I've simplified *my* problem. All I've got to worry about now is getting pictures that give my people some satisfaction and my theatre a little profit.

There's one yardstick that we've left laying in a corner and it's been growing green with mold from disuse. We might wipe it off and measure ourselves with it someday to see just how big we really are in our respective niches. It's simple and easy to read. It isn't graduated in inches or feet. You just stand up against it and it tells you your *purpose*.

If you measure one height, it tells you that your purpose is just to run in a rat-race trying to break various records, come hell and high water and the devil take the hindmost. If you measure above that level, your purpose comes from a broader view of the field; you love its activities of talent which spread laughter, romance and courage, and that attitude will filter out to those with whom you come in contact and you all will be able to pace yourselves constructively in a common cause.

•

Can't say this meeting came up with anything sure to produce a winner, but Monday quarterbacking is fun when you like the game. For it is a great game, and it can remain great if we all play it as a team.

If we don't have to appraise everything with eyes bugged and short-sighted from the fever of the Bigger-Figger disease, we may see how the industry will be better off having its game played a little from the heart.

Charlie

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

6-55

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

Name.................................... Theatre....................................

Address..

Congratulations to
Martin Quigley from
The Selznick Company, Inc.

SELZNICK
INTERNATIONAL
PICTURES

IN A TRADITION OF QUALITY

Columbia's Lucy Marlow

Fascinating, indeed, are the ways of fate. "A Star Is Born" was this lovely young lady's first movie—setting her well on her way toward making the prophecy of that title come true. Her provocative role in "Tight Spot" followed. She'll be featured next—and she'll be the season's "brightest discovery"—in Columbia's scintillating, CinemaScope and Technicolor song-and-dance frolic, "My Sister Eileen" and in "Queen Bee," starring Joan Crawford.

JUNE 18, 1955

MOTION PICTURE HERALD

Allied-TOA Group Wins "Friendly Study" Pledge From Three Companies

Telemeter's Coin Box Leads Fee TV Parade

REVIEWS (In Product Digest): NOT AS A STRANGER, YOU'RE NEVER TOO YOUNG, WE'RE NO ANGELS, FOXFIRE, SUMMERTIME, FINGER MAN, IT CAME FROM BENEATH THE SEA, CREATURE WITH THE ATOM BRAIN, MIDNIGHT EPISODE, THE GREAT ADVENTURE

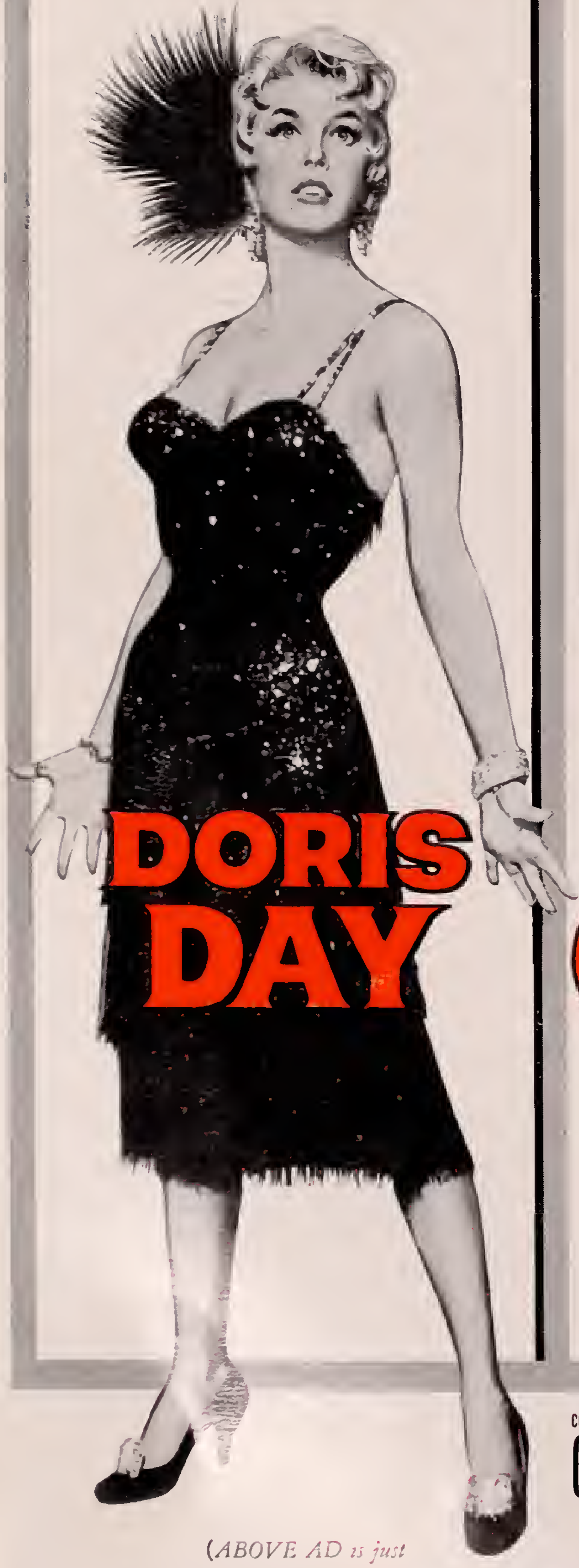
Entered as second-class matter January 11, 1931 at the Post Office at New York, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Plaza New York 10, N. Y. Subscription prices: $5.00 a year in the Americas $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1955 by Quigley Publishing Company, Inc.*

The GIRL... The GIMP... The Guy..!

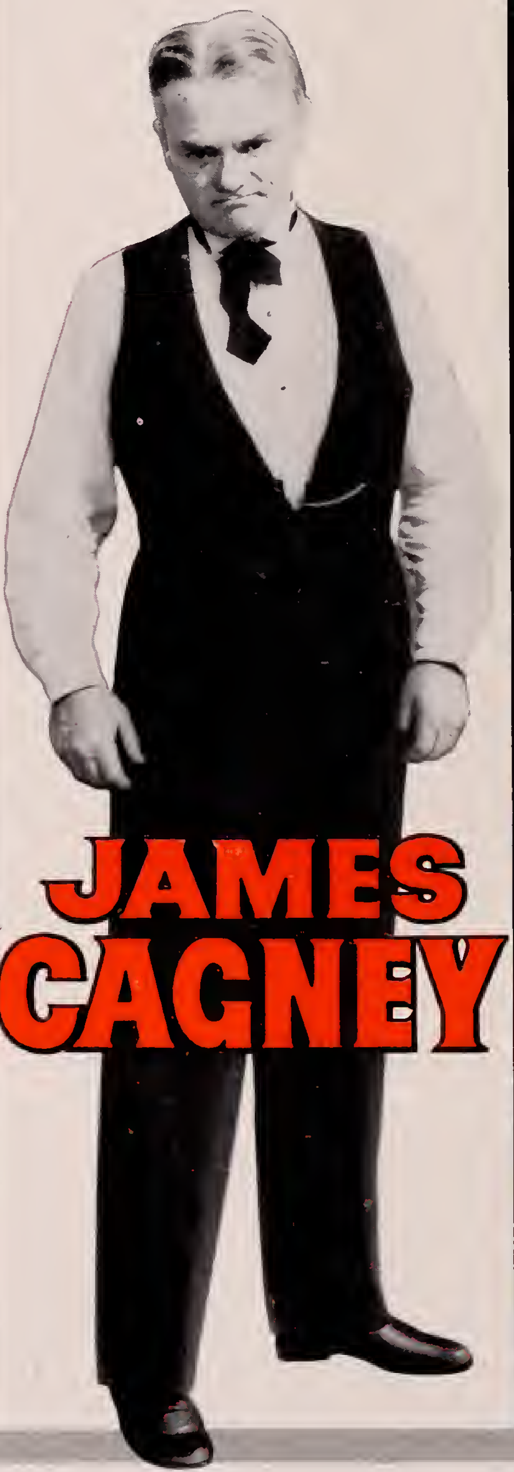
Young, Lovely, Ambitious
To Get To The Top!

Who Knew How To
Get Her There!

Who Had Nothing To Offer
But Love...!



DORIS DAY



JAMES CAGNEY

M-G-M PRESENTS

The most talked-about picture in years. Acclaimed by the critics for its story and acting. Hailed as a candidate for the Academy Award!

"Love Me Or Leave Me"

IN
CINEMASCOPE
AND IN
COLOR

SONG HITS AVAILABLE IN COLUMBIA RECORDS ALBU

co-starring
CAMERON MITCHELL · with ROBERT KEITH · TOM TULLY · Screen Play by DANIEL FUCHS and ISOBEL LENNAR

Story by DANIEL FUCHS · Photographed in EASTMAN COLOR · Directed by CHARLES VIDOR · Produced by JOE PASTERNAK

An M·G·M Picture

(ABOVE AD is just part of the hard-hitting newspaper campaign.)

BUSINESS IS GREAT!

CINCINNATI—Held Over!
First 6 days neck and neck with sensational "Blackboard Jungle"!

CLEVELAND—Held Over!
Equals "Blackboard Jungle's" happy grosses!

MINNEAPOLIS—Held Over!
Tops all M-G-M pictures for past 9 months!

MEMPHIS—3rd Week!

ST. LOUIS—2nd Week!

NEW YORK—Music Hall in 1st week set new single weekday record; also new Sunday record; also new Memorial Day week-end record. 2nd week's gross close to 1st, and 3rd week topping second at press-time.

NEW ORLEANS—First 3 days beats "Blackboard Jungle"!

HOUSTON—First 3 days biggest M-G-M gross in past year!

PITTSBURGH—First 3 days second only to "Blackboard Jungle" in recent years!

SAN FRANCISCO—First 3 days biggest in years tops "Blackboard Jungle"!

MORE! MORE! MORE!—Poughkeepsie, Boston (*2 theatres*), New Orleans, Ft. Worth, Kansas City and more openings every day are terrific!

* * *

GROWING! GROWING! DAY BY DAY!

Acclaimed by Redbook, Coronet, Look, Cosmopolitan, Time! Winchell broadcasts rave to the nation! IT'S THE HOTTEST ATTRACTION IN YEARS.

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

THE STORY OF THE LOVE THAT LEFT THE G

FILMED IN EGYPT BY THE LARGEST LOCATION CREW

For

JULY 4th,

Warner Bros.

PRESENT

THE ENTERTAINMENT WONDER
BEYOND ANYTHING
THE SCREEN HAS SEEN!

HOWARD HAWKS'

SPECTACULAR RE-STAGING
OF THE BUILDING OF THE
FIRST WONDER OF THE WORLD!

LAND OF T
PHARAO

*Her treachery
stained every stone
of the Pyramid!*

CINEMASCOPE

WARNERCOLOR · STEREOPHONIC SOUND

STARRING

JACK HAWKINS · JOAN COLLINS · DEWEY MARTIN · ALEXIS

A Continental Company Ltd. Production

Produced and Directed by HOWARD

Music composed and conducted by Academy Award Winner

REAT PYRAMID AS ITS LANDMARK!
EVER SENT ABROAD FROM HOLLYWOOD!

9,753 PLAYERS IN ONE SCENE ALONE!

THE AVALANCHE OF STORY-AND-PICTURE BREAKS ROLLS ON! LIFE (7 PAGES!), LOOK, COLLIER'S THIS WEEK, AND OTHER NATIONAL MAGAZINES REACHING 60,000,000 READERS TO DATE!

THE
HS

MINOTIS Written by William Faulkner · Harry Kurnitz · Harold Jack Bloom
HAWKS · Presented by WARNER BROS.
DIMITRI TIOMKIN who went to the land of the Nile and captured it in haunting melody!

THE BIG TRADE SHOWS JUNE 20

ALBANY
20th Century-Fox Screening Room
1052 Bway. • 2:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway • 2:00 P.M.

BUFFALO
20th Century-Fox Screening Room
290 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
20th Century-Fox Screening Room
1638 Central Pkwy. • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 8:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Ogden Theatre
2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. • 12:45 P.M.

DETROIT
20th Century-Fox Screening Room
2211 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
20th Century-Fox Screening Room
1620 W. 20th St. • 2:00 P.M.

MEMPHIS
Crosstown Theatre
400 North Cleveland St. • 10:00 A.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
20th Century-Fox Screening Room
1015 Currie Ave. North • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 So. Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Universal Screening Room
251 No. 13th St. • 2:00 P.M.

PITTSBURGH
RKO Screening Room
1811 Blvd. of Allies • 1:30 P.M.

PORTLAND
21st Ave. Theatre
616 N.W. 21st Ave. • 2:00 P.M.

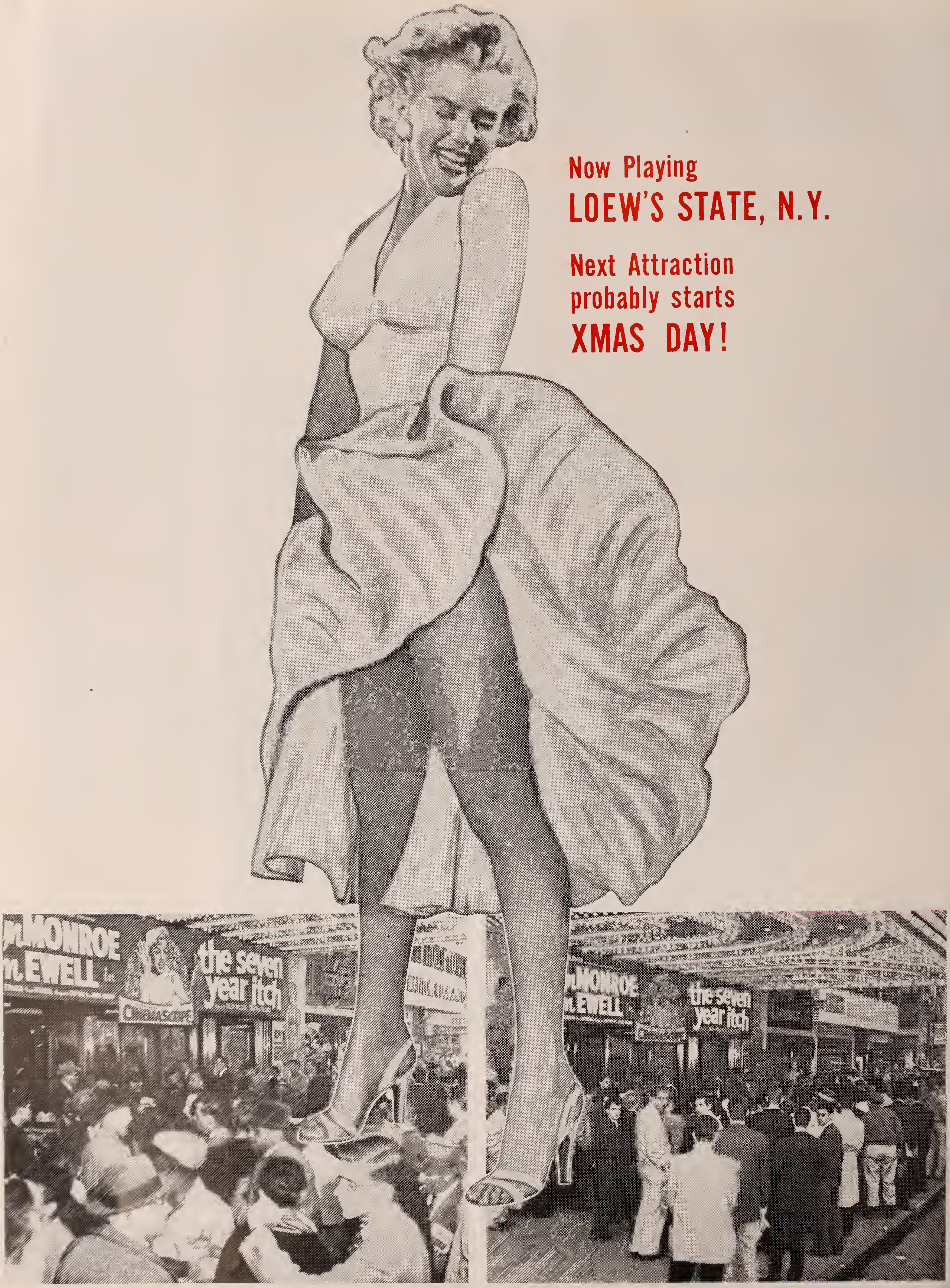
SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
20th Century-Fox Screening Room
245 Hyde St. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Ambassador Theatre
18th and Columbia Rd.
13th & E. Sts. N.W. • 10:00 A.M.


MONROE
EWELL
CinemaScope
the seven year itch

Now Playing
LOEW'S STATE, N.Y.

Next Attraction
probably starts
XMAS DAY!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* — MARTIN QUIGLEY, JR., *Editor*

Vol. 199, No. 12 — June 18, 1955

Upbeat in Production Tempo

WHILE "one robin does not make a Spring," it certainly is an auspicious sign that Hollywood's pictures-in-work has hit a new high. Not in five years have as many films been before the cameras as at present. In one recent week the startling total of fifteen pictures went into production. Altogether about three dozen films are in work.

It is, of course, not possible at this time to know whether the upbeat in production is only a coincidence or whether the total output will remain at about the same level as before.

The booking problems of thousands of theatres in small towns and subsequent run houses in many middle sized towns will not be solved until a good many more films are released each year. Whether this is economically feasible remains a moot point.

■ ■ ■

Kefauver in Hollywood

IT is to be doubted that the Hollywood hearings of Senator Estes Kefauver scheduled this week will accomplish any constructive purpose. The Senator from Tennessee, Davy Crockett fashion, is out to "shoot 'im a b'ar." He would take aim at Hollywood films or any other handy target. Senator Kefauver will be learning that it is difficult or impossible ever to recapture the attention of the nation that centered on his televised round-the-clock crime investigations in 1951 "when television was only three."

At present, as chairman of a Senate Judiciary subcommittee, Senator Kefauver is touring the country trying to assemble data on juvenile delinquency. The alleged purpose of the Hollywood excursion is asserted to be to find out "the adequacy of the industry's production and advertising codes." The adequacy of the industry's code has been well demonstrated. It had proved itself long before the Senator from Tennessee came to national attention.

The probing of Hollywood and Hollywood films in connection with juvenile delinquency by a Senate committee is definitely a wild goose chase. It is admitted that the roots of juvenile delinquency are complex. Motion pictures may play some part. However, any such part is subsidiary to other factors of much more immediate significance such as environment, housing, family life and school conditions.

No competent authorities have ever proved a major connection between motion pictures and widespread juvenile delinquency such as is a problem in so many places today. While it is true that an occasional picture shows up that cannot escape an accusing finger for potentially harmful influence on youth it is also true that any such picture is a rarity. The weight of the influence of Hollywood's total output over the years has definitely been on spotlighting factors and elements which lead away from juvenile delinquency. Criminals generally do not go unpunished. Heroes are regularly "good guys." Heroines usually are good sweethearts, wives and mothers.

Juvenile delinquency is not going to be solved by Hollywood headline hearings. It is a problem largely outside the entertainment sphere. It is a problem concerning which even the United States Senate is relatively impotent. It must be handled locally.

The motion picture industry—on all levels—stands ready to cooperate with civic, educational, church and government bodies in concrete efforts to tackle the situation. Thousands of theatres always have given special attention to helping to fill some of the recreational needs of the young people in their communities. Every theatre and every film producing company is ready to answer legitimate calls for cooperation in campaigns against juvenile delinquency or other worthwhile causes.

■ ■ ■

Herman Robbins—Pioneer

THE legion of friends of Herman Robbins throughout the industry were delighted last week to learn he has been selected as the "Pioneer of the Year" by the Motion Picture Pioneers. In making the announcement Jack Cohn, founder and president of the Pioneers, hailed Mr. Robbins, the chairman of the board of National Screen Service, in the words, "we salute the efforts of Herman Robbins as worthy of our highest honor.".

The citation proclaiming Mr. Robbins' selection drew particular attention to his work on behalf of philanthropic and charitable activities. It is true to say that every industry drive in the past three decades would have lagged appreciably without the generous support and hearty goodwill of Mr. Robbins. His contributions of time, money and effort have been so dependable as sometimes to have been almost taken for granted, just as the industry often overlooks the always dependable services rendered by National Screen Service, the Robbins company.

■ ■ ■

¶ Signs of the Times: Four times as much money is spent annually in the United States on comic books as on books purchased by all the public libraries. That sum, totalling $100,000,000 is more than all the money spent for textbooks in all the country's elementary and high schools.

—*Martin Quigley, Jr.*

Letters to the Herald

AN EXHIBITOR'S RECIPE

To the Editor:

I have read with considerable interest the demands made by the two leading exhibitor organizations on the various sales managers, in which they attribute most of the woes of our business to the selling policies of the film companies.

While I do feel that the film companies are not mindful enough of the wants and needs of exhibitors, at the expense of being thought a traitor to my class I feel that the exhibitors are putting last things first, and that if and when they succeed in getting the relief that they want, their problems will still remain unsolved, and in the case of Government intervention and regulation, these exhibitors will be jumping from the frying pan into the fire, and will sorely regret the day they began shouting for it.

I am an exhibitor of 43 years' standing, and I can recall the beginning of our industry, when regular patrons were few and far between, and each and every picture was a chore to put over. Of the 25 men in our city who started in the motion picture business, our people were the only ones to survive. We survived primarily through (1) hard work, and (2) promotion.

In 1955, when even the biggest companies such as Colgate-Palmolive find it necessary to constantly attack the market with new promotions, ideas and gadgets, and when thousands of business men are eternally working at schemes, ideas and promotions, our industry, which is supposed to be represented by showmen, is full of thousands of exhibitors who want Paramount to give them a "Shane" every week, Warner Brothers a "Battle Cry," Metro-Goldwyn-Mayer a "Brides" and expect to get these pictures at low percentages even though these same exhibitors refuse to play the lesser product of these companies.

Although shouting from the rooftops that this is why they can't make a living, they are so lazy and shiftless that they refuse to put in the honest effort necessary to put over a picture which can be promoted. In a recent experiment, one of the larger companies released a problem picture in our territory, which if properly exhibited with all of the tieups available, will produce in midweek a big Saturday and Sunday gross. Although sending their salesmen into the territory they found that in eight out of every 10 cases the exhibitors were too lazy to make the necessary school tieups, or even arrange to print the cooperative tickets necessary to put this picture over.

There is no use in going into details or long drawn-out examples, the facts are that the exhibitors want to fish, golf and loaf instead of working. There are exceptions to what I've said about the laziness of exhibitors, but these exceptions are too busy running their business to have time for moaning and castigating the film companies.

If the exhibitors of the United States and the members of the two associations would put their shoulders to the wheel and really go to work, there would be enough business in their theatres so that they would not worry whether the sales managers gave them any relief or not.

In the early days, our company achieved its greatest success through customer relations and the personal following of our patrons. Exhibitors have only to look into the TV set to see what a personal following has done for people like Arthur Godfrey and other successful TV programs, yet these same exhibitors and their managers will not exert the slightest effort to create personal relationship and customer understanding between their own patrons and themselves.

Therefore, I conclude with the observations I made at the beginning. As exhibitors, our first three commandments should be (1) go to work, (2) set promotions, (3) establish cordial and personal customer relationship. To fail to do this, and run to film companies for film rental relief, is like asking for cake when you don't have energy enough to earn your bread and butter.

One last thing. Most of the complaints are for and in behalf of the small exhibitors. My observation is that if the film companies cut the film rentals down to 10 per cent, or even gave many of these small exhibitors pictures free, they still are in hot water.

There is no substitute for work.—*"FELLOW EXHIBITOR" (Name withheld on request, but is available on inquiry.)*

Comedies Needed

To Walter Brooks:

I especially enjoyed your article, "We Need Comedies" in The HERALD of May 21. I think you are everlastingly correct. We have too many juvenile delinquency pictures all here at the same time and we have had quite a few too many of the gangster pictures and quite a few too many costume dramas. Some producer should really get rich if he will take your article to heart and do something about giving us more comedies.

Right here, I'd like to say your Managers' Round Table section of The HERALD has been of untold benefit to our managers.—*A. FULLER SAMS, JR., Statesville Theatre Corp., Statesville, North Carolina.*

MOTION PICTURE HERALD

June 18, 1955

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On the Horizon

RE-TRIAL

Federal Judge John R. Knight, who presided last winter and spring at the complicated three months' criminal contempt trial of the Schine Circuit, died Wednesday morning in Buffalo without having rendered a decision. He was 84 years old. The trial, in which the United States Government charged a series of violations by Schine of an anti-trust consent decree entered into in 1949, began before Judge Knight last December 9 and concluded March 1. The Government presented 75 witnesses and the record of testimony totals 5,600 pages. Legal circles believe there is little chance that the testimony can be stipulated for submission to another judge. It is expected that the whole case may have to be retried.

BONUS

If the Joseph Tushinsky precedent--$100 bonus to exhibitors buying SuperScope lenses, to be paid him toward the cost of any SuperScope production he books--turns out to be catching, the theatre-equipment world could find itself headed into a spin such as hasn't been experienced since the mad months preceding the standardization of sound systems.

ADAPTABLE

Whatever system comes along, the Screen Directors Guild Theatre, in its new Hollywood building, will accommodate it. The house has what is claimed to be the first completely adjustable screen. It is a Raytone Super Hilux, controlled by a frame 30 by 54 feet, which permits curvature deepening from three to 11 feet.

STOCK PURCHASE

Some explanation for activity in National Theatres' stock may be found in the report this week that certain executives in that company are purchasing Mrs. Virginia Zanuck's 100,000 shares at $12. During recent months, the stock advanced three points to that figure. Another 65,000 shares are held by the Charles Skouras estate, and 60,000 by General Precision. The NT group allegedly holds 400,000 shares now, and Mrs. Zanuck's stock certainly would increase their power. Reporting rumor further, there is said to be an intent to influence policy so some of the company's realty may be liquidated.

INCREASE

License fees for drive-in theatres in Jackson County, Kas. have been raised from $50 to $500.

ON FILM

A bit of research which confirms the importance of film as an enduring communicator, was made public the other day by T. Gentry Veal, Kodak Research Laboratories. Pursuing their own purposes, Kodak men have ascertained 55 to 60 per cent of television air time uses film. They expect the percentage to increase. Mr. Gentry alleges, "Today it is difficult to distinguish the difference between live studio pick-up and good film reproduction."

WHEN AND WHERE

June 20: Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

June 20: MGM Ticket Selling Workshop, St. Francis Hotel, San Francisco. Last of the series of meetings.

June 26-28: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

July 25: Annual golf tournament of the Variety Club of Indianapolis, Broadmoor Country Club, Indianapolis.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitors Associations of Canada, Toronto.

SUMMER BOOM STARTING

The summer boom in attendance which was so evident last year has already begun to show signs of repeating, if not bettering itself this year. Indications from first-run grosses around the country this past week show that grosses are beginning to climb and that the companies are beginning to release some of their strongest product, as they did last summer.

Patronage in American Broadcasting-Paramount Theatres' houses last weekend was 22 per cent ahead of the corresponding weekend last year, Leonard Goldenson, AB-PT president, said. He singled out such pictures as "Soldier of Fortune," "Davy Crockett," "Strategic Air Command" and "The Seven Year Itch" as having particular box office strength and said the lineup of all companies for the summer pointed to "healthy" summer attendance.

An interesting example is Buena Vista's "Davy Crockett" which has equaled or bettered business done on Disney's "Peter Pan" and "20,000 Leagues Under the Sea" in many of its engagements. Such cities as Dallas, Galveston, Jacksonville, Phoenix, Little Rock and Baton Rouge are all in this category. And "Davy Crockett" already had been shown on television!

In New York many of the theatres set records and near-records this past week. Universal's "This Island Earth," which is having its world premiere engagement at the Victoria theatre, did record-breaking business in its first three days. "The Seven Year Itch," grossed $40,000 at the weekend and a record for a non-holiday week is expected. "Marty," in its ninth week at the Sutton, grossed approximately the same as it did in its first week.

ON THE RECORD. In the theatre room of the American-Broadcasting-Paramount Theatres New York home office, right, top executives Monday informed newsmen they have organized a company to make records. Unnamed ("Ampar" is a favorite), it will record "anywhere feasible" in all three speeds, have offices in the Paramount Building, New York, probably offer first children's records, and get into full speed January or so. At the right, Leonard Goldenson, AB-PT president, who said the new firm had something to offer; Sam Clark, whom he introduced, president of the new company and former manager of Cadence Records; and Robert O'Brien, right background, financial counsel, who predicted the company would have ample financial resources.

This week in pictures

by the Herald

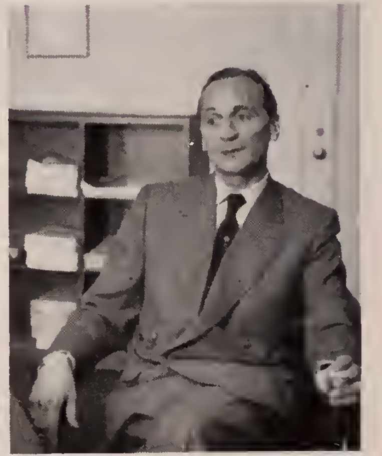
by the Herald

MARTIN S. DAVIS is the new eastern advertising and publicity manager for Allied Artists in New York. He will resign his similar position with Goldwyn Productions in that city, July 1.

TELLING ABOUT SKIATRON, at luncheon in New York Tuesday: William Shanahan, chief engineer, displays the program decoder card and the "simplified" mechanism. With him, Kurt Widder, chief counsel; Arthur Levey, president; James M. Landis, special counsel; Bob Hall, consultant in the amateur athletic field. Mr. Landis predicted the FCC would find it had authority to allocate, hold limited technical hearings and then rule for Skiatron.

VOLKMAR VON ZUEHLSDORF, HERALD correspondent in Germany, and political editor of *Die Zeit,* visited Quigley Publications in New York last week. He was one of the newsmen sent here on the first trip of Lufthansa, revived German airline.

IN LONDON, during the reception at which Grace Kelly awarded the British Information Services their "Oscar" for "Thursday's Children": actress Eva Marie Saint is shown with J. Ray Brigham, Film Council of America; Roger Dakins, British Ambassador; and John Russell, BIS director general.



by the Herald

Good Health
Good Luck
Joe

IN WINNIPEG, at the farewell dinner to retiring 20th-Fox manager Joe Huber. At the left, on the dais: Bob Cringin, Calgary manager; Phil Geller, Winnipeg manager; Peter Myers, Canadian general manager; Mr. Huber; Harry Gray, Lyceum Theatre; Richard Miles, Famous Players; Haskell Masters, Warners Canadian manager; Harry Hurwitz, Odeon-Morton Theatres. Mr. Gray was master of ceremonies. Some 100 attended the affair at the Marlborough Hotel.

ON THE SET of Paramount's "Anything Goes," Bing Crosby entertains visiting showmen. In array are Joe Ferris, Pittsburgh; George Rudin, Krim Circuit, Dayton; Mr. Crosby; Robert G. Gump, Salem Drive-In, Dayton; Dr. Arthur Denlinger, Airline Theatre, Vandalia, O.; J. M. Henderson, Harris Amusement, Pittsburgh.

PRESS LUNCHEON in Hollywood. George Stevens presents the cast of his "Giant," and some associated executives. In array above are Henry Ginsberg, associate producer; Mr. Stevens; stars Elizabeth Taylor and Rock Hudson; Mort Blumenstock, vice-president of Warners, in charge of publicity and advertising; and Dmitri Tiomkin, musical director.

FOURSOMES AWAY

'Twas only a drizzle Thursday, June 9, at the Vernon Hills Country Club, Tuckahoe, N. Y., and for the industry's avid golfers, this was their dish of tee . . . the annual tournament of the Cinema Lodge, B'nai B'rith.

18TH HOLE . . . Harold Rinzler and Ed Fabian.

Hugh Owen, Frank Marshall, Nat Fellman, Max A. Cohen.

Keith Goldsmith, Herman Ripps, Sidney Deneau, John White.

Phil Fliaschnik, Murray Strausberg, Bernard Brandt, Sol Strausberg.

Arthur Gray, Jr., John Bergen, Bob Shapiro, Nat Strom.

AND GIN RUMMY, naturally . . . the players are Norman Elson, Dave Levy, Fred Meyers.

IN THE EVENING, PRIZES . . . and the winner of the low net, in this instance, is Len Gruenberg. On the dais are to be seen Cy Seymour, Arnold Foster, S. Arthur Glickson, Rabbi Arthur Lelyveld, Burton Robbins, Max E. Youngstein, who was toastmaster, Martin Levine, Paul Hahn, Milton Salzburg, Jack Levin.

Photos by the Herald

HERALD EDITOR ADDRESSES IRISH INDUSTRY, STUDENTS

Martin Quigley, Jr., editor of The HERALD, on a flying trip to Ireland, England and Italy, Tuesday was received by Prime Minister John A. Costello of Ireland. Later that day he was the guest of honor at a luncheon given by Variety Tent 41 at the Metropole Hotel in Dublin where he delivered an address on the new screen techniques presently in use and those in the course of development in America.

Louis Elliman, Irish circuit owner, introduced Mr. Quigley to the barkers and guests, including American Ambassador William Taft, members of the press and about 75 leading industry personalities. Pat Farrell, Chief Barker of Tent 41, paid tribute to the editor as a friend of the Irish motion picture industry during World War II, when the Irish Neutrality Act created film supply difficulties for Irish theatres.

Tuesday night Mr. Quigley addressed an audience of teachers, graduate students and others interested in films at the National University of Ireland. His subject was "Movies and Morals."

He left Dublin Wednesday for London, where he was to present the Quigley Overseas Award for Showmanship to David B. Williams, winner in the annual competition sponsored by the Managers' Round Table section of The HERALD, and which was announced May 2.

During the weekend Mr. Quigley was to fly to Rome, where he will attend the 52nd annual convention of Titanus Films, leading Italian producers and distributors. In connection with its convention, Titanus is sponsoring an International Cinema Congress to run concurrently from June 19 through June 23.

Stengel Resigns from Crescent for "Harmony"

NASHVILLE: Kermit C. Stengel, president of Crescent Amusement Co., last week resigned as president and director, stressing that the reason "does not in any way involve the business affairs of the company," but was solely in the interest of preserving harmony.

Mr. Stengel added that the book value of Crescent has doubled since the death in 1946 of Tony Sudekum and that "profits for the first 11 months of the fiscal year ending June 30 have increased 87 per cent over the previous 12 months."

He said that he and his wife, a daughter of Mr. Sudekum, would retain their substantial stock holdings in Crescent but that his entire time would be devoted to their other interests in film theatres (not in the Crescent chain) in Tennessee and to realty and other investment interests.

"Shrike" to Get Key City Pre-Release Showings

"The Shrike," Universal-International film starring Jose Ferrer and June Allyson, scheduled for a September national release, has been set for a series of key city prerelease dates during July and August starting with a world premiere at the Victoria theatre in New York in early July, it is announced by Charles J. Feldman, vice-president and general sales manager of Universal.

Circuit Men Panelists At MGM Workshop

Four theatre representatives of major and independent circuits were to be panelists at the 24th and final MGM Ticket Selling Workshop Monday at the Hotel St. Francis, San Francisco. On the San Francisco panel are: Andrew J. Sullivan, city manager for Dixie Drive-In Theatres, Savannah, Ga.; Lou Brown, advertising, publicity and exploitation director for the Loew Poli New England Theatres in New Haven; Seymour Morris, head of advertising, publicity and exploitation for the Schine circuit at Gloversville, N. Y.; and Conrad Brady, publicity director for the Interstate circuit at Houston, Texas.

Reade Circuit to Operate "Second-Story" Drive-In

The world's first "second-story" drive-in theatre—to be built completely above ground level—will be operated by Walter Reade Theatres at the Dover Shopping Center, Dover, N. J., according to Walter Reade, Jr., president. The parking lot at the shopping center will be double-decked, and a drive-in theatre with a capacity of nearly 1,000 cars will be built on the top level, it was announced. Mr. Reade said the theatre will incorporate all of the latest projection, sound and in-car speaker equipment, and will be equipped with in-car heaters for year-round operation. It is scheduled to open by the end of the year.

New Directors' Guild Building Dedicated

HOLLYWOOD: More than 2,000 civic, business and film industry leaders attended the dedication of the new Screen Directors' Guild of America building and theatre here recently. George Sidney, president of the Guild, said he hoped the building and its facilities would help to further the creative talents of the directors and be a tribute to the work of the great directors of the past. He also said the theatre will be available to other industry groups as well as television shows.

U.S. Favors Expansion Ban's End

WASHINGTON: The Justice Department does not favor action to seek an extension of the long time ban on theatre acquisitions by the divorced circuits, Assistant Attorney General Stanley Barnes said last week when testifying before a Senate Judiciary subcommittee investigating anti-trust problems. He noted that most of the circuits, having completed their divestiture, are now free to seek Government and court approval of new theatre acquisitions.

All but American Broadcasting-Paramount Theatres have completed their divestitures and the New York court—with Justice Department approval—has recently allowed some theatre acquisitions by the divorced circuits. Some Justice officials are known to feel the makeup of the divorced circuits is quite out-of-date as a result of the long ban and that the circuits must be allowed to acquire drive-ins and various other new properties.

"Enforcing the theatre decrees has been one of our most difficult problems," Mr. Barnes said. He noted that certain of the defendant companies in the Paramount case were required to desist from acquiring new theatres but that this requirement was now coming to an end.

"There is a question," he said, "whether some of these smaller theatre owners are going to be satisfied with competing with some of the big companies which are reaching the end of their terms, so to speak." Senator O'Mahoney (D., Wyo.) suggested perphaps the Department should seek to extend the decrees' ban on acquisitions. "It has been a good thing to let the little theatres survive," he said, "and it should be done for a greater length of time."

Mr. Barnes negative reply said theoretically this would mean a law preventing big corporations from competing with little ones. "Your suggestion," he said, "is based on the premise that there has been a breakdown of anti-trust enforcement through the United States courts."

Sindlinger Begins Second Study in Bonham, Texas

BONHAM, TEX.: Sindlinger & Company, business analysts, began a six-week study here recently to determine what changes have taken place in Bonhamites' entertainment habits since one year ago, when the company conducted an "every-other-house" survey of the entertainment situation. The original survey, sponsored by Colonel H. A. Cole, who has theatre interests here, and the Association of Theatre Screen Advertising Companies, resulted in major policy changes in Bonham theatre operations. In the new survey, the Sindlinger staff will re-interview a selected group of about 20 per cent of the adult population.

PRACTICE COMMITTEE IS BACK IN BUSINESS AGAIN

Allied-TOA Group Meets With Paramount Heads and Other Majors

After two weeks of inactivity due to the illness of one of its members, the joint Allied States Association-Theatre Owners of America committee on trade practices is back in business, carrying on its series of meetings with individual company heads.

Without advance announcement, the committee met in New York last Friday with Barney Balaban, president of Paramount Pictures, and on Monday held a closed, four-hour session with George Weltner, head of world wide sales for the same company.

Universal and Warner Meetings Scheduled

On Tuesday the joint committee had separate sessions with Abe Montague, vice-president and general sales manager of Columbia Pictures; with Herbert Greenblatt, domestic sales manager of RKO, and with Charles Reagan, general manager of Loew's.

Scheduled to be held within the next 10 days or two weeks are similar conferences at Universal, with Milton Rackmil, president, and Charles Feldman, general sales manager, and at Warner Brothers, with Major Albert Warner, vice-president, and Ben Kalmenson, vice-president and general sales manager.

Heading the joint committee in the conferences were Rube Shor, president of Allied, and E. D. Martin, president of TOA. Other participants were Ben Marcus, Wilbur Snaper and Irving Dollinger of Allied, and Walter Reade, Jr., George Kerasotes and Richard Kennedy, of TOA. The committee Wednesday issued a statement expressing hope that the meetings "will ultimately bring about peace and harmony" in the industry but withholding any comment on progress thus far.

Pledges "Friendly" Study Of Small Theatre Problem

No announcement was made following the committee's talks with Mr. Balaban Friday, but late Monday Mr. Weltner made a pledge that Paramount would take under "extremely friendly advisement" the problems affecting exhibition, "particularly theatres grossing $1,000 or less per week." The pledge was contained in a statement apparently mutually agreed upon by the Paramount official and the committee.

An agreement of sorts apparently also was reached between the delegates and Columbia's sales manager. Late Tuesday, Mr. Montague commented he had been "delighted to sit in constructive session"; that topics ranged from national sales policies through development of new talent to flat rentals for small houses, and printing problems. He added: "I did not agree I would participate in arbitration of film rentals. . . . I urged a reconsideration of Allied's position on both conciliation and arbitration."

As for prints, Mr. Montague announced he asked the visitors for advice so a sounder basis of print purchase, especially for CinemaScope pictures, could be established.

RKO Says No Promises Were Asked or Made

He added he hoped meetings such as he had would produce a "working arrangement" for harmonious relations, and that it was better this way than in the press or legislature.

Mr. Greenblatt also late Tuesday said the meeting was "amicable," and that no promises were asked and that he didn't make any. He added RKO might at mid-week issue a formal statement, and he assured newsmen his company always is interested in problems of showmen.

The Paramount statement by Mr. Weltner promised a cordial understanding of exhibitor problems with especial emphasis on those of the smaller exhibitor. In phraseology, it was similar to the statement issued in the wake of the committee's meeting several weeks ago with 20th Century-Fox, in the sense that both held out the hope for more liberal sales terms to small situations. Mr. Martin's illness following the 20th-Fox talks necessitated the delay in the scheduling of other conferences.

According to the Paramount statement, Mr. Weltner, "when pressed by the exhibitor representatives for specific and immediate changes in sales policy . . . replied that he is in no position to comment specifically at this time. Upon his return from a business trip to Europe early in July, he said he will devote his efforts to exploring possible solutions in the same earnest and sincere manner in which they were presented and sufficient time must be allowed to accomplish this."

Sees Meetings Advancing Cause of Exhibition

Mr. Balaban was unable to attend the second meeting, it was learned, because he was to leave for Europe that evening and was attending an afternoon board meeting of the Manufacturers Trust Company. According to an exhibitor participant at the Paramount sessions, there was a good deal of bargaining between Mr. Weltner and the committee before a mutually agreed upon statement was issued by Paramount.

This same participant also expressed the feeling that these meetings with individual companies "have advanced the cause of exhibition." He added, however, that until the small exhibitor in the field "gets his five per cent film rental reduction," using the five per cent as an example of the relief sought, the "small guy" will be skeptical.

Exhibition's problems, primarily those of the small theatre owners, and the necessity for "an honest and sincere effort to arrive at a means of easing these problems and to achieve greater understanding between the fields of distribution and exhibition," were said to have been outlined by Mr. Martin and Mr. Shor, according to the statement.

Weltner Is Studying Domestic Situation

Mr. Weltner, the statement continued, "pointed out that he was not yet completely familiar with the domestic sales situation, having so recently added the domestic field to his world wide sales duties, and that he is currently in the process of visiting all domestic exchanges to familiarize himself personally with industry as well as company matters on a national level."

Representing Paramount at the meeting, in addition to Mr. Weltner, it was stated, was Robert J. Rubin, vice-president of Paramount Film Distributing Company. The meeting was preceded by separate conferences of Allied and TOA officials.

It was at a meeting in Chicago last week that Allied's Emergency Defense Committee extended the deadline on talks with distributors to July 1. In a release issued jointly by Emergency Defense Committee chairman Ben Berger and Allied general counsel Abram F. Myers, it was said that the extra time "will afford the film companies full opportunity to meet with the exhibitor representatives and give practical effect to their often-stated view that trade problems and differences should be settled within the industry without outside intervention."

Final EDC Report Will Tell Meeting Results

The final EDC report will contain specific findings, Mr. Berger and Mr. Myers said, "as to the attitude of each company toward meeting with the exhibitor representatives and its position in regard to each problem discussed where interviews were had."

The release concluded by saying that, "consistent with the policy set by the Allied board at the St. Louis meeting in February," EDC recommended that Mr. Myers "begin active preparations" for Congressional hearings "in order that the desperate condition of the exhibitors and the reasons therefore may be brought to public attention in case the committee's final report is negative and it appears that the necessary relief cannot be secured by the orderly processes of negotiation and agreement."

Present at the Chicago meeting were Mr. Shor, Horace Adams, Mr. Dollinger, Jack Kirsch, Mr. Marcus, Mr. Snaper, Mr. Berger and Mr. Myers.

FCC UP TO ITS ANTENNA IN TOLL TV BRIEF TIDE

Comment Deadline Brings Flood of Argument to Heat Up The Kettle

by VINCENT CANBY

If the Federal Communications Commission didn't know it before, it knows it now: its work is cut out for it. The deadline for the filing of comments on subscription television arrived last Thursday midnight in a high-tide of mail, more particularly, briefs, which with few exceptions were not very brief at all. The deadline for answering comments is July 11.

Getting in under the wire were the comments of, among others, the Columbia Broadcasting System, Zenith Radio Corporation, Paramount's International Telemeter Corporation, American Broadcasting Company, Skiatron TV, Inc., the National Association of Radio and Television Broadcasters, and a new name in the general fee-for-all, Jerrold Electronics Corporation.

The latter is stating flatly that it's impossible to come up with any toll TV system which cannot be "unscrambled with ease" and proposes a wired TV network rather than the airwaves as a method of bringing toll TV to the public.

Highlighting the major briefs were:

An attack by CBS on Zenith's contention that the public should be permitted to decide its preference after pay-TV has been authorized. The network, pointing out instances, declares that "free choice" then would be non-existent.

A Zenith promise that toll TV would supplement free television and a list of four safeguards which Zenith asks the FCC to adopt to insure this supplementary role.

A description by Paramount of the Telemeter principle of simultaneous broadcasting of two programs over one channel.

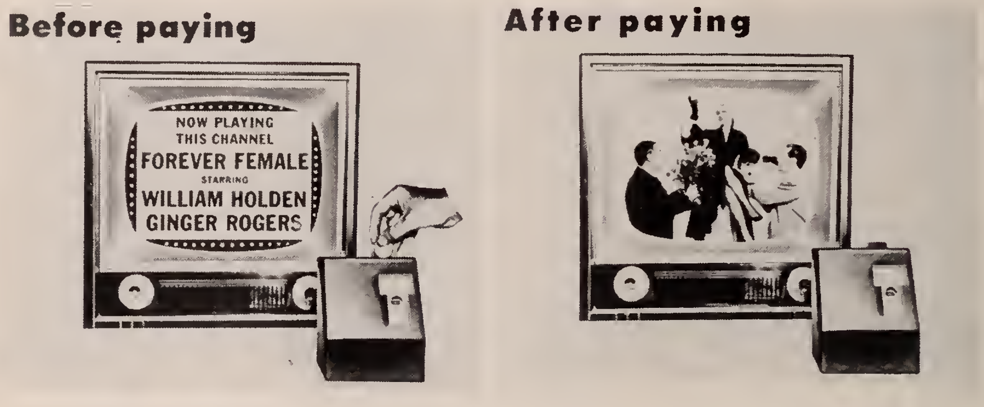
A proposal by Skiatron that toll TV be allowed to use the already licensed facilities of ultra high frequency stations and non-network affiliated very high frequency outlets so that the new medium would not affect the currently commercially-sponsored programming available over such as NBC, CBS and ABC.

A declaration by the National Association of Radio and Television Broadcasters to the effect that subscription television is not broadcasting, but "narrowcasting" because it would be a "restricted, limited, confined means of conveying a signal to a vastly diminished and selected audience."

The CBS brief spends considerable time attacking pro-toll TV arguments that the

(Continued on page 18)

TELEMETER, FCC TOLD, OFFERS NEW SYSTEM OF TELECASTING



This is Telemeter, the main principle of which is the simultaneous telecasting of two programs over one channel. At left is the "marquee" which the viewer sees before he deposits his money. At right is the show which comes through after the final coin is dropped, automatically displacing the "marquee."

Paramount Pictures last week for the first time revealed publicly the inner workings of its Telemeter toll television system in the brief filed with the Federal Communications Commission by the International Telemeter Corp., Paramount subsidiary.

It was news, not only because it was the first definitive explanation of what Telemeter is, but because Telemeter, unlike the two other pay-to-see systems, embodies a new method of telecasting which, when perfected, could revolutionize even free television as it's known today.

The principle, briefly, is the simultaneous broadcasting of two programs over one channel. In the Telemeter plan, one program would be directed to the viewer who pays—this would be the show itself, and the other would be directed to the viewer who doesn't pay—this would be "a marquee" telling the details of the pay show to be had for a specified price.

Like Color Method

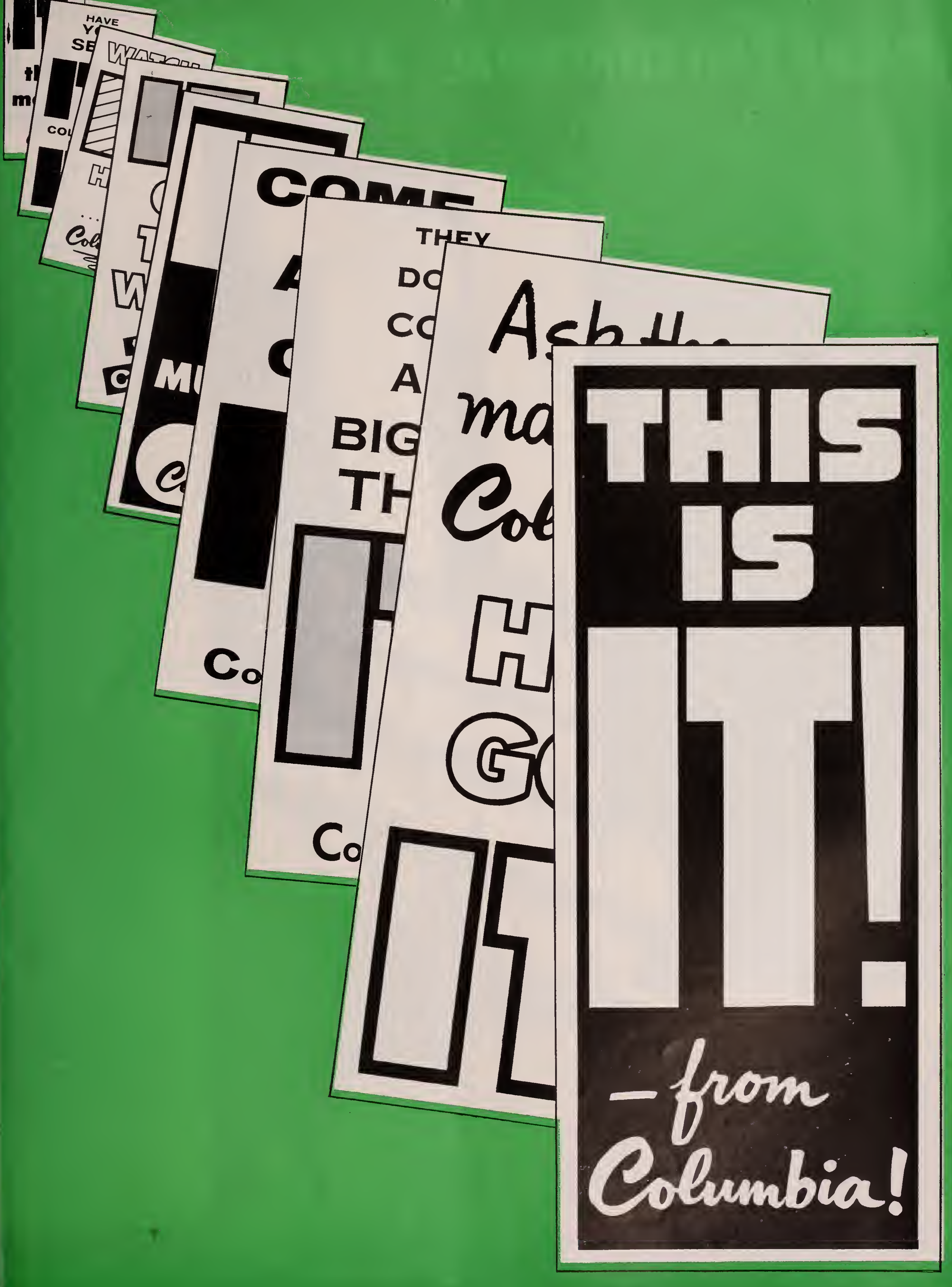
In its 82-page brief filed with the FCC, the company explained that its system is roughly similar to that employed in transmitting color. By a system of "frequency interleaving," the electronic impulses carrying the marquee program (and its sound) are dropped in between the impulses carrying the main event (and its sound). Admittedly at the present state of technical advancement, one of the programs would be of a somewhat inferior pictorial quality.

Because, of the three toll TV systems, Telemeter is the only one that utilizes a coin box attached directly to the TV set in the home, the Paramount brief says that "Telemeter is truly the only 'pay-as-you-see' television system. . . . The viewer has only to drop a coin or coins in a box and relax—no calls to make, cards to purchase or dials to turn; no complications and no bills to pay weeks later." In oblique jibes at the Phonevision and Skiatron systems, the Telemeter brief adds that "*mass* entertainment has only been successful when paid for on the spot in cash."

Urging the FCC to authorize a uniform subscription TV system along Telemeter lines, the brief also states that "as part of the developmental and pioneering costs of establishing a subscription television service, it may be necessary that Telemeter aid its local franchise dealers in obtaining at least part of the early programming as a kind of 'pump priming' process."

Denies Threat Exists

The brief denies that toll TV constitutes "a disastrous threat to motion picture exhibitors and to TV advertisers" and says "the likely result is a competitive co-existence in which the public will be beneficiary." It continues by saying that "possibly some films presented on pay-TV could be shown in movie theatres as well. Given the fact that a large portion of present film revenues are obtained from a relatively few theatre showings, such showings could contribute a substantial portion of the revenues required for the producers and distributors of the picture, thus lowering the price per set."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THIS
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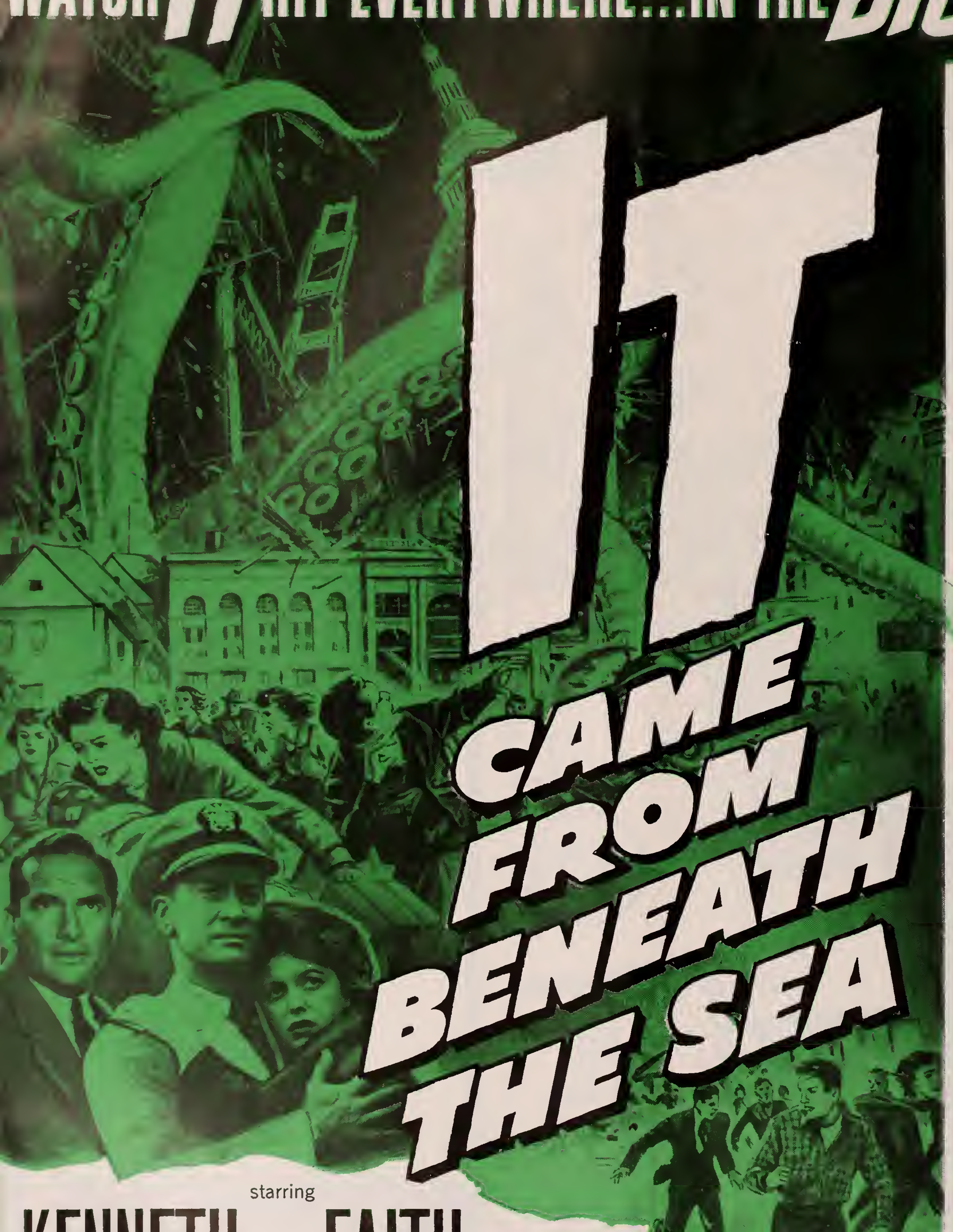
IT!
— from
Columbia!

WATCH *IT* HIT EVERYWHERE...IN THE *BIGGEST*



IT CAME FROM BENEATH THE SEA

BECKLEY—*PALACE*
HUNTINGTON—*PALACE*
HIGHLAND—*HILAND*
PRAIRIE du SAC—*MIDWAY*
FENNIMORE—*FENWAY*
PLATTEVILLE—*AVALON*
MARSHFIELD—*NEW ADLER*
MERRILL—*BADGER*
NEILLSVILLE—*ADLER*
COLUMBUS—*RUDALT*
EPHRAIM—*SKYWAY*
REEDSBURG—*BADGER*
TOMAHAWK—*PALACE*
WAUPACO—*LYRIC*
PORTAGE—*PORTAGE*
DARLINGTON—*TOWN*
EAST TROY—*TROY*
MANISTIQUE—*CEDAR*
GRAFTON—*PORT*
VICTORIA—*UPTOWN*
BAY CITY—*STATE*
EL CAMPO—*NORMAN*
WHARTON—*RIO*
YORKTOWN—*YORK*
GOLIAD—*GOLIAD*
NIXON—*NIXON*
VALLEY MILLS—*VALLEY*
ODESSA—*LYRIC*
DUBLIN—*MAJESTIC*
HAMLIN—*HAMLIN*
DE LEON—*WEEPING OAK*
MERKEL—*PIONEER*
BROWNFIELD—*RIALTO*
BUFFALO—*RIO*
COLEMAN—*RANCHO*
SEATTLE—*COLISEUM*
BELLINGHAM—*AMERICAN*
SPOKANE—*ORPHEUM*
BRUNSWICK—*CUMBERLAND*
LEWISTON—*LISBON*
CINCINNATI—*GRAND*
DAYTON—*COLONIAL*
ATCHISON—*FOX*
SPRINGDALE—*APOLLO*
NEVADA—*TRAIL*
WAKEENEY—*KELLY*
BUTLER—*DRIVE*
FAREWELL—*BORDER*
WAMEGO—*GARRONSON*
LAWRENCE—*JAYHAWKER*
LYONS—*STAR*
HIGGINSVILLE—*DAVIS*
VALLEY FALLS—*RIO*
MARSHALL—*MARY LOU*
ELDORADO—*ROXY*
SHERIDAN—*SHERIDAN*
WAYSHIRE—*BROOKSHIRE*
VICTORIA—*TEJAS-AZTEC*
EL CAMPO—*RICE*
BAY CITY—*BAY DRIVE*
REFUGIO—*RANCHO*
NEW BRAUNFELS—*BRAUNTEN*
CUERO—*CUERO*
MERCEDES—*STATE*
SAN BENITO—*RIVOLI*
WESLACO—*RITZ*
MCALLEN—*PALACE*
BROWNSVILLE—*MAJESTIC*
HARLENGEN—*RIALTO*
EDINBURG—*CITRUS*
CORPUS CHRISTI—*RITZ*
AUSTIN—*QUEEN*
ALICE—*REX*
ARANSAS PASS—*RIALTO*
BEEVILLE—*REX*
KENEDY—*RIALTO*
KERRVILLE—*RIALTO*
KINGSVILLE—*TEXAS*
SACRAMENTO—*ESQUIRE, TOWER*
CLEVELAND—*HIPPODROME*
SAN FRANCISCO—*PARAMOUNT*

starring

KENNETH TOBEY · FAITH DOMERGUE

with

DONALD CURTIS

Screen Play by GEORGE WORTHING YATES and HAL SMITH · Technical Effects Created by RAY HARRYHAUSEN
Executive Producer SAM KATZMAN · Produced by CHARLES H. SCHNEER · Directed by ROBERT GORDON

DATING IN COLUMBIA HISTORY—PRIOR TO RELEASE!

HERE IS A PARTIAL LISTING OF THE THOUSANDS OF THEATRES ALREADY DATED!

DEL CITY—DEL CITY
MIDWEST—SKYTRAIN
BLACKFOOT—ROXY
WARREN—HARRIS
STEUBENVILLE—GRAND
KENTON—KENTON
SCRANTON—CAPITOL

BLOOMSBURG—COLUMBIA
LANCASTER—GRAND
BETHLEHEM—GLOBE
FAIRMONT—FAIRMONT
BRIDGEVILLE—EL RANCHO
SWICKLEY—BROOKSIDE
DUMAS—PRAIRIE
DUNDEE—DUNDEE
MARCELLUS—MARCELLUS
CLINTON—CLINTON
PITTSBURGH—STRAND
COOPERAS COVE—COVE
SHERMAN—PLAZA
FT. MORGAN—VALLEY
CHADRON—PACE
VERNAL—MAIN
HARRISBURG—COLONIAL
LANSFORD—PALACE
McCARMEL—STATE
READING—EMBASSY

TARENTUM—HARRIS
PITTSBURGH—BELMAR
ALTOONA—OLYMPIC
JOHNSTOWN—EMBASSY
OAKLAND—STRAND
AMBRIDGE—AMBRIDGE
CLAIRTON—CAPITOL
NEW CASTLE—SUPER CASTLE
BELLE VERNON—SUPER 71
RICHLAND TWP.—RENALLI'S
WASHINGTON—WASHINGTON
PITTSBURGH—ARCADE
WARRINGTON AVE—CAPITOL
PITTSBURGH—CAMP HORNE
PITTSBURGH—COLONIAL
E. McKEESPORT—BLUE DELL
PITTSBURGH—SOUTH PARK
MT. PLEASANT—PENN
GRAFTON—DIXIE
LOS ANGELES—HILLSTREET

GLENDALE—CAPITOL
HOLLYWOOD—HAWAII
PASADENA—UNITED ARTIST
E. LOS ANGELES—UNITED ARTIST
SAN DIEGO—SPRECKELS
RIVERSIDE—DE ANZA
SAN LUIS OBISPO—OBISPO
PHOENIX—PARAMOUNT
BAKERSFIELD—CALIFORNIA
LAS VEGAS—PALACE
PHOENIX—RIALTO AND INDIAN
OTTAWA—PLAZA
LIBERAL—PLAZA
WICHITA—WICHITA
JOPLIN—PARAMOUNT
HAYS—FOX
MINNEAPOLIS—RITZ
SYRACUSE—RANCHO
IOLA—IOLA
EXCELSIOR SPRINGS—BEYER
SEDALIA—UPTOWN
LEXINGTON—MAINSTREET
DODGE CITY—DODGE
COFFEYVILLE—TACKETT
KIRKSVILLE—PRINCESS
SPRINGFIELD—FOX
RICHMOND—FARRIS
CROSWELL—MAXINE
YALE—YALE
MILLINGTON—CAPITOL
DETROIT—BROADWAY CAPITOL

E. TAWAS—FAMILY
CARO—STRAND
CHISANING—TOWN

FRANKFORT—GARDEN
MIO—DAI RAY
ALBION—BOHN
MARSHALL—BOGAR
CHELSEA—SYLVAN
LINCOLN—LINCOLN
ELKS RAPIDS—STATE
MACKINAW CITY—CHIEF
HILLSDALE—DAWN
BIG RAPIDS—BIG RAPIDS
HOLLAND—PARK
CADILLAC—LYRIC
GREENVILLE—SILVER
ALLEGAN—REGENT
GRAND HAVEN—GRAND
IONIA—IONIA
LUDINGTON—LYRIC
MANISTEE—VOGUE
MONROE—FAMILY
NILES—READY
OWOSSO—CAPITOL
SOUTH HAVEN—MICHIGAN
THREE RIVERS—RIVIERA
TRAVERSE CITY—STATE
GALESBURG—SALE
ALPERIA—MALTZ
ADRIAN—CROSWELL
PINCONNING—WHYTE
SANDUSKY—SANILAC
DECKERVILLE—THUM
ELGIN—RIALTO
GALESBURG—WEST
YOUNGSTOWN—PALACE

OSHKOSH—OSHKOSH
GREENSBURG—STRAND
McKEESPORT—CAPITOL
ELKO—RAINBOW
CEDAR CITY—HYLANDER
HAZLETON—GRAND
POTTSVILLE—HOLLYWOOD
LOS ANGELES—NINE THEATRES

APPLETON—APPLETON
RACINE—RIALTO
SHEBOYGAN—REX
SHENANDOAH—CAPITOL
SHAMOKIN—CAPITOL
LEBANON—STATE
WAUKESHA—PIX
KENOSHA—GATEWAY
BELOIT—ELLIS
LINCOLN—STATE
PHILADELPHIA—STANTON
TRENTON—CAPITOL
PORTLAND—ORPHEUM

MT. PLEASANT—KINEMA
PLYMOUTH—PLYMOUTH
SENACA—SENACA
MARYSVILLE—IRIS
CLAY CENTER—STAR
COUNCIL GROVE—CHIEF
OSAGE CITY—HILLCREST
BROOKFIELD—CIVIC
STERLING—ROYAL
KALKASKA—KAL
ALMONT—ALMONT
OAK HARBOR—ROYAL
COLORADO SPRINGS—8th St.
PUEBLO—MESA
BOULDER—BOULDER
FT. COLLINS—LYRIC
NORTH PLATTE—FOX
GREELEY—CHIEF
CANON CITY—SKYLINE
LOVELAND—MOTORENA
ROCKY FORD—STARLITE
CRAIG—SUNSET
WICHITA FALLS—STATE
LAS CRUCES—FIESTA
FORT MORGAN—VALLEY
BUFFALO—LAFAYETTE

NIAGARA FALLS—STRAND

BINGHAMTON—CAPITOL
ARDMORE—PARK
BOVINA—MUSTANG
LANCASTER—GRANTLAND
CLINTON—CLINTON
STOUGHTON—BADGER
LAKE MILLS—LAKE
EDGERTON—RIALTO
PARMA—PARMA
NYSSA—NYSSA
CAREY—INDIAN TRAIL
AFTON—RITZ
CANADIAN—CANADIAN
CORDELL—WASHITA
CYRIL—GUSHER
HARRAH—STATE
LONE WOLF—WOLF
RINGLING—EL RANCHO
TEMPLE—MAJESTIC
WALEETKA—AVON
MITCHELL—NILE
BRIDGEPORT, NEB.—CENTRAL
ELKINS—ELKINS
E. LIBERTY—LIBERTY
PITTSBURGH—SOUTH HILLS
BRADDOCK—PARAMOUNT
McKEESPORT—ROXIAN
CHARLEROI—STATE
GREENSBURG—STRAND
PUNXSUTAWNEY—JEFFERSON
MARION—SUN
E. PITTSBURGH—RIVOLI
N. S. PITTSBURGH—GARDEN
LEMOORE—LEMOORE
STOCKTON—ESQUIRE
BEAR LAKE—CUB
BERKELEY—OAKS
OAKLAND—T & D

MERIDIAN—CAPITOL
STEVENS PT.—FOX
JONESVILLE—JEFFRIES
RANDOLPH—RANDOLPH
GAYS MILLS—KICKAPOO
ANTIGO—PALACE
ESCANABA—DELFT
SAULT ST. MARIE—SOO
RHINELANDER—ROMAN
MANITOWAC—MIKADOW
CASSVILIE—CASS
KIEL—KIEL
SHAWANO—SHAWANO
BRILLION—BRILLION
MONROE—GOETZ
STAMBAUGH—PERFECT
STURGEON BAY—DOOR
ISHPEMING—ISHPEMING
WHITEWATER—STRAND
WILSON—DERRICK
WAUSAU—GRAND
SPARTA—SPARTA
WESTBY—WESTBY
ADAMS—ADAMS
NEW LISBON—HOME
FREDONIA—FREDONIA
NEWTON—ROXY
FT. SCOTT—MO. KAN
AUGUSTA—AUGUSTA
JEFFERSON CITY—STATE
NORTON—SUNSET
E. LIVERPOOL—CERAMIC
NAPOLEON—STATE
BRYAN—BRYAN
ALVA—PIX
PENTWATER—PENTWATER
SHELBY—SHELBY
ADRIAN—SKY
BUHL—ROMONA
HAILEY—LIBERTY
SALT LAKE CITY—AUTORIUM
ANTLERS—COOPER
CHECOTAH—69

COALGATE—SKY VUE
DAVENPORT—GEM
EUFAULA—CHIEF
FORGAN—FORGAN
GARBER—GARBER
LINDSAY—HILLCREST
NOWATA—REX
PERRY—PERRY
SHAMROCK—LIBERTY
STROUD—COZY
WAGONER—CHEROKEE
WAIONGA—ROCK
WOODWARD—TERRYTIME
FT. COBB—RIALTO
FRIONA—CHIEF
GUYMON—AMERICAN
LAVERNE—LAVERNE
MAYSVILLE—TREND
PRAGUE—SAVOY
WYNNEWOOD—DEAL
ROCK SPRINGS—RIALTO
LARAMIE—FOX
COLEMAN—SANDRA
STURGIS—STRAND
CASEVILIE—BAY
BRECKENRIDGE—GRATIOT
UBLY—HURON
SWARTZ CREEK—CREEK
ST. CHARLES—ROXY
WATSONVILLE—CENTRE
VALLEJO—RITZ
VISALIA—VISALIA
SALINAS—EL REY
SONORA—SONORA
FIREBAUGH—DRIVE IN
PETALUMA—STATE
ANTIOCH—STAMM
SAN JOSE—STUDIO
DALLAS—RIALTO
FT. WORTH—PALACE
EL PASO—STATE
WACO—IMPERIAL

SAN JOSE—STUDIO
CORSICANA—IDEAL
DENISON—STATE
DURANT—PLAZA
MUSKOGEE—ROXY
MUSKOGEE—GRAND
AMARILLO—STATE
McALESTER—OKLAHOMA
PARIS—MAIN
ABILENE—QUEEN
VERNON—PIC
EASTLAND—MAJESTIC
TEMPLE—TEXAS
MEXIA—PARKWAY
MILWAUKEE—ALHAMBRA

LAWTON—RITZ
OKLAHOMA CITY—STATE

McCOOK—BISON
TORRINGTON—WYOMING
LEAD—HOMESTAKE
SIDNEY—PLAINS
COLOMA—LOMA
E. JORDAN—TEMPLE
BRONSON—BRONSON
PAW PAW—STRAND
BANTON HARBOR—STATE
ST. JOSEPH—ELECTRIC
TOLEDO—RIVOLI

LITTLE ROCK—ARKANSAS
TULSA—TULSA
TULSA—PLAZA

FREMONT—PARAMOUNT
BELLEVUE—STATE
STERLING—LOGAN
PETOSKY—HOLLYWOOD
HESPERIA—STAR
SUNRAY—BUCKAROO
VELMA—V. D.
WALTERS—OKLA.

CHEYENNE—PARAMOUNT
BAY CITY—WASHINGTON
GRAND RAPIDS—REGENT

LAKE ODESSA—LAKE
DURAND—DURAND
HASTINGS—STRAND
FOWLERVILLE—ORR
REED CITY—REED
LESLIE—ARCADE
WHITEHALL—PLAYHOUSE
DENVER—DENVER

ANN ARBOR—MICHIGAN
BATTLE CREEK—BIJOU
FLINT—PALACE
JACKSON—CAPITOL
KALAMAZOO—CAPITOL
LANSING—GLADMERE
MUSKEGON—MICHIGAN
PORT HURON—FAMILY
SAGINAW—FRANKLIN
CHARLOTTE—MAPLE CITY
CLARE—NORTHLAND
MANISTIC—CHIPPIWA
REMUS—BRYCE
LAKE CITY—SAUKEE
DAVISON—MIDWAY
VANDERGRIFT—MANOS
MARLETTE—CENTER
SEBEWAING—LINCOLN
CASS CITY—CASS
CASPER—REX
ALBUQUERQUE—STATE

LUBBOCK—CLIFTON
MIDLAND—RITZ
BURLEY—ORPHEUM
EMMETT—IDEAL
RUPERT—WILSON
JEROME—RIO REY
EVENSTON—STRAND
MONTPELIER—RICH
SUNNYSIDE—NU STAR
KALISPELL—STRAND
SALT LAKE CITY—LYRIC

GARLAND—MAIN
TWIN FALLS—ROXY
IDAHO FALLS—RIO
PRICE—CROWN
ALAMEDA—CREST
SIDNEY—MOTOR VU
CALDWELL—FOX
GREAT FALLS—LIBERTY
LEWISTOWN—JUDITH
PROVO—UINTA
LOGAN—ROXY
WALLACE—WILMA
KELLOGG—RENA
TRINIDAD—STRAND
BUTTE—RIALTO
BILLINGS—BABCOCK
MISSOULA—FOX
OGDEN—EGYPTIAN
MILES CITY—PARK
COEUR D'ALENE—DREAM
BOZEMAN—RIALTO
TOOELE—STRAND
ST. GEORGE—DIXIE
BOISE—RIALTO
PAYETTE—CHARM
HAVRE—ORPHEUM
SPANISH FORK—ARCH
HELENA—MARLOW
CANTON—PALAC
SANTA FE—SAN
ALLIANCE—M
FOSTORIA—F
FINDLAY—R
OTTAWA—R
HOLLIS—LA
BINGHAM—
FAIRFIELD—S
CRESCENT CIT

LONGMONT—STARVUE
SCOTTSBLUFF—BLUFFS
LIMA—QUILNA
MARION—OHIO
MANSFIELD—MADISON
MASSILLON—WESLIN
HOUSTON—KIRBY
SAN ANTONIO—TEXAS

LINDEN—LINDEN
DOWAGIAC—CENTURY
LOWELL—STRAND
ASHTABULA—BULA
RAPID CITY—SIOUX
YUMA—SILVER SPUR
CONNEAUT—STATE
GENEVA—SHEA
CORNING—RODGERS
MALAD—STAR
BRIGHAM CITY—ROXY
WENDELL—ACE
HUNTINGTON—CASTLE
DALHART—EL RANCHO
LAS VEGAS—VEGAS
MONTROSE—STAR
DURANGO—KNOX
BOWLING GREEN—CLAZEL
ADA—McSWAIN
ALTUS—PLAZA
BARTLESVILLE—ARROW
BLACKWELL—RIVOLI
BORGER—REX
CHANDLER—H & S
CHEROKEE—RITZ
CHICKASHA—RIALTO
CLAREMORE—YALE
CLINTON—REDLAND
CUSHING—DUNKIN
DRUMRIGHT—TOWER
DUNCAN—RITZ
ELK CITY—WESTLAND
EL RENO—CENTRE
ENID—CHIEF
SARANAC—SARANAC
FREDERICK—RAMONT
GEARY—GEARY
GUTHRIE—MELBA
HARTSHORNE—OAK
HENRYETTA—BLAINE
HOBART—OKLAHOMAN
HOLDENVILLE—GRAND
HOMINY—PETTIT
HUGO—EIRE
MANGUM—TEMPLE
MIAMI—MIAMI
NORMAN—UNIVERSITY
OKLAHOMA CITY—JEWEL
OKMULGEE—ORPHEUM
PAMPA—LA VISTA
PAULS VALLEY—ROYAL
PAWHUSKA—KI HE KAH
PICHER—PLAZA
PONCA CITY—KAY
PRYOR—ALLRED
SAPULPA—STATE
SAND SPRINGS—HARMONY
SAYRE—STOVALL
SEMINOLE—SEMINOLE
SHAWNEE—RITZ
GGIE

NEW ENGLAND!

WEST COAST!

NORTHWEST

SOUTH

MIDWEST

WATCH THE SMASH OPENINGS...

RADIO...TV... BALLYHOO... TOURS... THE WORKS!

TOLL TV

(*Continued from page 14*)

pay system would be an added service. "The argument that authorizing pay television will afford the public a free choice is wholly fallacious," says CBS, because the new medium necessarily must use channels that otherwise would be free and will "siphon off the very programs which have been most popular on free television."

CBS Doubts Producers Will Turn Away from Theatres

The network also attacks the assumption by Zenith and others that motion picture producers will "turn their backs" on theatres and offer first run product to toll TV. It continues: "We think it far more reasonable to assume that some pictures would be made primarily for theatre exhibition and some primarily for television . . . a special product not greatly dissimilar from the productions now made for television which are enlisting the finest writing, directorial, acting and production talent."

"If the present petitions are dismissed (by the FCC)," CBS goes on, "there is reason to believe that much, if not all, of the motion picture product that is suitable for home showing will be released for free television. At some point, motion picture producers, diligent in the interests of the stockholders, will seek to obtain that additional and residual revenue from their product which is available from television presentation. Considering only films made primarily for theatre exhibition, pay television affords the prospect of earlier showings, not of something that the public would otherwise be denied."

The four "safeguards" suggested by Zenith to insure pay TV's supplementary role are: (1) the use by toll television only of "box office" programs, such as first run, class "A" pictures, Broadway shows, concerts, sports events, operas and ballets; (2) that the FCC should limit the number of hours which any broadcaster could devote to subscription TV to 15 per cent of his annual broadcasting time, with a total of no more than three hours of subscription television in each of the four segments of the broadcast day; (3) that the Commission seriously consider banning existing networks from distribution of subscription television programs, and (4) that the Commission prohibit the use of commercials on subscription television programs.

Zenith Brief Declares FCC Has Approval Authority

The 71-page Zenith brief declares that the FCC has clear legal authority to approve the system. It goes on to assert that "while many motion picture producers and distributors have indicated to us that they are willing to play an important part in supplying program product to subscription television, there appears to be complete confusion among the exhibitors as to whether subscription television will help them or hurt them."

Zenith argues that toll TV "offers a possibly better, cheaper and more convenient method of distributing entertainment than theatres." It quotes the Circuit Court of Appeals decision in the Milwaukee anti-trust case in which the court found illegal a policy of discriminating against drive-in theatres.

"The exhibitors and distributors had no right to suppress the drive-ins as a new form of competition," Zenith says. "It is equally clear that exhibitors have no right to erect a fence around the motion picture industry to keep out subscription television under the policy which underlies our competitive system and anti-trust laws." Nor do the existing television networks, Zenith adds.

Skiatron Cites Uncertain Position of UHF Stations

The Skiatron brief states that most UHF stations currently are operating at a loss or without profit, and adds that supplementary income from the Skiatron operation would permit continuous operation of these stations, would heighten competition in telecasting and would improve the quality of programs available to the public.

Other highlights of the Skiatron brief are: Skiatron's decoder will be sold through normal retail channels by a franchise holder to the public at a price of about $25 each after mass production has been achieved; the decoder will also contain a converter enabling its owners to secure UHF reception of Skiatron programs in those areas where UHF is employed by franchise holders, thus enabling Skiatron-equipped sets to receive toll or free programs from UHF or VHF stations, and a proposal, rather expected, that Skiatron be accepted by the FCC as the standard system for subscription telecasting.

The Jerrold Electronics Corporation's claims that its technicians can "unscramble" any scrambled toll TV system within a matter of days, were made in New York at a lively conference attended not only by the press but by Millard C. Faught, economic consultant to Zenith. Presiding at the conference was Milton J. Shapp, Jerrold president, who challenged Zenith (when Mr. Faught's presence became known) or any other pay system promoter to put its scrambling device to a test.

Mr. Shapp declared that should pay television be authorized to use the airwaves, "bootlegging" of unscramblers would be widespread. He said the cost of building an unscrambling device would be nominal and simple enough for any TV repairman to build, stating flatly that "it is impossible to devise any coding method to be used with the existing 36,000,000 television sets that cannot be broken with ease."

Mr. Faught said he would be "amazed" if these claims were true. Asked Mr. Shapp: "Perturbed, too?"

Digesting the "DIGEST"

A total of 10 new pictures are reviewed in the Product Digest Section of this week's HERALD. A sentence of signicfiance follows from several of the reviews:

NOT AS A STRANGER (U.A.)—"a strong, engrossing motion picture of important stature . . . film script has been written more tightly than the original and . . . the result is an improvement."

YOU'RE NEVER TOO YOUNG (Paramount)—"Here is the best of good humor for the exhibitor to sell freely and happily, certain that his audience will have a grand time."

WE'RE NO ANGELS (Paramount)—"gentle, sentimental comedy . . . dialogue is often bright and the characters appealing . . . surprising amount of charm and sentiment in the slightly macabre doings."

Blame Advertising on Home Office, Speakers Advise

Advertising which may be objectionable in any event is not on a local level but emanates from picture company home offices, two speakers told the Better Films Council of Milwaukee at its last meeting of the season last week. The speakers were Mrs. Fred Rosenkranz, president; and Mrs. James Friar, of the Metropolitan Crime Commission. The latter indicated advertising is what the home office desires rather than what the exhibitor, speaking for the public, might want. The first reported that at the Federated Motion Picture Conference in Detroit recently she was informed objections to pictures should be voiced to producers. The Council awarded a scroll to the Riverside Theatre, as one exhibiting the best pictures. Erv Clumb, manager, accepted for Standard Theatres, owners.

O'Donnell and Hudgins Quit Trans-Texas

DALLAS: William O'Donnell, vice-president and general manager of Trans-Texas Theatres, Inc., and Torrence Hudgins, assistant secretary and executive assistant to Mr. O'Donnell, have announced the sale of their stock to Louis Novy, president of Trans-Texas, acting for the corporation. Messrs. O'Donnell and Hudgins have left the company, effective June 11. They had been associated with Trans-Texas Theatres only since March, 1954. Prior to that time both men were with Interstate Circuit.

Building Columbia Product with Independents and New Names

A tense moment from FOOTSTEPS IN THE FOG. Stewart Granger and Jean Simmons.

James Stewart struggles with the villains in MAN FROM LARAMIE.

Joanne Woodward, below, holds a rifle on Van Heflin in COUNT THREE AND PRAY.

Right. Lucy Marlow, Barry Sullivan, Betsy Palmer and Joan Crawford in QUEEN BEE.

Below. The conga line invades the Greenwich Village apartment in MY SISTER EILEEN.

COLUMBIA Pictures, in announcing last week its product lineup for the future, stressed its policy of fostering independent production. Harry Cohn, president and production head, had said last year that the company would back independents heavily and this is borne out by the current announcement.

Among the independent organizations and producers represented on the agenda are Irving Allen and Albert R. Broccoli's Warwick Productions, William Goetz, Ted Richmond's Copa Productions, M. J. Frankovich's Film Locations, N. Peter Rathvon, Howard Welsch, Harry Joe Brown, Sydney Box and Vivian Cox and Sam Katzman's Clover Productions.

The company is also developing a group of young players who will appear with long-established stars in most of the productions. Kim Novak, Jack Lemmon and Aldo Ray are among those the studio feels already have proven their drawing power, while others such as Betsy Palmer, Lucy Marlow, Anne Bancroft, Vince Edwards, Dick York and Constance Towers are being groomed to follow in their footsteps.

Of the 28 pictures listed in the lineup, 18 have been completed, four are currently shooting and six are in the final pre-filming stage. Nine of these are in CinemaScope and 15 will have color by Technicolor.

The 18 completed films include:

"The Man from Laramie," William Goetz's first for Columbia, in CinemaScope and color by Technicolor, starring James Stewart and directed by Anthony Mann. It will have its premiere in the four largest Texas cities in the middle of July followed by a large-scale advertising-exploitation-publicity campaign for its national release.

"My Sister Eileen," musical version of the

(Continued on following page)

COLUMBIA

(*Continued from preceding page*)

stage and screen comedy, starring Janet Leigh, Jack Lemmon and Betty Garrett. Produced by Fred Kohlmar, directed by Richard Quine. CinemaScope, Technicolor.

"Queen Bee," based on Edna Lee's novel, starring Joan Crawford. A Jerry Wald production directed by Ranald MacDougall.

"A Prize of Gold," melodrama starring Richard Widmark. A Warwick production filmed in England and Germany, directed by Mark Robson and based on Max Catto's novel. Technicolor.

"Count Three and Pray," Copa production starring Van Heflin and directed by George Sherman. CinemaScope, Technicolor.

Granger in Melodrama

"Footsteps in the Fog," suspense melodrama starring Stewart Granger and Jean Simmons. Arthur Lubin directed M. J. Frankovich's production and Maxwell Setton produced. Technicolor.

"The Night Holds Terror," produced, directed and written by Andrew Stone.

"Last Frontier," based on the novel, "The Gilded Rooster." Victor Mature, Guy Madison and Robert Preston star, Anthony Mann directed and William Fadiman produced. CinemaScope, Technicolor.

"The Gentle Sergeant," based on a true story and starring Aldo Ray, Phil Carey and Dick York. Directed by Richard Murphy, produced by Fred Kohlmar.

"The Prisoner," starring Alec Guinness and Jack Hawkins. Peter Glenville directed, Vivian A. Cox produced and Sydney Box was executive producer.

"It Came from Beneath the Sea," starring Kenneth Tobey and Faith Domergue. Robert Gordon directed, Charles Schneer produced and Sam Katzman was executive producer.

"Special Delivery," N. Peter Rathvon production starring Joseph Cotten and Eva Bartok and directed by John Brahm.

"Marshal of Medicine Bend," starring Randolph Scott, directed by Joseph Lewis and produced by Harry Joe Brown.

"The Gun That Won the West," starring Dennis Morgan. William Castle directed, Sam Katzman produced. Technicolor.

"Bring Your Smile Along," musical starring Frankie Laine and Keefe Brasselle. Blake Edwards directed, Jonie Taps produced. Technicolor.

Four Are Now Shooting

"Chicago Syndicate," melodrama starring Dennis O'Keefe and Abbe Lane. A Clover production directed by Fred F. Sears.

"Duel on the Mississippi," adventure drama starring Lex Barker and Patricia Medina. A Clover production directed by William Castle.

"The Big Shock," melodrama starring Frank Lovejoy. A Clover production directed by Nathan Hertz Juran.

The four films currently being filmed are "Picnic," film version of William Inge's Pulitzer Prize play starring William Holden, Rosalind Russell and Kim Novak, directed by Joshua Logan, produced by Fred Kohlmar, in CinemaScope and color by Technicolor; "Survivors Two," Warwick production, directed by and starring Jose Ferrer in CinemaScope and color by Technicolor; "1984," N. Peter Rathvon production starring Edmond O'Brien, based on George Orwell's book, and "Joe Macbeth," Frankovich production starring Paul Douglas.

Set to start soon are the musical version of "It Happened One Night," starring June Allyson and Jack Lemmon; "The Eddy Duchin Story," starring Tyrone Power; "The Harder They Fall," from Budd Schulberg's novel starring Humphrey Bogart; "The Gypsy," Howard Welsch production starring Jane Russell; "The Brothers Rico," and "The Way We Are," both William Goetz productions.

INCREASING GROSSES WITH EXPLOITATION

IT CAME FROM BENEATH THE SEA.

Columbia will launch its greatest mass territorial booking later this month for its science-fiction thriller, "It Came from Beneath the Sea," and 27 of the company's exchange areas will have had multiple-openings involving more than 2,200 theatres by its completion, according to Columbia. This will be backed by area-by-area advertising and promotion campaigns. Double billed in the great majority of playdates with another Columbia film, "Creature with the Atom Brain," "It" is scheduled to open in about 600 theatres in eight branch areas in the three weeks starting June 22, with the same pattern to follow in 19 other sections. Columbia said it will spend more than $250,000 in the saturation advertising campaigns, to be built around television, radio and area newspaper ads. Theatres not playing day-and-date with key cities are scheduled to follow immediately after so as to benefit from the campaigns. Both films are reviewed in this week's Product Digest section.

Rhoden Cites Benefit from Patron Poll

Substantial benefits to production as well as exhibition will accrue from the audience poll sponsored by the Council of Motion Picture Organizations, Elmer C. Rhoden, president of National Theatres and national chairman of the poll, told trade press editors and writers at a meeting at the Hotel Astor, New York, last week. The meeting was one of a series designed to enlist press and advertising-publicity cooperation for the project.

Mr. Rhoden said he sees a two-fold accomplishment for the good of the industry emerging from the poll: 1. an opportunity for the industry to create new personalities and 2. a means of focusing public attention on good pictures in the theatres.

He noted the industry has a serious lack of new talent despite the fact that personalities are so important at the box office. "The mortality rate of personalities exceeds the birth rate," Mr. Rhoden said, and added the audience awards will point up the promising new talent and production will then be given a gauge for ascertaining the popularity of players which it has never had before. "If COMPO's audience awards develop only five to 10 new personalities a year," he said, "the poll will be worthwhile."

He also felt there would be no conflict between this poll and the Academy Awards, but rather the COMPO poll would supplement the other. "The Academy Awards have a definite box office value and no exhibitor would do anything to hurt the Awards and thereby lessen that value," Mr. Rhoden said.

At another meeting with the Advertising and Publicity Directors Committee of the MPAA, Mr. Rhoden outlined the procedure and potentialities of the poll. The advertising and publicity men decided to carry slugs in their trade paper advertising urging exhibitors to turn in their nominating ballots as soon as possble. Pressbooks and other advertising also will carry messages about the poll and field exploitation men of all the companies will be asked to help promote the project in their areas as much as possible.

Mr. Rhoden said the success of the campaign was the responsibility of everybody in the business.

New Dubbing Company

The formation of Film-Sync, Inc., to specialize in the dubbing of foreign films, was announced this week by Jack Curtis, president of the new company. The first picture to be dubbed by the firm will be the French import "Wages of Fear," which DCA is releasing. A former radio actor and producer, Mr. Curtis has had wide experience in film dubbing with many independent and commercial companies.

Fox Holds Sales Meet In New York

A national sales convention to formulate plans for the merchandising and promotion of 13 important 20th Century-Fox attractions between July and December was called by W. C. Gehring, executive assistant general sales manager, for this weekend at the home office. Scheduled to attend are division and assistant division managers, branch managers and salesmen from the company's 39 domestic and Canadian offices, including the new Houston branch which will open July 1.

The agenda for the meeting was decided at conferences held at the studios last week among Spyros P. Skouras, president; Darryl F. Zanuck, production head; Al Lichtman, director of distribution, and Mr. Gehring. The convention will develop a blueprint for the national and territorial handling of releases through the end of the year, according to the company. Twelve of these are in CinemaScope and color.

Part of the meeting will be devoted to a presentation by Charles Einfeld, vice-president, assisted by members of his advertising, publicity and exploitation departments, of plans to pre-sell each of the 13 pictures. Representatives of the International Corporation also will be present.

Pictures to be discussed at the conference include "The Seven Year Itch," "House of Bamboo," "How to Be Very, Very Popular," "The Living Swamp," "The Virgin Queen," "The Left Hand of God," "Love Is a Many Splendored Thing," "The Tall Men," "Seven Cities of Gold," "The View from Pompey's Head," "The Girl in the Red Velvet Swing," "Good Morning, Miss Dove" and "A Life in the Balance." The latter is a standard dimension Panoramic Production.

Name Co-Chairmen For TOA Convention

Three co-chairmen who will direct the Theatre Owners of America annual convention in Los Angeles October 6-9 have been appointed by E. D. Martin, president.

Representing the East and South is Ernest G. Stellings, of Charlotte, N. C., head of Stewart & Everett Theatres. Lester R. Kropp, of St. Louis, president of the Missouri-Illinois Theatre Owners Association and an executive of the Wehrenberg circuit, will represent the Midwest, while the West will be represented by Joseph J. Rosenfield, of Spokane, Wash., TOA vice-president and exhibitor in Washington and Colorado.

The co-chairmen, together with Elmer Rhoden, honorary chairman, and Mr. Martin will formulate final plans for the conclave.

It was reported this week that additional booth space will have to be obtained at the Biltmore Hotel, Los Angeles, the convention headquarters, due to heavy demand.

Box Office Champions For May, 1955

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

BLACKBOARD JUNGLE

(Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Richard Brooks. Written by Richard Brooks (from a novel by Evan Hunter). Cast: Glenn Ford, Anne Francis, Louis Calhern, Margaret Hayes, John Hout, Richard Kiley, Emile Meyer, Warner Anderson, Basil Ruysdael, Sidney Poitier.

DADDY LONG LEGS

(20th Century-Fox)

CinemaScope

Produced by Samuel G. Engel. Directed by Jean Negulesco. Written by Phoebe and Henry Ephron (from a novel by Jean Webster). Color by De Luxe. Cast: Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter, Fred Clark, Charlotte Austin, Larry Keating, Kathryn Givney, Ray Anthony and his orchestra.

EAST OF EDEN

(Warner Bros.)

CinemaScope

Directed by Elia Kazan. Written by Paul Osborn from the novel by John Steinbeck. In WarnerColor, print by Technicolor. Cast: Julie Harris, James Dean, Raymond Massey, Burl Ives, Richard Davalos, Jo Van Fleet, Albert Dekker. (Champion for the second month.)

THE GLASS SLIPPER

(Metro-Goldwyn-Mayer)

Produced by Edwin H. Knopf. Directed by Charles Walters. Written by Helen Deutsch. In Eastman Color. Cast: Leslie Caron, Michael Wilding, Keenan Wynn, Estelle Winwood, Elsa Lancaster, Barry Jones, Amanda Blake, Lisa Daniels.

A MAN CALLED PETER

(20th Century-Fox)

CinemaScope

Produced by Samuel G. Engel. Directed by Henry Koster. Written by Eleanore Griffin from book by Catherine Marshall. De Luxe Color. Cast: Richard Todd, Jean Peters, Marjorie Rambeau, Jill Esmond, Les Tremayne, Robert Burton. (Champion for the second month.)

THE PRODIGAL

(Metro-Goldwyn-Mayer)

CinemaScope

Produced by Charles Schnee. Directed by Richard Thorpe. Written by Maurice Zimm with adaptation from the Bible story by Joe Breen, Jr., and Samuel James Larsen. In Eastman Color. Cast: Lana Turner, Edmund Purdom, Louis Calhern, Audrey Dalton, James Mitchell, Neville Brand, Walter Hampden, Taina Elg, Francis L. Sullivan, Joseph Wiseman.

Salt Lake Drive-in Awarded First Run

The first drive-in theatre in the Salt Lake City area to bid successfully for a major picture apparently is the Oak Hills, at Salt Lake City. "Lady and the Tramp," which will play there, also may play downtown simultaneously. The outdoor house has agreed to allow this.

The awarding has stimulated competition in the area. It already has had five first run situations. They include 10 theatres.

Joseph Lawrence Theatres, which owns two houses downtown and three more in the suburbs, runs the Oak Hills. Other drive-ins now are bidding for first runs.

Massachusetts Circuit Files Trust Suit

BOSTON: An anti-trust case claiming $3,000,000 in trebled damages has been filed in the U. S. District Court by Charles Morse and Stanley Rothenberg of Marlboro Amusement Enterprises, Inc., operators of the Adams Theatre, Adams, Mass.

The suit was directed against Western Massachusetts Theatre, Inc., Theatre Management Corp. and Samuel Goldstein, operators of the Paramount Theatre, North Adams; and Paramount, Loew's, Inc., T C F Film Corp., 20th-Fox, Warner Brothers, RKO Radio, United Artists, Universal, Columbia, Republic and Allied Artists.

The complaint charges conspiracy, monopoly and restraint of trade, improper runs and clearances practiced from 1938 to the present time.

Buena Vista Changes "Lion," "Outlaw" Dates

A change in the Buena Vista release schedule for the coming year was announced by the company this week. "The African Lion," Walt Disney's newest feature-length True-Life Adventure, is now scheduled for September release instead of Christmas and "The Littlest Outlaw" is set for January-February rather than August-September. The changed release dates also apply to the shorts announced to accompany the features. "Peter and the Wolf," a segment of "Make Mine Music," will play with "African Lion," while "Johnny Appleseed" and "The Emperor Penguins" will go out with "Littlest Outlaw."

TO THAT LONG LIN
BLOCKBUSTERS
TERRIFIC NEW
THE WHOLE TRADE

"SURE-FIRE FOR BIG TOWNS AND SMALL, REGARDLESS OF SEASON OR COMPETITION. Bob Hope as Eddie Foy and James Cagney as George M. Cohan share one tremendous sequence in this smash picture that would guarantee its success if it contained nothing else extraordinary—but it does. It contains seven youngsters portraying Foy's famed progeny and is packed with humor, song, dance, smart dialogue, splendid Technicolor and vast VistaVision."
— *Motion Picture Daily*

"SURE TO BRING BIG GROSSES FROM THE FAMILY TRADE. Someone will have to invent a jet-powered time-piece to clock the limitless laughs in Hope's best film—his characterization of Eddie Foy...who reared his seven youngsters in the only business he knew. More lovable, wise-cracking moppets would be hard to find." — *Motion Picture Herald*

"OUTSTANDING MONEY PICTURE. The story is filled with humorous and pathetic situations . . . of those years of Eddie Foy's life when he made seven blessed events part of his famous vaudeville act. It's an audience picture, the most entertaining in which Hope has starred."
— *Film Daily*

The Seven Little Foys

Color by
TECHNICOLOR

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

FULL COLOR ADS IN LIFE POST

TOUR TO EVERY KEY MARKET—COAST-TO-COAST PRO
OF PARAMOUNT'S BIG PRE-SELL FOR THIS GREAT A

E OF PARAMOUNT IS ADDED THE BOXOFFICE HIT 'S RAVING ABOUT!

starring

BOB HOPE

as Eddie Foy

Co-starring

MILLY VITALE

with

GEORGE TOBIAS · ANGELA CLARKE

Produced by JACK ROSE · Directed by MELVILLE SHAVELSON

Written for the Screen by

MELVILLE SHAVELSON and JACK ROSE

OMPANION | *The* AMERICAN WEEKLY | —BOB HOPE

MOTION ON SEVEN TOP TV SHOWS! THIS IS JUST PART

TTRACTION THAT'S RELEASED NATIONALLY IN JULY!

"BIOPIC TO BE APPLAUDED WITHIN THE TRADE AND BY THE PUBLIC. Neatly balanced entertainment with plenty of appeal. Papa herding the seven little Foys into church while steeple bells all over town toll this singular event gives a warm wrench to the heart."

— *Variety*

"HAS EVERYTHING AUDIENCES LIKE — comedy, nostalgia, some excellent acting, some outstanding songs and dances — and a large portion of heart. Will be one of Hope's greatest successes."

— *The Independent*

"INVITING SUPERLATIVES, THE STORY SHOULD HAVE UNIVERSAL APPEAL. Eddie and the Seven Little Foys had an indefinable magic — a warmth and spontaneity that dived headlong into the audience's heart. A new Hope succeeds brilliantly. Particularly delightful are the many musical sequences. Finest is song-and-dance routine between Hope and James Cagney as George M. Cohan."

— *Boxoffice*

"GREAT HEART-WARMING COMEDY — family affection and family wrangling. The audience loves it. Hope stops being Bob Hope, funny man, and becomes Bob Hope, actor. Cagney's brisk dance a positive show-stopper."

— *Hollywood Reporter*

Jerry Lewis Shows How to Make New Friends and—

Jerry Lewis chats with his press audience prior to the screening of "You're Never Too Young" at Brown's Hotel at Loch Sheldrake, N. Y.

by CHARLES S. AARONSON

When some weeks ago Paramount Pictures determined to start the new Martin and Lewis picture, "You're Never Too Young" off on its unquestionably merry and profitable way via a Catskill Mountain resort preview, no untoward problems were anticipated. [A review of the picture is on page 481 of the Product Digest Section in this issue.]

But between the decision and the event, there arose a situation which found its way into the public prints with all sorts of headlineish overtones—and undertones. Dean Martin, in effect, declined to become a part of the exploitation venture, leaving Jerry Lewis to go it alone. The idea was to take something in excess of 100 representatives of the various communications media: press, news and trade; magazines, radio, television, columnists, etc., to Brown's Hotel at Loch Sheldrake in New York's Catskill Mountains, where Jerry Lewis performed years agone as a bus boy with a tray, then as a comedian with a splendidly versatile skill, as history proved.

Very Gracious Hosts

And so it came to pass that last weekend starting June 10 of a Friday afternoon, two busloads of assorted communicators took the Greyhound route (17 by number) to the Catskills. There they were the guests of Paramount and as specific host and hostess, the overwhelmingly generous and gracious Charles and Lillian Brown, who are Uncle Charles and Aunt Lillian to Jerry Lewis, and who delight in that fiction.

But for the inner councils of the industry of the motion picture there was an interest, a significance and a lesson of importance, not for the layman or the lay press, but vital to the industry.

Mr. Lewis was in a difficult spot. There was an uncertainty in the air in the earlier stages of the weekend. There was a pertinent question mark which seemed to be hovering in the air. And it is of unusual interest that seemingly by tacit general agreement, although nothing was planned, not one of the many members of press and like media asked Jerry Lewis a single question as to the why, what or wherefore of the Dean Martin situation.

And Jerry worked nobly, worked hard and worked well. He was everywhere, a laugh-provoking focal point for the entertainment of the visitors, his problem made the more difficult by inclement weather which disrupted scheduled activities, and the presence at the resort hotel of some hundred or more regular (paying) guests, attracted particularly by the presence of the star and the previewing of the film.

Significant Trade Story

And herein lies the important and significant "trade story" of the weekend. Not once, by word or action, did Jerry Lewis give evidence of his distressed state of mind; not once did he "sound off" in any direction, despite opportunity. And throughout the weekend, he worked like a trojan, never losing a sense of balance between the funny and the serious, always gracious, pleasant and cooperative. This was no act; it was genuine and sincere good feeling.

At the closing "night club" performance for the visitors, Jerry Lewis voiced his sincere thanks that no member of the press had badgered him with questions during the entire weekend. So thoroughly appreciative of his handling of himself were his hearers that when he concluded, they gave him a five-minute standing ovation. And Jerry, be it recorded, sat beside his wife and was very close to tears. This was not part of any performance.

The important point was that Jerry Lewis, motion picture star, had during that weekend succeeded, by being himself, sincere and honest, in making a friend of every person present, and in so doing had made friends for the motion picture among those who mold the public's attitude toward the industry and its talent. The contrast of Jerry Lewis' behavior and success was in startlingly sharp contrast with other instances of star conduct.

The story of the well-handled and pleasant weekend, of the work done well by Jerry Pickman, Herbert Steinberg, Burt Champion and their staffs at Paramount, becomes, in the eyes of this observer, of decidedly less import than the story of Jerry Lewis and the fine job he did for the whole motion picture industry, although it is doubtful if he realized it.

All Paramount Officers Reelected by Board

Barney Balaban, president; Adolph Zukor, chairman of the board, and all other incumbent officers of Paramount Pictures Corporation were reelected last week at a meeting of the board of directors at the home office. Louis Phillips, who recently succeeded the late Austin C. Keough as general counsel, was elected a vice-president of Paramount Pictures. The other officers who were reelected were: Stanton Griffis, chairman of the executive committee; Y. Frank Freeman and Paul Raibourn, vice-presidents; James H. Richardson, treasurer; Louis A. Novins, secretary; Russell Holman, Jacob H. Karp and Arthur Israel, Jr., assistant secretaries.

Seaton Academy President Succeeding Brackett

HOLLYWOOD: The board of governors of the Academy of Motion Picture Arts and Sciences last Thursday elected George Seaton as president, succeeding Charles Brackett. Also elected were: Samuel G. Engel, first vice-president; Fred L. Metzler, second vice-president; Edward B. Powell, secretary; Hal Elias, assistant secretary: John O. Aalberg, treasurer; Jacob H. Karp, assistant treasurer; Mrs. Margaret Herrick, executive secretary.

RKO Pictures Corporation Net $47,737 in 3 Months

The operations of RKO Pictures Corporation for the three months ended March 31, 1955, resulted in a net profit of $47,737, the company announced this week. Since March 31, 1954, when the corporation sold, with the approval of stockholders, all its assets, its holdings have consisted solely of cash, substantially all of which is on time deposits with banks. The net profit represents the interest income on such time deposits less corporate expenses.

Lux Theatre To Test New Film Stories

A pre-production test of story properties and a means of development for new Hollywood talent will be offered this summer by the "Lux Video Theatre," it was announced last weekend. Stories which will be made into motion pictures within the next year or two have been made available to the television show by the film companies which own them, it was stated.

Cooperating in the venture are Paramount, Universal, Columbia, Republic and United Artists, according to a Lever Brothers spokesman. These companies allowed their finished productions to be adapted for the Lux TV show during the past season. The material to be used is said to include some best selling novels as well as a number of Broadway shows.

The series, believed the first of its kind for the television and film industries, answers the recommendations of such industry leaders as Leonard Goldenson, president of American Broadcasting-Paramount Theatres, who advocated that television be utilized to develop film personalities and scripts.

The hour-long weekly series will begin over the National Broadcasting Co. June 30 and continue through September 15 after which the regular winter format will be resumed. The show originates live from the NBC-TV studios in Hollywood.

Wyler Will Produce, Direct Pagnol Story

"The First Love," a story by Marcel Pagnol, renowned French writer, a story written privately in 1946 and distributed only to close friends, will be produced and directed by William Wyler in conjunction with Mr. Pagnol, and released by Paramount. Mr. Pagnol will come to Hollywood for the first time. Robert Wyler, brother of William, has written the screenplay.

New Tarzan Film in Africa

Gordon Scott, the new screen Tarzan, left this week for London en route to Africa, where the next film in the series will be filmed. It will be made in color for the wide screen and called "Tarzan and the Lost Safari." He will make personal appearances in several European cities in connection with the opening of his first film, "Tarzan's Hidden Jungle," prior to that.

"Dam Busters" for Warners

HOLLYWOOD: "The Dam Busters," film based on the book about the R.A.F.'s epic bombing raid on the great German dams during World War II, will be distributed throughout the United States and Canada by Warner Bros., the studio has announced. Richard Todd and Michael Redgrave are co-starred.

Hollywood Scene

HOLLYWOOD BUREAU

American producers had 35 pictures in shooting stage at the weekend, here and elsewhere, after starting two and finishing four productions during the seven-day period involved.

"Top Gun" is an Edward Small production for United Artists release, with Ray Nazarro directing Sterling Hayden, Karen Booth, William Bishop, James Millican, Regis Toomey and John Dehner, among others.

"Operation Uranium" is an Allied Artists item in the Bowery Boys series, with Leo Gorcey and Huntz Hall heading a cast under direction of Edward Bernds for producer Ben Schwalb.

SDG Votes To Endorse Film Code

Enthusiastic endorsement of the Production Code was registered by the Screen Directors Guild of America at its annual meeting, it was announced this week. The following resolution, proposed by Robert Aldrich, William Wyler and John Ford, was adopted:

"Be it resolved, that the Screen Directors Guild of America takes this opportunity to express its confidence and enthusiastic endorsement of the Production Code Administration to the Association of Motion Picture Producers, and the manner in which that office has been administered by Geoffrey Shurlock, and urges that the AMPP vigorously resist any and all acquiescences to any unwarranted or unjustified demands for changes and deletions in any films that already have a Code certificate by organized groups, be they religious, economic or civic, and that the contents of this resolution be made known to Eric Johnston, president of the Motion Picture Association of America and to all members of the board of MPAA.

"Be it further resolved, that the contents of this resolution be made known to the Screen Producers Guild, the Screen Writers Guild and the Screen Actors Guild."

Pine-Thomas-Shane Film

"The Big Caper," novel by Lionel White, has been purchased by the newly-named Pine-Thomas-Shane Productions and will launch the company's program for United Artists release, it was announced recently. Filming will begin August 15 and it will be followed by the screen versions of two novels, "The Mountains Have No Shadows" and "Lincoln McKeever." The company, originally established by William C. Thomas and the late William H. Pine, has assumed its new name, according to Maxwell Shane, vice-president.

THIS WEEK IN PRODUCTION:

STARTED (2)

ALLIED ARTISTS
Operation Uranium

UNITED ARTISTS
Top Gun (Fame Pics.)

COMPLETED (4)

FILMAKERS
Battle Hell (Chester Prods.; Superscope)

RKO RADIO
Tennessee's Partner (Bogeaus Prods.; Superscope; Technicolor)
Portrait of Alison

20TH-FOX
The Tall Men (Hawks & Bacher; CinemaScope; Color)

SHOOTING (33)

ALLIED ARTISTS
Son of Slade

COLUMBIA
1984 (Holiday Prods.)
Picnic (CinemaScope; Technicolor)
Joe Macbeth (Film Locations, Ltd.)
Cockelshell Heroes (Warwick; CinemaScope; Technicolor)

INDEPENDENT
Time Table (Mark Stevens Prods.; Superscope)
Bombay Flight 417 (Paal-Filmistan, Ltd.; Eastman Color)

MGM
Tribute to a Bad Man (CinemaScope; Color)
Kismet (CinemaScope; Eastman Color)
Diane (CinemaScope; Eastman Color)
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)

PARAMOUNT
Too Late, My Love (VistaVision)
The Man Who Knew Too Much (VistaVision; Technicolor)
Anything Goes (VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Texas Lady (Holt-Rosen Prods.; Superscope; Technicolor)

REPUBLIC
Come Next Spring (Trucolor; widescreen)

20TH-FOX
The Girl in the Red Velvet Swing (CinemaScope; Color)
The View from Pompey's Head (CinemaScope; Color)

UNITED ARTISTS
News Is Made at Night (Friedlob Prods.)
A Kiss Before Dying (Crown Prods.; CinemaScope; Eastman Color)
The Indian Fighter (Bryna Prods.; CinemaScope, Technicolor)
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I
World in My Corner
Tarantula
The Girl in the Cage
Backlash (Technicolor)
Away All Boats (VistaVision; Technicolor)

WARNER BROS.
Sincerely Yours (WarnerColor)
Giant (George Stevens; Cinema Scope; WarnerColor)
Miracle in the Rain

Universal-International

HAS LAUNCHED THE PRODUCTION OF

Kenneth Dodson's

GREAT BEST SELLER...

Away All Boats

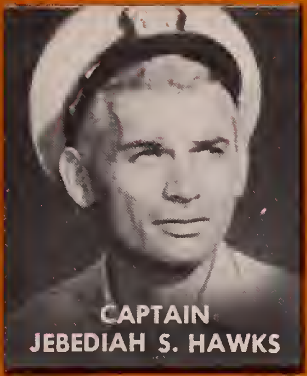
Away all Boats

IN VISTAVISION COLOR BY TECHNICOLOR

BEING PRODUCED ON A SCALE OF MAGNITUDE

Introducing the cast that will portray the memorable characters

STARRING


CAPTAIN
JEBEDIAH S. HAWKS

played by
Jeff Chandler

LIEUTENANT
DAVE MacDOUGALL

played by
George Nader

NADINE
MacDOUGALL

played by
Julie Adams

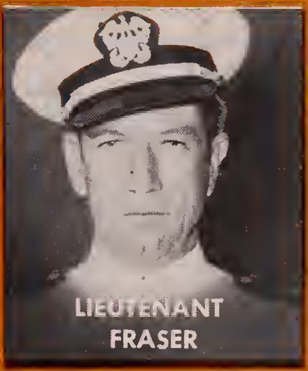
COMMANDER
QUIGLEY

played by
Lex Barker

CO-STARRING

DOCTOR
BELL

played by
Keith Andes


LIEUTENANT
FRASER

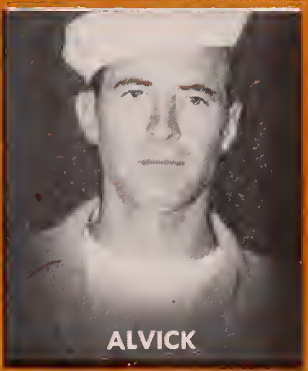
played by
Richard Boone

ENSIGN
KRUGER

played by
William Reynolds

LIEUTENANT
MIKE O'BANNION

played by
Charles McGraw



played by
Jock Mahoney

WITH

CHIEF
"PAPPY" MORAN

played by
Frank Faylen

LIEUTENANT J/G
SHERWOOD

played by
Grant Williams

LIEUTENANT J/G
ROBINSON

played by
Floyd Simmons

ENSIGN
TWITCHELL

played by
Don Keefer

LIEUTENANT
JIM RANDALL

played by
Sam Gilman

Directed by JOSEPH PEVNEY • Screenplay by TED SHERDEMAN • Produced by HOWARD CHRISTIE

UNPRECEDENTED IN UNIVERSAL HISTORY!

BRITISH FACING WAGE DEMAND

Producers Advised Union Plans to Ask 15% Rise; A Fight Is Expected

by PETER BURNUP

LONDON: Tom O'Brien, M.P., and general secretary of the National Association of Theatrical and Kine Employees, has served notice on the Producers' Association here that his union will ask for a wage increase of about 15 per cent for all its members employed in studios. Mr. O'Brien is to meet Sir Henry French, BFPA director general, for a preliminary talk on the matter in the course of the next few days. About 2,600 NATKE men are currently working on production.

ETU to Demand Rise

The Electrical Trades Union, 300 of whose members work in the studios, is also asking for what it calls a "substantial wage increase." And the fractious Association of Cinematograph & Allied Technicians, never loath in coming forward with spectacular wage demands, is understood to be preparing its own claim. A 3d. per hour wage increase was conceded to studio workers some nine months ago.

Faced with rising costs in other directions, harassed producers will undoubtedly resist these latest demands. Ealing's Sir Michael Balcon—one of this country's most successful and respected producers—has just issued an illuminating analysis of the steepening spiral of costs here.

Production personnel and labour costs, says Sir Michael, are now 2½ times as much as in 1938. He quotes also cost increases of material; timber and plywood five times as much as in 1938; hessian and scrim, four times; scenic canvas 3½ times; paint 2½ times, with parallel rises in all stages of processing.

To these must be added, Mr. Balcon points out, considerable amounts resulting from the use of new techniques. Use of VistaVision, for example, adds another £13,000 to a picture's budget. Similarly, the initial use of CinemaScope will add another £7,000 to £10,000.

Cites Production Loss

Sir Michael estimates that over the last three years production of British films as a whole cost a total of £21,864,000 against which producers recovered only £15,201,000.

Producers, faced with such a financial deficit, grow increasingly bitter over what they characterise as exhibitors' dilatoriness in dealing with the Eady Levy muddle. Their Association has now written formally to the Board of Trade on the matter.

The text of the letter hasn't been issued, but it is understood that Sir Henry French therein confines himself to an objective and factual examination of the position to date.

Sir Henry, it is said, points out that the levy's yield is currently running at around £100,000 less than last year, and that this year's aggregate will be only £2,600,000 at the most. That is considerably less than the amount which producers had been led to believe would accrue to them. The letter is understood to have referred also to the number of "non-cooperators" among exhibitors as the principal contributory cause of the fall in the yield.

Wrangling Is Deplored

Qualified and detached observers here unanimously deplore the wrangling over the question which has persisted for nearly a year between renters and exhibitors. The former have proposed a formula which, they suggest, would enable individual theatre men, who allege their box office take is not large enough to meet the levy, to have their claims examined and their payments suitably adjusted.

Consideration of the formula, however, has been bogged down by exhibitor resistance to another contention by renters that the trading position of theatre groups should be treated as a whole and not in relation to individual theatres in a group. (It is obvious that one or more theatres may well be running at a loss, whereas the group as a whole operates at substantial profits.)

An additional complication arises in the attitude adopted by Granada's Sidney and Cecil Bernstein, who continue to pay the levy at the old and not the now current higher rate. The presidents of the trade's four associations saw the Bernsteins privately on the matter. The latter undertook to consider the representations made to them but nothing, overtly, has yet emerged.

TRIBUTES TO FULLER

Tributes to Walter Fuller have poured into CEA's offices not only from every section of the industry in Great Britain but from the U.S. and a number of European countries. Mr. Fuller, many say, was a man of stature. He made enemies but more friends and none denies his greatness.

His funeral took place privately Saturday at a Catholic church near his country home in Caversham, Berkshire. He leaves a widow and two married daughters. A memorial service will be held for him in London later.

His day-to-day work has been carried on at CEA headquarters since his sudden death by the association's president, R. H. Godfrey; the treasurer, E. J. Hinge, with Mr. Fuller's assistant, Ellis Pinkney. They decided forthwith that the association's annual convention, scheduled to start at Llandudno June 19, should go on, although a pall of mourning undoubtedly will be present.

Accounts for the year 1954 of J. Arthur Rank's British Optical and Precision Engineers Ltd, biggest makers of motion picture equipment this side, wear a prosperous air. Profits have soared from £724,000 to £1,237,000. Dividend is trebled at 15 per cent for the year.

▽

This year's meeting of the General Council of the International Catholic Film Office (O.C.I.C.—Office Catholique International du Cinema) will take place in Dublin during the first week in July. Delegates from more than 30 countries will attend.

The subject of this year's Study Conference, which will follow the meeting of the general council, will be based on the reports received concerning the practical aspects of the moral classification of films. The theoretical aspect of the subject was fully covered at last year's conference held in Cologne.

HARTMAN IN LONDON

Paramount's Don Hartman was here for consultations on the company's "The Man Who Knew Too Much," now on location in London's streets, and with Danny Kaye in connection with the production of the latter's "Intermission." Feeling slightly indisposed, Mr. Hartman cancelled plans for a visit to Rome and left Monday for Copenhagen, then home.

At a press conference here, Mr. Hartman told newsmen that Britain's first "horizontal projection" installation was to open at Piccadilly Circus's Plaza this Thursday with "Strategic Air Command." The Plaza thus becomes the fourth theatre in the world to utilize the new technique.

▽

Kodak, Ltd., anticipates by the end of 1955 to be producing more than enough colour film in its London plant to meet demands here.

In the past, Kodak colour film has been manufactured in the U.S. and imported here. The British company's last accounts revealed that a considerable amount of capital had been set aside for the building of a new plant in the London suburb of Harrow. The plant is now in operation and colour film production started. Company executives state that in 1956 as much colour film as black-and-white will be produced there.

It is not anticipated that colour film made here will be appreciably cheaper than the American product. It is pointed out that production costs are higher this side. The principal benefit probably will arise in the ensuing cutback in dollar remittances.

Rank to Distribute Republic in Canada

J. Arthur Rank Film Distributors, Ltd., of Canada, has agreed to distribute 35 and 16mm. pictures from Republic. The agreement was negotiated this week by Frank H. Fisher, JARFD vice-president and general manager, and Richard W. Altschuler, Republic vice-president. Republic special representatives will work closely with JARFD exchanges in Saint John, Montreal, Toronto, Winnipeg, Calgary, and Vancouver.

EXHIBITOR TO EXHIBITOR

Speaking as an exhibitor—which I have always been and always hope to remain, despite my production activities—I feel that these advertising pages are an excellent medium to bring home to you, fellow exhibitors, a few of today's problems that we both share.

1) As a theatre owner of many years, I am very much concerned with the complacency that exists to this very day among exhibitors, and their utter disregard of the dangers in the road they are taking.

2) Let's quit blaming the producers for a "deliberate" shortage of film. They have found it just isn't profitable to make certain categories of pictures; it is no different when you decide to close a theatre that is losing money.

3) The so-called "bread and butter" pictures that gave many small-town theatres their largest profits were the very pictures for which the exhibitor did not pay the proper rental. For this reason alone, that type of product was discontinued.

4) As a general rule, even the independent distributor has received more consideration and obtained better results from the major circuits than from the small independent theatres, yet it is the independent exhibitor, more than anyone else, who needs the additional pictures that the independent distributor can supply.

5) Remember, when you think you have made a tough deal with a distributor and forced down his film rental on a picture, you are driving one more nail in your own coffin. If the distributor faces this too often, he simply discontinues handling that kind of picture or that many pictures. He plays it safe, just as you would do, and THAT is what is happening to production today. This does not mean that you should "over-pay" for your product, but you should make a "fair deal."

6) Most exhibitors have fallen down badly in their method of selling pictures to the public, expecting the producer and distributor to do the work. Exhibitors themselves must get back to showmanship. When a picture has failed at your theatre, it is the very time for you to sit down and prevent this from happening again, by creating some unusual advertising, extra promotion or other special activity.

7) It is important that every exhibitor work with his exhibitor organization. You can no longer sit back in your situation (even if it may still be somewhat free of television competition) and think that you can ignore the general problems of the industry. They will catch up with you. For many years, through my Lippert News, I repeatedly warned that some day you would get pictures on percentage seven days a week if you did not help to protect your sources of supply. Today, this is fast becoming a fact.

8) Instead of protecting the source of supply, many exhibitors have said, "This is easy—we'll put up money and get forty or fifty more pictures made per year." It is not that easy. Much of our top talent has gone over to television. In any event, picture-making is a creative business and unless a producer succeeds in assembling every exact ingredient to make his picture properly, you, the exhibitor, will make no real effort to exhibit it.

9) With Toll Television looming (and it is, in my opinion, the biggest Frankenstein of all), every exhibitor should protect his investment, as a sensible businessman, by accepting the problems of Hollywood as if they were his own. If you do not, Hollywood can move toward some other means of getting its return, such as Toll Television, quicker than many of you realize.

10) We have a great business and, for those who are showmen, it has been a highly profitable business. Let's keep it that way. We must work and pull together for the sake of an industry that has been good to us.

Robert L. Lippert
LIPPERT THEATRES
1069 Market Street, San Francisco, Calif.

Plan French Center to Push Films

A plan for the establishment of a French "cinema center" in New York for the purpose of promoting French productions in this country was revealed last week by Jacques Flaud, director general of Centre National du Cinemas Francais, the coordinating body of the French film industry. He said he hoped the agency, which would be a combination French government-private enterprise project, would be in operation by September. Mr. Flaud said it will not distribute pictures but create interest in French films.

The French industry, he explained, needs greater distribution in the U.S. and other countries. He said the net earnings of French pictures in foreign countries last year amounted to the equivalent of $11,000,000 of which only $140,000 came from the U.S., while $300,000 came from Israel and $1,500,000 came from South America.

In an effort to recapture the Latin American market, French companies have acquired theatres in those countries where there are no French distributors. Others have been acquired in the Far East. Mr. Flaud said the French industry did not contemplate any acquisitions in the U.S. unless no other solution could be found.

Mr. Flaud went to Hollywood following his stay in New York and had discussions with Geoffrey Shurlock, Production Code administrator. It is understood he decided that proposals for establishing a special production code seal for French and other foreign-produced pictures exhibited in the U.S. are impracticable, as there cannot be a double set of standards.

He was to confer this week with Eric Johnston, president of the MPAA, on matters of mutual interest to both countries.

Senate Committee Opens Inquiry Into Pictures

Hearings of Senator Kefauver's committee studying juvenile delinquency Thursday of this week were to center on the possible role of films. Among industry personalities scheduled to appear in Washington were Y. Frank Freeman, chairman of the Association of Motion Picture Producers; Geoffrey Shurlock, Production Code Administrator; Gordon S. White, of the Motion Picture Association of America, and Rogers Albright. The committee also this week was to hear from municipal officials, and from representatives of the magazine industry.

Named Monsignor

Rev. Thomas F. Little, executive secretary of the National Legion of Decency, has been appointed a Papal Chamberlain to His Holiness Pope Pius XII, with the title of Very Reverend Monsignor. Monsignor Little has been executive secretary of the Legion for the past two years.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 11th were:

Albany: The Far Horizons (Par.).

Atlanta: Davy Crockett (B.V.); Hell's Island (Par.); Son of Sinbad (RKO); Strategic Air Command (Par.) 2nd week.

Baltimore: Kiss Me Deadly (U.A.); Soldier of Fortune (20th-Fox).

Boston: Doctor in the House (Rep.) 3rd week; Interrupted Melody (MGM) 2nd week; Soldier of Fortune (20th-Fox) 2nd week.

Buffalo: The Far Horizons (Par.); The Purple Plain (U.A.); Soldier of Fortune (20th-Fox).

Chicago: Blackboard Jungle (MGM) 6th week; A Bullet for Joey (U.A.); Green Magic (I.F.E.) 3rd week; Soldier of Fortune (20th-Fox) 2nd week; Strategic Air Command (Par.) 6th week.

Columbus: Cell 2455 Death Row (Col.); Run for Cover (Par.); Strategic Air Command (Par.)

Denver: Belles of St. Trinian (Assoc. Artists); Five Against the House Col.); Interrupted Melody (MGM) 2nd week; Magnificent Matador (20th-Fox); A Prize of Gold (Col.); Robbers' Roost (U.A.); Strategic Air Command (Par.) 3rd week.

Detroit: Blackboard Jungle (MGM) 8th week.

Hartford: Ain't Misbehavin' (U-I); Born Yesterday (Reissue) (Col.); Doctor in the House (Rep.) 7th week; Hell's Island (Par.); Interrupted Melody (MGM).

Indianapolis: An Annapolis Story (A.A.); The Magnificent Matador (20th-Fox); The Wizard of Oz (MGM) (Reissue).

Jacksonville: Ain't Misbehavin' (U-I); Davy Crockett (B.V.); The Purple Plain (U.A.); Soldier of Fortune (20th-Fox).

Kansas City: Daddy Long Legs (20th-Fox) 2nd week; The Purple Mask (U-I); Strategic Air Command (Par.) 2nd week.

Memphis: Love Me or Leave Me (MGM) 2nd week.

Miami: Daddy Long Legs (20th-Fox) 3rd week; Davy Crockett (B.V.); Soldier of Fortune (20th-Fox); Son of Sinbad (RKO).

Milwaukee: Blackboard Jungle (MGM) 3rd week; Soldier of Fortune (20th-Fox) 2nd week; Strategic Air Command (Par.) 3rd week.

Minneapolis: Love Me or Leave Me (MGM).

New Orleans: The Big Combo (A.A.); Daddy Long Legs (20th-Fox) 2nd week; Davy Crockett (B.V.); Doctor in the House (Rep.) 3rd week; The Purple Plain (U.A.); The Sea Chase (W.B.) 2nd week; Son of Sinbad (RKO).

Oklahoma City: Davy Crockett (B.V.); The Eternal Sea (Rep.); Love Me or Leave Me (MGM); Strategic Air Command (Par.) 3rd week.

Philadelphia: Five Against the House (Col.); A Prize of Gold (Col.); Soldier of Fortune (20th-Fox); That Lady (20th-Fox).

Pittsburgh: Doctor in the House (Rep.) 3rd week; Green Scarf (Asso. Artists) 8th week; Son of Sinbad (RKO).

Portland: Aida (I.F.E.); Soldier of Fortune (20th-Fox) 2nd week; Son of Sinbad (RKO); Strategic Air Command (Par.) 3rd week.

Providence: Doctor in the House (Rep.) 3rd week; Strategic Air Command (Par.) 2nd week.

Toronto: Daddy Long Legs (20th-Fox) 4th week; The Gate of Hell (Harrison) 3rd week; Love Me or Leave Me (MGM); Strategic Air Command (Par.) 4th week.

Vancouver: Daddy Long Legs (20th-Fox).

Washington: Daddy Long Legs (20th-Fox) 2nd week; End of the Affair (Col.) 2nd week; Kiss Me Deadly (U.A.); Marty (U.A.); Sea Chase (W.B.) 2nd week; Strategic Air Command (Par.) 3rd week.

Schwalberg Company Ready to Function

Alfred W. Schwalberg has announced the formation of his new company, Artists-Producers Associates, Inc., which will handle selected box office properties. Offices are now being set up in the Squibb Building, 745 Fifth Avenue, New York.

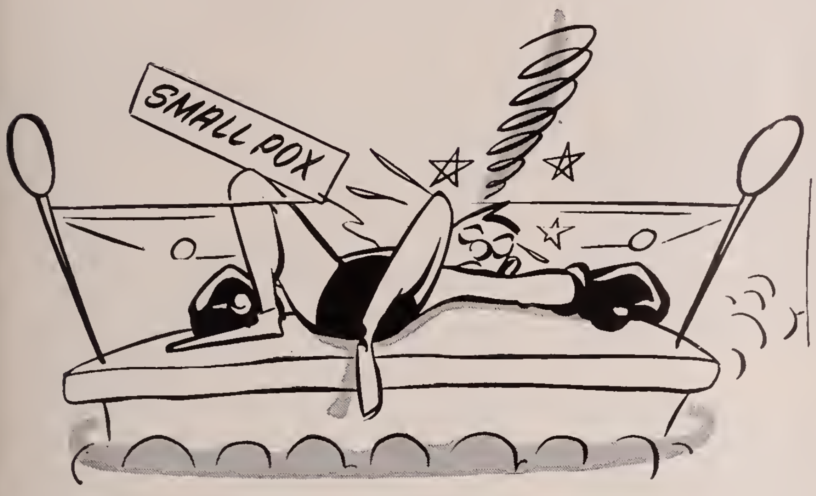
Mr. Schwalberg resigned as president of Paramount Film Distributing Corporation last April to set up his own company.

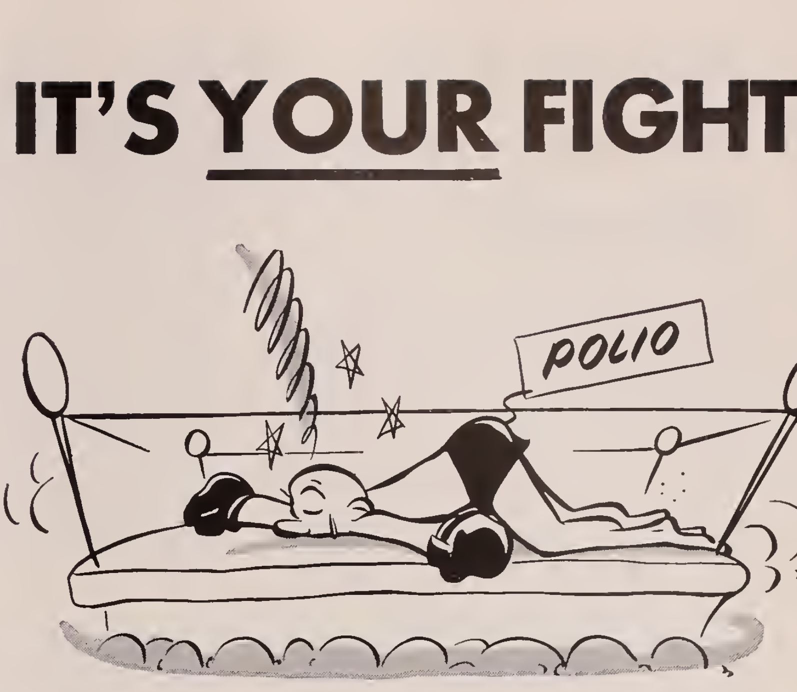
The first two releases to be handled by Artists-Producers Associates are "Summertime," a Lopert Film Production, and "The Night of the Hunter," a Gregory-Laughton production. Both of these productions will be released by United Artists Corporation. "Summertime" will open in New York at the Astor theatre June 21.

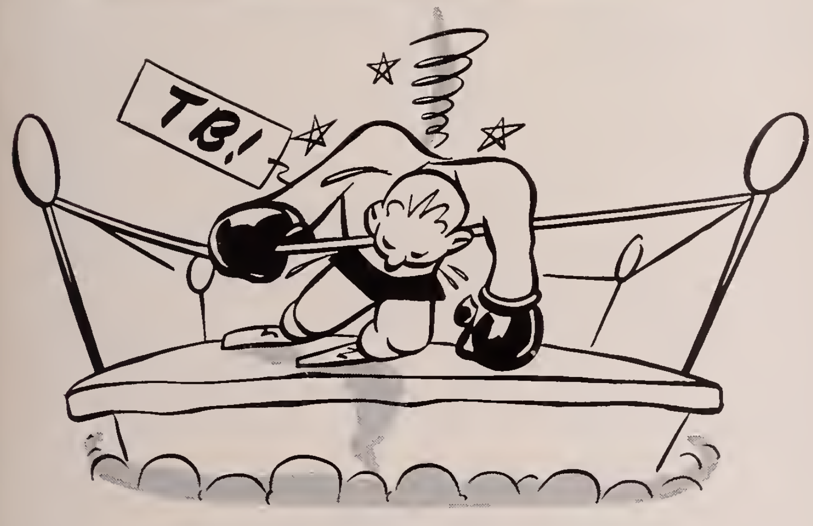
"Moby Dick" Short Opens

"Herman Melville's Moby Dick," the half-hour Eastman-Color film produced and directed by Jerry Winters last week opened in conjunction with "The Great Adventure," at the Paris theatre, New York.

MR. SHOWMAN IT'S YOUR FIGHT!







Here's my Pledge, Mr. Fabian!

DATE____________________

Mr. Si Fabian, *Nat'l Chairman,*
Will Rogers Special 1-Day Collection,
c/o Stanley-Warner Corp.,
1585 Broadway, New York 36, N. Y.

You may depend upon my cooperation in showing the Will Rogers Hospital appeal trailer and taking up audience collections for at least one day during the week of August 15, 1955.

____
YOUR NAME—PLEASE PRINT PLAINLY

______________________________THEATRE

CITY________________STATE________________

CAPACITY____________________

YOU CAN HELP SCORE THE FINAL KNOCKOUT!

The Will Rogers Memorial Hospital at Saranac Lake, N. Y., is a *free* tubercular institution serving any member of our amusement industry in need of treatment.

Despite the generous donations from *within* our industry to the annual Christmas Salute, more funds are needed to raise the percentage of cures from 94% to 100%. We must seek help from *outside* our business, through a special *one-day* theatre audience collection campaign in mid-August.

Won't you please pledge your theatre to show the appeal trailer and make the collections?

ONE DAY AUDIENCE COLLECTION DRIVE

BENEFIT OF

WILL ROGERS
MEMORIAL HOSPITAL
and RESEARCH LABORATORIES

SARANAC LAKE, N. Y.

Lauds U.S. Production Abroad

WASHINGTON: Rep. McDonough (R., Calif.) said the motion picture industry is creating good will for the United States throughout the world by making films in foreign countries.

In a speech inserted in the "Congressional Record," he declared that by the end of 1955, some 40 feature films will have been made by American companies on foreign soil. "If past experience is a criterion," he stated, "the people who participate in these productions may be numbered among America's best missionaries of good will."

Rep. McDonough said the good will created by American film-making overseas supplements the service the industry performs for the U.S. Government by having its films "carry the message of our American way of life to every corner of the globe."

The Californian specifically applauded Mark Robson and John Huston for their overseas film-making. He pointed out that Robson had made "Return to Paradise" in Samoa three years ago, much of "The Bridges at Toko-Ri" in Japan last year, and later in the year completed a film in England and Germany. He said Huston had been active in promoting good will in the Azores, during the filming of "Moby Dick," and more recently in India.

AB-Paramount Dividends

The board of directors of American Broadcasting-Paramount Theatres, Inc., has declared dividends of 25 cents per share on the outstanding preferred and 25 cents per share on the outstanding common stock of the corporation, payable July 20, 1955, to holders of record June 24.

People in The News

Murray Silverstone, president of 20th Century-Fox International, returned to New York from London Thursday following a series of conferences in Great Britain.

Oscar A. Morgan, Paramount short subjects, newsreel and special features sales manager, will leave New York Monday on a two-week trip to Buffalo, Cleveland, Detroit, Chicago, Minneapolis and Milwaukee as part of his United States and Canadian tour to be made for a market analysis.

Harry Brandt, circuit executive and president of Independent Theatre Owners Association since 1933, has become a member of the board of directors of Distributors Corporation of America, it was announced by **Fred J. Schwartz**, who is president of DCA.

Samuel Pinanski, president of American Theatres Corporation, received an honorary Doctor of Science degree at the annual commencement exercises of Lowell Technological Institute. Mr. Pinanski, an alumnus of the Institute, is chairman of its board of trustees and president of its building fund.

Max Fellerman, vice-president of Lopert Films, Inc., has been named chairman of the Motion Pictures Division of the 1955 Greater New York Fund campaign, it was announced by **Gerald Maulsby**, manager of network broadcasting of CBS and chairman of the Entertainment Group of the Fund's Private Firms Division.

Jerry Gross, Universal booker in Cleveland, has been promoted to a sales post in the Detroit exchange. His successor in Cleveland is **Ronnie Sparks**, a student booker.

Legion Approves 14 of 21 New Productions

The National Legion of Decency this week reviewed 21 pictures, putting eight in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, morally unobjectionable for adults, and seven in Class B, morally objectionable in part for all. In Section I are "Davy Crockett," "The Far Horizons," "Lady and the Tramp," "Lord of the Jungle," "Match Making Marshall," "Phantom Trail," "Timber Country Trouble" and "The Titled Tenderfoot." In Section II are "The Cobweb," "One Desire," "Othello," "Skabenga," "Special Delivery" and "We're No Angels." In Class B are "Angela" because of "low moral tone"; "Female on the Beach" because of "low moral tone"; "Land of the Pharaohs" because of "suggestive costuming and dancing"; "Las Vegas Shakedown" because of "excessive brutality"; "Soldier of Fortune" because it "reflects the acceptability of divorce"; "Teen-age Crime Wave" becaue of "excessive brutality and suggestive situations," and "This Man Is Dangerous" because of "excessive brutality."

Supreme Court Reverses Poster Suit Dismissal

WASHINGTON: The Supreme Court last week unanimously ruled the Independent Poster Exchange is entitled to go ahead and prosecute its anti-trust suit against National Screen Service and the eight major distributors.

The Court reversed a ruling of the Third Circuit Court of Appeals, which had held that the suit was barred because the exchange had settled a similar, earlier suit in 1943. Justice Harlan took no part in the decision, one of the last handed down by the Court before it quit for its summer recess. It will not meet again until October.

The effect of the high Court's decision is that the anti-trust suit must now be tried in District Court. The decision does not pass on the merits of the claims in that suit.

Webb to Begin 30-City Tour Next Month for "Blues"

HOLLYWOOD: Jack Webb will make a personal appearance tour in 30 cities of the United States and Canada for openings of "Pete Kelly's Blues" beginning July 27 in San Antonio, it is announced by Warner Bros., distributor of the film. The tour will last 33 days and he will appear in each city just prior to or immediately after the opening. Mr. Webb directed and stars in it.

THE BIGGEST GROSSING

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ALBANY

Exhibitors participating in Albany Variety Club's 14th annual golf tournament included: Sidney Dwore, Schenectady; David Rosenbaum and his son-associate, Bert, Elizabethtown; Leon Duva, Morrisville; Alan Iselin, East Greenbush; Harry Lamont, head of Lamont Theatres, and Bob Lamont; Jules Perlmutter, Perlmutter Theatres president and ex-chief barker; Sylvan Leff, Utica and Watertown; Irwin Ullman, area supervisor of Fabian drive-ins; Leonard Rosenthal, counsel and film buying adviser, Upstate Theatres, Inc., of Albany. Also theatre managers: Richard Murphy, Troy; George Seed, Cohoes; Philip and Louis Rapp, Schenectady; George Lournia, Latham. . . . Charles P. Stevens, dairy company advertising manager, won the championship, with an 82 gross. Ralph Ripps, MGM salesman, was runner up, with 84. Ullman took driving honors. . . . Ralph Staub, long associated with Columbia and producer of a picture-in-the-making on Variety Club projects, was here for shots of Camp Thacher. . . . Other recent visitors were: John G. Moore, Paramount assistant eastern division manager; Harry Rogovin, Columbia district manager; Sidney Kulick, Bell Pictures, New York.

ATLANTA

George Cothran, booker for Allied Artists, is back at his desk after a vacation spent in Florida. . . . Also back from Florida is Mrs. Belle Hayes, Universal. . . . The ladies of WOMPI are getting ready for their coming convention in New Orleans Sept. 30-Oct. 2. . . . Funeral services for Mrs. Fannie Robinson, of RKO, who died of a heart attack while on a vacation in New York, were held in Atlanta. . . . The Red Bank theatre, Chattanooga, Tenn., closed because of bad business. . . . Nation and Story, have purchased the Ritz theatre, Bridgeport, Ala., and Fox, in Jasper, Tenn., from the R. D. Word circuit. . . . Jean Clark has been added to the booking department at Allied Artists. She replaces Mrs. Virginia Bray who resigned to move to Montgomery, Ala. . . . Charlie Lester, southern district manager for National Screen, and his wife have left Atlanta for a tour of Europe where they will visit their daughter and grandchildren. . . . William Green, Glenn theatre, Decatur, Ga., is on a trip to Florida.

BALTIMORE

Mike Leventhal, Lord Baltimore, has been reappointed to the Maryland State Board Motion Picture Examiners. . . . Jack Whittle, Avenue theatre, was weekending in Ocean City, Md. . . . Herman Perkins is the new manager at the Patapsco. . . . Richard Dizon, Town theatre manager, is back from a Wisconsin vacation. . . . Frank Gibson, Sr., chief operator at the Century, is on vacation. . . . Joe Morison, Century aide, is back from a New York vacation. . . . Variety Club was host to the Baltimore Colts football team at the Club rooms. . . . Phil Isaacs, Paramount branch manager, was in town calling on accounts. . . . Walter Hadlich was in town ahead of the forthcoming Variety Club sponsored "Ice Capades." . . . Sam Mellitts, Denton, Md., was in town visiting friends. . . . Howard McCall is back at work at the Little theatre after a siege of illness. . . . Fred Schanberger, Jr., formerly with Keith's theatre, is now associated with Kaufman-Strouse Advertising. . . . Mike Siegle is the new representative covering Baltimore and Washington for Kay Films of Atlanta.

BOSTON

Joseph E. Levine, Embassy Pictures president, announced winners in the managers' "Gangbusters" exploitation campaign. They are: Carl Baird, Scenic theatre, Rochester, N. H.; Stephen Barbett, Warner theatre, Lawrence, Mass.; John Blass, Fenway theatre, Boston; William S. Canning, Empire theatre, Fall River, Mass.; Arthur Morton, Paramount theatre, Boston, and James R. Randall, Palace theatre, Cranston, R. I. Prizes are trips for two persons to Europe or Hawaii. . . . Independent Exhibitors Inc. of New England has launched a membership drive. . . . Elias M. Loew, E. M. Loew Theatres president, is a director of the new Hull Cooperative Bank at Nantasket Beach, Mass. . . . Joseph G. Cohen is handling buying and booking for the Uptown, West Lynn, now owned by Louis Richmond, who operates the Kenmore, Boston art film house. . . . David Score, who took over the Yarmouth theatre, Yarmouth, Maine, has closed it permanently. . . . Wothington Holt has left Lockwood & Gordon's Portland drive-in, Scarborough, Maine, to manage the new Den-Rock drive-in, North Andover, Mass., owned by the Shay Brothers. He has managed the Portland ozoner since it opened in 1948 and has served as L & G district manager in the winters.

BUFFALO

The annual collection the other evening at the drive-ins in the Buffalo area for the Children's Hospital Building Fund netted the fund $3,203.70. Co-operating in the collection were the Aero, Broadway, Buffalo, Delaware, Skyway Lakeshore and Niagara, Park, Sheridan, Star and Wehrle. The collection total represents the night's receipts at the outdoorers plus patron contributions. . . . George H. Mackenna, general manager, Lafayette, is exhibitor chairman in the Buffalo area and Ben Felcher, Columbia branch manager, is distributor chairman, for the Will Rogers Memorial Hospital one-day audience collection drive. . . . Albert C. Behling, 75, well-known Buffalo exhibitor for 45 years, is dead. Mr. Behling died unexpectedly June 9 at his summer home in Rose Hill, Canada. Mr. Behling and his wife, the former Lydia J. Weber, owned and operated the Ellen Terry, Grant and Potomac theatres and formerly the Fillmore Palace and Sylvia theatres. . . . Mrs. Elmer F. Lux, wife of the head of Elmart Theatres and Common Council president, has been endorsed by the 23rd ward Democratic Committee for the post of councilman-at-large. . . . Holland-Wegman Productions, motion picture concern at 233 North Street, is expanding its business to include the production of 35mm motion pictures for TV and industry.

CHICAGO

Stanford Kohlberg, owner of the Starlite drive-in here, is expanding his outdoor theatre operations. Plans have been announced for the construction of a 2,500-car Twin drive-in in the Milwaukee area. Completion date is set for April, 1956. . . . George Hunter of the Capitol theatre is hospitalized at the Englewood Hospital following a stroke. Two days before he was stricken he had been transferred from the Frolic theatre to the Capitol. . . . John Kelly died from a heart attack. He was on the Highland theatre staff for the past ten years. . . . John P. Field, manager at the Frolic, reports he is practically back to normal after breaking a shoulder and three ribs when he fell backwards off a curb. . . . Recently Mr. Field celebrated 30 years with Stanley Warner Theatres. . . . Mrs. M. Alschuler, owner of the Vision, is also acting as manager until she finds someone to take over the job. She has had the theatre completely redecorated and has had two new lounges added. A policy of first runs out of loop theatres has been established.

CLEVELAND

Exhibitors report attendance is hitting a new all-time low in some conventional theatres. . . . Wedding bells are getting a good work out in this area. On June 15 MGM bookers' secretary Nadine Pollov becomes Mrs. Victor Morrison and returns to her desk after a Florida honeymoon. On June 25, Columbia office manager-booker Anne Walker will marry Virgil Jones, current Warner booker promoted to salesman in Boston; and Johanne Alcorn, Columbia assistant cashier, has issued invitation for her marriage to John McKay on July 2. . . . Rudy Norton, onetime Paramount salesman, who turned exhibitor with theatres in Kenton and Wauseon, joined United Artists sales force, succeeding Jack Share, resigned. . . . Bob Hope will spend the day of July 7 here for the premiere of "The Seven Little Foys" at Loew's State theatre. . . . Musicians Union in convention here announced that a drive to get rid of the 20 per cent night club amusement tax has been initiated on a national level, but so far the activities have not been initiated on the local level.

COLUMBUS

Martin C. Burnett, Loew's central division manager, went to Jacksonville, Florida, to handle details of the takeover of the 1,350-car Normandy outdoor theatre acquired by Loew's from Tropical Park Theatres. The drive-in will be included in Mr. Burnett's

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division. . . . Miles North High drive-in has started a weekly series of audience participation radio programs broadcast over WRFD each Friday with Fred Gage as master of ceremonies. Prizes are awarded in the programs. . . . Majority of those who answered Norman Nadel's query about double feature bills in the Columbus *Citizen*, favored single bills. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced the following new members of the association: Mrs. Russell Mitchell, Jefferson, Jeffersonville and Mr. and Mrs. Paul Orebaugh, Avon, New Vienna. . . . Samuel T. Wilson, *Dispatch* theatre editor, is in New York until June 23 catching Broadway shows. . . . Robert Wile has scheduled talks before the following service clubs: June 23, Kiwanis Club, Bucyrus; June 27, Lions Club of Dillonvale; July 6, Exchange Club of Cincinnati and July 13, Exchange Club of Ashtabula.

DENVER

Paul Lyday, publicity director for Fox Intermountain Theatres, went to the coast on lengthy assignment, his spot in Denver being filled by Alberta Pike. . . . Frank Jenkins, Metro publicity man, to Santa Fe for Metro workshop. . . . George (Scotty) Allan, North Platte, Neb., theatre man, to Santa Fe for Metro workshop, then to Salt Lake city for golf before returning home. . . . Mr. and Mrs. Ted Knox, Denver, and Mr. and Mrs. Fay Gardner, Curtis, Neb., to western Colorado on fishing trip. . . . Paul Campbell resigns as manager of Know drive-in, Durango, Colo., then goes to a theatre job in Texas. Elsie Knox is managing until son Rod can take over. . . . The Knox conventional theatre, Durango, Colo., closed for remodeling and adding of CinemaScope. . . . Robert Walker, Fruita, Colo., returned from St. Louis where he was on the panel of the Metro workshop. . . . Geo. Weltner, Paramount president, and Hugh Owen, western sales manager, and H. Neal East, western division manager, were in for a day. . . . Local WOMPI to be organized at luncheon at Brown Palace June 25, with Grace Folson, Dallas, Tex., national extension chairman, to be present. Election of officers and board. All women actively working in the industry invited to join.

DES MOINES

Mrs. Vera Greene, who has been operating the State theatre in Hedrick, has closed the house. She said decreasing receipts was the reason for her decision to shutter. Future plans for the theatre are indefinite. . . . Harry Hiersteiner, 67, owner of the Family theatre in Des Moines for many years, died at Iowa Methodist Hospital. He had been hospitalized since becoming ill in March at Miami Beach, Fla. . . . The Vogue at Remsen has narrowed its showings to four nights a week for the summer. The house is open on Sunday, Tuesday, Friday and Saturday nights. . . . Ralph Pratt, of Washington, Ia., who operated the Fox and State theatres there with his brother, Clyde, is dead. Mr. Pratt died in a St. Louis, Mo., hospital, where he had been a patient since suffering a heart attack several days before. The Pratt brothers had operated the Fox since 1914 and the State since 1931. Ralph Pratt is survived by his widow and one daughter. . . . Mrs. Anaceta Anderson has sold her interest in the King theatre at Ida Grove to Robert Fridley of Des Moines. Jerry Crawford of Des Moines has been named manager. . . . Pleas from residents of Exira have caused Mr. and Mrs. C. A. Tuey to reconsider their plans to close the Exira theatre there. They will keep the house open as long as business warrants. . . . Al Ungerman, Universal booker, is on vacation.

MACKENNA HEADS BUFFALO ASSOCIATION

BUFFALO: For the first time in its long history, the Buffalo Main Street Association has selected a theatre man as its president. At the meeting of the board of directors June 15, George H. Mackenna, managing director of Basil's Lafayette, was named to the post. The organization includes in its membership most of Buffalo's top business executives. Mr. Mackenna recently signed a new long term contract with Basil Enterprises, Inc., which will continue him until 1960 as managing director of the Lafayette, Basil circuit flagship. He has been associated with the circuit since 1943. He was appointed manager of the Lafayette in 1930 by the late A. C. Hayman. He came to Buffalo at that time from the management of the Victory in Salt Lake City and prior to that had managed the Strand, Cataract and Bellevue theatres in Niagara Falls. Mr. Mackenna has been in exhibition for 40 years. In company with Constantine J. Basil, president of the Basil circuit, he recently returned from a tour of the coast studios.

George Mackenna

DETROIT

Opening of the Ford Tractor Research Center in Birmingham, Michigan brought need for a hall for meetings in the small suburb of Detroit. United Detroit Theatres' Birmingham theatre was closed two days and rented to Ford Tractor for the meetings. . . . Members of the Swiss Society of Detroit, The Swiss Ladies' Federation and the French Swiss Club attended a "Swiss Night" at the Music Hall for "Cinerama Holiday." . . . Oscar Doob, retiring from Loew's in New York, is remembered here as the former head of the King Circuit. . . . Advance push brings Fess Parker to the marquee of Hudson's department store. Parker will be a day ahead of the annual showing of the World's largest flag. . . . Henry Carley, a Butterfield partner, is taking on the Starlight drive-in, Holland. . . . The Astor was closed by Mitchell Victor and the Arcade is being closed by Louis Spann, Jr. . . . WJRT, Flint's new TV station, has finished negotiations with IATSE. . . . The Pavillion in Saugatuck is joining Cooperative bookings. . . . Ron Cook has taken over publicity chores for Warner Bros.

HARTFORD

Superior Court Judge James C. Shannon will hold a hearing June 24 on his appointment of Atty. Michael Radin as temporary receiver for the Turnpike Theatre Corp., operators of the Pike drive-in, Newington, Conn. . . . Nick Brickates, Connecticut district manager, Stanley Warner Theatres, and Mrs. Brickates are marking their 11th wedding anniversary. . . . John Petroski of the Garde theatre, New London, Conn., and Mrs. Petroski have returned to that city from a New England vacation. . . . Mrs. Marjorie Mineau has been named manager of the Plainfield theatre, Plainfield, Conn. . . . William Hobach has joined the booking department at the Warner Bros. Connecticut exchange. . . . A Berlin (Conn.) resident, Howard M. Culver, has started action in the Court of Common Pleas appealing from a Berlin Zoning Commission decision authorizing construction of a drive-in theatre in that community by George LeWitt, New Britain, Conn., theatre owner.

INDIANAPOLIS

Jerry Allen has resigned as MGM field representative here. J. E. Watson will double between here and Cincinnati again. . . . Claude McKean and Barney Brager are the committee for the Variety Club's golf tournament at Broadmoor July 25. . . . J. E. Caprous will build a drive-in theatre at the intersection of US 6 and Ind. 49 near Valparaiso. . . . Abe Baker is now buying and booking for the Westlake drive-in here. . . . Ken Dotterer, 20th-Fox salesman, is vacationing in New Orleans. . . . Ted Parvu has closed the Virginia at Terre Haute. . . . Joe Cantor has dropped Saturday matinees at his art film house, the Esquire, for the summer. . . . Wet, unseasonably cold weather gave the indoor theatres here a boost the past week.

JACKSONVILLE

H. M. "Addy" Addison, Jr., UA exploiteer, was back in town after journeying to Rome, Zurich and London on promotional assignments. . . . Distributors here included Jack Slafer of Dallas, in connection with "Gangbusters" bookings; John Jarvis, IFE, and Byron Adams, UA, both of Atlanta. . . . Exhibitors in were Harry Gordon, Carver theatre, Orlando; William Lee, Community drive-in, Keystone Heights; George Stonaris, Dreka theatre, DeLand; and Roy Bang, Florida theatre, St. Augustine. . . . Pete Hillman, Florida State Theatres booker, left with his family for a vacation with relatives in New York State. . . . Pat Tufano, UA head booker and a daughter of Carmine Tufano, former manager of the Imperial, was on a honeymoon in the British West Indies with her husband, L. C. Thomas, after a formal church wedding here. . . . Carol McCutcheon, FST staffer, vacationed at Daytona Beach. . . . Harry Clarke, FST accessories manager, left for a Georgia encampment of the Air National Guard.

KANSAS CITY

The Hillcrest drive-in, hit by the severe storm that approached Kansas City and did severe damage farther away in Kansas and Missouri, is closed for repairs. . . . "Davy Crockett, Indian Scout," shown day-and-date at four drive-ins, was held over at the

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Shawnee. . . . For this week, The Tower, downtown 2,100-seat theatre of Fox Midwest, often grouped with three others in first run showings, had a double bill of its own, "Son of Sinbad" and "High Society," while the other three, Uptown, Granada and Fairway, have "The Eternal Sea," and "Santa Fe Passage." . . . The Glen, art theatre, after several weeks of "The Game of Love," started "Rome, 11 O'Clock," June 10. . . . The Kimo, following the long run of "The Glass Slipper," now has "Camille." . . . The Vogue announces one more week of "Song of the Land" and "The Beachcomber."

LOS ANGELES

Connie Titus, who handles the *Herald-Express* Theatre Guide, is now Mrs. Josiah Baker. . . . Irwin Sklar, operator of the Crest theatre in Oceanside, announced that he is taking over the Margo theatre there when Fred Siegel's lease on the property expires in August. Siegel will continue to operate his Palomar and is starting construction of a new show-case in the town. . . . Back from a vacation in Phoenix, was Judy Poynter, who heads a buying-booking service here. . . . Gladys Camp has resigned her position at Warner Bros. so that she may devote full time to being a housewife. Shirley Golub of the contract department has been promoted to succeed Mrs. Camp. . . . Jim Velde, United Artists western district manager, checked in from New York for local branch conferences. . . . Don Hallstrom, booker for Allied Artists, was back from a vacation to Salt Lake City. . . . Dick McKay returned from Rutledge, Vt., where he attended the funeral of his mother. . . . In town were Charlie Maestrie, Lippert Theatres; Joe Markowitz, Encinitas; Gordon West, Fillmore, and Ben Bronstein, Palm Springs.

MEMPHIS

Banned three times in Memphis by censors, "Son of Sinbad," has opened at Sunset drive-in, West Memphis, Ark., just across the river from Memphis. . . . Gordon Hutchins, Arkansas exhibitor, has bought the 64 drive-in, Russellville, Ark., from Mrs. Henley Smith. . . . "Love Me Or Leave Me," MGM, led the first run attendance parade for a second consecutive week in Memphis at Loew's State theatre. . . . Film Row raised $300 for the St. Jude Children's Hospital which Danny Thomas, of the films and television, plans to build in Memphis, chairman Joe S. Young, Warner Bros., announced. . . . Professional talent staged a special show at the Belle Meade theatre, Nashville, to mark Edwin J. Jordon's 15th anniversary as manager. . . . Paul Wilson, 20th-Fox assistant division manager, Atlanta; and James Frew, Universal district manager, Atlanta, were Memphis visitors. . . . M. S. McCord, head of United Theatre Corporation, Little Rock, was in Memphis on business.

MIAMI

The complete re-conditioning and modernization of Florida State Theatres' Regent is nearly completed and the circuit feels the house deserves a new name. There will be a contest with the name selected earning the contestant a season pass. . . . Six of the Wometco houses will offer a summer entertainment bargain to the children with a subscription ticket costing a dollar entitling the recipient to eight different two-hour shows. Adults may attend only if accompanying children and will pay usual matinee prices. . . . The winner, of a local contest to find a lookalike for Marilyn Monroe, will be photographed in the famous skirt billowing pose and receive an expense-paid holiday at a swank motel. . . . "Davy Crockett" promotion resulted in many window displays and included free theatre passes to purchasers of mocassins of the same name. . . . Bob Harris, executive of the confections division of Florida State Theatres, was down from Jacksonville recently, as were Mark du Pree and French Harvey of the same chain.

MILWAUKEE

Buena Vista's new man in this territory is Eddy Safier. He can be reached through Milwaukee Film Center. . . . The Pardee theatre in Pardeeville has closed. It was operated by Robert Armhein. . . . There was a very good turn out for the special trade screening last Wednesday evening of "Marty" at the Fox-Wisconsin theatre. . . . Oliver and Ray Trampe were in Washington, D. C. for one day on business. . . . Jerry Kramer, salesman at the Universal exchange here, is engaged to be married. . . . Donald La Porte, son of Tony La Porte, is stationed in Germany with the Air Force.

MINNEAPOLIS

Several new drive-ins opened in the territory. Jimmy Randgaard, operator of the Staples at Staples, Minn., opened the new Rand drive-in at Verndale, Minn. . . . Al Fritz, owner of the Lyric at Watertown, S. D., opened his new Melody drive-in at Watertown. . . . Mrs. Clarence Quincer and her son, Don, opened the new Wadena drive-in at Wadena, Minn. Quincers also operate conventional house in Wadena. . . . Ed Sadusky, a manufacturer in Staples, Minn., plans to open his new Rapids drive-in at Park Rapids, Minn., June 20. . . . Ed Linder, manager of the loop Gopher, vacationed in Washington, D. C., and New York City. . . . Three exchanges have new booking clerks. John Kovac is the new booking clerk at Paramount, Don Levy, at Columbia, and John MacPherson, at Universal. . . . Harry Weiss, RKO Theatres district manager, was in New Orleans on routine business. . . . Sam Idelkope, booking clerk at Paramount, is engaged to Dawn Blumberg. . . . Irene Efshen, cashier at National Screen, was to be married to Theodore Fraser June 18. . . . Art Jacobs, auditor with National Film Service, was at Independent Film Service.

NEW ORLEANS

Operation at the Eglin, Crestview, Fla., is curtailed to Saturday and Sunday showings only. It is a unit of the Neal Robinsons', Sr. and Jr., string of Florida theatres. . . . Linda Lazarus, daughter of Mr. and Mrs. Isadore Lazarus, is back home from Northampton, Mass. where she is a student at Smith College. After a brief rest she will accompany her parents and brother on a four-week automobile tour of the west coast with stop overs at Las Vegas, Los Angeles, Carmel-by-the-Sea, San Francisco and Lake Tahoe. . . . Clara Cote, Paramount Gulf's telephone girl, is off to Key West and Miami, Fla. for a vacation. . . . Marcia Artigues is the newcomer in 20th-Fox cashier's department. . . . MGM's city salesman Cy Bridges and his wife chose Houston, Texas, for their vacation to visit with relatives. . . . Pittman Theatres' neighborhood Delta is closed for remodeling, large screen and CinemaScope equipment installations. . . . Loraine (Wm. Holliday, Paramount manager's secretary) and Jimmie Cass celebrated their 22nd wedding anniversary June 3. . . . The Hi-Way drive-in, Bay St. Louis, Miss. closed. Operating it for the past year were Mr. and Mrs. Neilius Rhodes.

OKLAHOMA CITY

"Strategic Air Command," now in its third week at the Harber theatre, is still drawing large crowds. . . ."Blackboard Jungle" was showing at four suburban theatres this week. . . . Walt Disney's "Davy Crockett" has opened at the Center theatre. . . . Neighborhood theatres had lots of takers last Wednesday morning on their offer to let children in free while their mothers shopped downtown. A few downtown theatres had a good delegation of youngsters in the audience. . . . Opening night ceremonies were held June 4 at Ponca City's recently remodeled drive-in theatre, the Airline, located across Waverly on the Blackwell shortcut. Manager Don R. Hall says it has the largest screen in northern Oklahoma, 4,136 square feet. It also has spacious parking areas for cars. . . . Mr. and Mrs. Morris Loewenstein of Oklahoma City, accompanied by Mr. and Mrs. Herman H. Hunt of Cincinnati, are spending some time in Honolulu. The Loewensteins attended the International Variety Club convention in Los Angeles May 3-10 and spent a week in Las Vegas. Loewenstein, who owns and operates the Majestic theatre, Oklahoma City, says he has kept up his 32-year perfect Kiwanis Club attendance by making up a meeting in Los Angeles May 12, on board ship May 19 and one in downtown Honolulu May 24.

PHILADELPHIA

The Film Exchange Building, two-story air-conditioned structure presently under lease to R.K.O., was sold to Marie N. Valentine for $185,000. . . . The former Berwyn, in suburban Berwyn, Pa., was sold for $20,000; and the former Rialto, West Chester, Pa., for $50,000—both houses to be used for commercial purposes. . . . David Supowitz, theatre architect who designed most of the local theatres, is a patient in Temple University Hospital. . . . Mel Fox's newly-acquired Penypak reopened with a 40-foot screen for CinemaScope showings. . . . Local exhibitors protesting the rigidity of theatre inspections by the city's Department of Licenses and Fire Housing Inspection. . . . Dave Rosen, independent distributor, handling the area distribution for Louis Newman Productions' "Desperate Women.". . . Jack Flynn, Stanley Warner Theatres district manager, celebrating a double silver anniversary—his 25th year with the theatre company and his 25th wedding anniversary. . . . A general alarm fire damaged the Hipp Building, Allentown, Pa., which houses the Midway, to the extent of $100,000 damage. . . . James Tambourelli rejoined the projectionists staff at the Stanley Warners'

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Towne, Wilmington, Del., after a long seige of illness. . . . For the first time in theatre history in Reading, Pa., a woman has been named the regular manager of a major first run theatre with Helen Bortz, who has been assistant at the Warner and for 12 years in the theatre business, promoted to manager of the house.

PITTSBURGH

Jesse Lasky, Dan Dailey and starlet Jarma Lewis among the Hollywoodites here for the world premiere of "The Cobweb" in the J. P. Harris Theatre in conjunction with the golden anniversary of the first Nickelodeon here. . . . Stanley has a strong line-up with "Davy Crockett, King of the Wild Frontier" current, to be followed by "The Land of the Pharaohs," "Lady and the Tramp" and "Mr. Roberts.". . . "Chance Meeting" added to Squirrell Hill booking chart, following the impending "Three Cases of Murder.". . . "The Green Scarf" in its eighth week in the Guild art theatre topped the seven-week run of "Romeo and Juliet" which ran seven weeks to launch the art policy here last December. . . Art Manson, Cinerama publicist, lost his father-in-law, Anthony Sando, who died in nearby Wilkinsburg. Mr. Sando was the father of Florence Sando, top TV commentator, locally. . . . Charlie Eagle, Stanley manager, due back on the job after recent surgery. . . . Dick Purvis of Loew's Midland, Kansas City, home for a few days to attend the graduation of his kid brother, Bob, an usher at the Penn.

PORTLAND

Grover Hanley has resigned from the staff of the J. J. Parker's Broadway theatre after 29 years service. He has retired. . . . Paramount's "Strategic Air Command" has done three big weeks of business at the Paramount theatre with promotion by manager Dick Newton and Paramount field man Walter Hoffman paying off. It holds for a fourth week. . . . Jack O'Bryan, UA branch manager, was instrumental in getting several Navy vessels here during Rose Festival week. He is active in the Navy League. . . . Don Cameron is closing his Capitol theatre this weekend. . . . When "Love Me Or Leave Me" opened at the Broadway theatre, disc jockey Bob McAnulty did a remote from the lobby. He offered 25 albums and 25 single records for the first 50 cars that drove up and asked for a platter. Car had to have June license plates. In six minutes he was cleaned out.

PROVIDENCE

Loew's State, the RKO Albee, and the Majestic theatre united in running good-sized display advertisements in local newspapers, congratulating the Strand, on the occasion of the latter theatre's 40th Anniversary. This is further indication of the extremely harmonious relations between the downtown first-run houses. . . . "Doctor In The House" held for a third week at the Avon Cinema. . . . Other hold-overs included "The Sea Chase" for a second week at the RKO Albee; "Soldier of Fortune" for a second week at the Majestic; and "Strategic Air Command," also for a second week at the Strand. . . . The Metropolitan has once again re-opened, offering re-runs, and second and third runs. . . . The Warwick Musical theatre, first of its kind in Rhode Island history, will inaugurate its first season June 24. The program for the initial season will include "Gentlemen Prefer Blondes," "Showboat," "Wonderful Town," "Call Me Madam," and many other hit musicals. The casts will be recruited from Broadway, many of the principals playing their original roles. The permanent company will number 50, while the total number each week, including guest stars, featured players, directors, and other personnel, is expected to total 85.

SAN FRANCISCO

Al Goodwin, Marin County district manager, Blumfeld Theatres, is back from two weeks' vacation in Honolulu. . . . Jean Eichenbaum, Universal clerk, was welcomed back after a two-month absence due to an auto accident. . . . Jenny Somerville, Westland Theatres former switchboard operator, is now booker for short subjects. . . . James French, Paramount salesman, is on a month's leave of absence due to illness. . . . Jack Stevenson, branch manager at Paramount, leaves shortly on a business trip to New York. . . . CinemaScope installations at Chester theatre, Chester, Sierra theatre, Loyalton, and El Rio drive-in at Madera are reported by Jim Barry, Western Theatre Equipment Co. . . . D. H. Finke, Coin-O-Meter sales manager, here from Chicago on business. . . . Condolences were extended to Ted Riesch, Universal branch manager, on the recent death of his mother, and to Jessie Wells, Western Theatre Equipment, whose husband passed away. . . . Cashier Ernest Furman, San Pablo Auto Movie, was relieved of $826, the weekend receipts, by an armed patron who had attended the late Sunday night show. . . . Rotus Harvey, Westland Theatres, left recently to attend his daughter's graduation from the University of Colorado. . . . Congratulations to a recent bridegroom, shipper Jim Cofone at National Screen Service. . . . Everett Bisell, Bausch & Lomb sales representative, just returned from the home office in New York.

ST. LOUIS

The Strand theatre, St. Charles, Mo., has added air-conditioning. . . . The Strand theatre, Memphis, Tenn., is installing a CinemaScope screen and stereophonic sound. . . . Tommie's drive-in theatre at Kennett, Mo., has guest nights on Tuesdays and Wednesdays when a full carload of people are admitted on two paid adult admissions. . . . The Illinois theatre and the 67 drive-in theatre, Jacksonville, Ill., have joined other merchants of that city in underwriting a series of newspapers ads for a "Go To Church Sunday" campaign. . . . The Ritz theatre at Crossville, Ill., has been taken over by Mr. and Mrs. Norman Hughes of Carmi, Ill. The building is owned by Delbert Wagner, father of Mrs. Hughes, and she and Mr. Hughes have worked out a plan whereby the building will be purchased by them. . . . Mrs. Sarha Degen, proprietor of the Mars theatre at Marissa, Ill., has just completed installing a CinemaScope screen.

TORONTO

H. T. Blumson was appointed assistant treasurer of Odeon Theatres (Canada) Ltd., succeeding E. B. McConkey, C. A., who resigned to take another position. V. Mandvere and B. Longbottom were appointed chief accountant and accountant respectively. . . . Pioneer of the Year dinner will be held in Toronto, Nov. 2, announced Tom S. Daley, secretary-treasurer, Canadian Picture Pioneers, sponsors of the event. . . . TV in Canada now covers 75 per cent of its potential audience, A. Davidson Dunton, chairman of the board of governors of the CBC told a committee of Parliament investigating TV and radio in Canada. . . . Less than 20 per cent of films shown in Canadian schools are made in this country, Dr. A. W. Trueman, chairman, National Film Board, told the Canadian Club in Montreal recently. . . . William Winterton, Saskatoon theatreman, looks for more education in the homes because of the vandalism in the theatres. He told a home and school convention in his city that vandalism in theatres was out of control. . . . First drive-in in the Toronto area to have a CinemaScope installation is the 400.

VANCOUVER

After the coldest May in Vancouver's history, June is making up for it with real hot weather over 70 every day. . . . FPC has pushed back the starting time in the downtown houses, in an economy move, from 11 to 12 noon. . . . Medicine Hat, Alberta, will soon have a fourth standard type theatre, on which construction has started. . . . FPC has blueprints for a 600-car drive-in at North Lethbridge, its second in the area. . . . A delegation of Alberta and Saskatchewan showmen attended the MGM Workshop sessions at Billings, Montana. . . . Sam Lechtzier, president of La Salle Recreations, Ltd., said to be the biggest supplier of theatre seats and carpets in Western Canada, has left for England and Europe on a combined holiday and buying trip. . . . Brian Willard, former doorman, was promoted to assistant manager at the FPC Capitol, replacing Jim Webster, who has quit show business. . . . Orville Burrell, production manager at Trans-Canada-Films, and Shirl Wilson, manager of Perkins Electric, are new members of SMPTE. . . . Ivan Ackery, Orpheum manager, and Lou Karp, FPC district booker, were on a fishing trip over the weekend at Qualicum Beach, Vancouver Island. The boys had 17 salmon, with none less than 5 lbs., to show for the trip, indicating they are experts in that, too.

WASHINGTON

Variety Club International Representative Ralph Pries, whose territory covers New York, Philadelphia, Baltimore, Washington, Pittsburgh, and Cleveland, was a recent visitor in Washington, attending the Tent 11 board of governors meeting. . . . Willard Levy, 15, son of Harold Levy, Allied Artists, died after a long illness. . . . Rudolph Berger, southern division sales manager of MGM, and Mrs. Berger [illegible] spend several weeks in Florida. Mr. Berger is recuperating from a recent illness. . . . Benjamin Atlas, 48, Washington bureau chief for *Billiboard* and *Tide* magazines, and a member of the Variety Club, died June 2, after a short illness. . . . WOMPI, newly organized women's group, elected Lucille Traband. UA, president; Ora Donoghue, Frutchman Theatres, first vice-president; Sara Young, 20th-Fox, second vice-president; Florence Carden, Allied Artists, recording secretary; Mary Louise Perry, Bernheimer Theatres, corresponding secretary; Agnes Turner, RKO, treasurer.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We Wondered If The Phonograph Was Here To Stay

EVER SINCE Thomas A. Edison perfected the phonograph — which, of course, was many years after the Russians invented the talking machine — people have been saying this ancient device was on the way out. The wiseacres have consigned the phonograph to oblivion, a dozen times.

And, it's not only still here, but it was never more prosperous, so don't believe all you hear from fortune tellers. In fact, it's the development and perfection of "Hi-Fi" —high-fidelity in sound recording—that has gone far in saving our own skins. Film industry can be grateful to the recording trades, for their research and results.

They are selling *more* records, and for *higher* prices, today, than Thomas Alva Edison would have believed possible. Record sales run into millions—"Davy Crockett" has just passed 4,000,000 pressings, which is another kind of a record. To start at the top in achievement—Decca Records today owns the control of Universal Pictures, and to the advantage of everybody concerned. MGM has its own record label, and it is an asset to the company's stockholders. Columbia Broadcasting Company absorbed Columbia Records—making a merger that accomplished more than merely the preservation of a good family name.

You have only to pick up the newspapers and magazines to discover that they devote more pages of publicity and promotion to records than they do to motion pictures. It's big business, all the way, and a growing business that will never be let down. Come tape or transcription, folks will always want the "playback" on their own home grounds.

Moral in this is to fully appreciate our new dimensions — and keep looking, and planning ahead. No wiser advice was ever given than the Red Queen's remark to "Alice in Wonderland."—"It takes all the running you can do to keep in the same place. If you want to get somewhere else—you must run at least twice as fast." We're in a Looking Glass business—and it's not the first time we've quoted Lewis Carroll on these editorial pages. The wonder is that wonders never cease, and there's nothing really permanent but the certainty of change. Film industry need never worry about the far distant future, if we stop taking the status quo as something for granted.

TELEVISION—1965

"Television Digest" of Radio News Bureau, Washington, has published its prognostication of what television will be like, ten years from now. They foresee 65,000,000 television sets in use, which will resemble "pictures on the wall"—weighing only a few pounds, and costing less than they do today. Sixty per cent will be color sets, including portables.

The complicated mass of wiring inside a TV set will be replaced by circuits which will be "printed" on flat sheets, to act as conductors. The big power tubes will be replaced by tiny "transistors" no bigger than your finger tip. "Tape" networks will be common, and 1,000 stations will obtain full-sound, full-color and picture "transcriptions" as easily as you can say Minnesota Mining and Manufacturing Company—the manufacturers of the magnetic tape for these complete recordings.

Advertisers will spend $3,500,000,000—that's three and a half billion dollars—in 1965, which is just about three times the total income of all branches of motion picture industry—production, distribution and exhibition, today. Radio will thrive—and there will be a hundred million radio sets in use, in addition to millions of automobile and even "wrist" radios — originally patented by Dick Tracy.

They also predict that if subscription TV is a success, "neighborhood movies will be wiped out." On that cheerful note, we're going home to Pennsylvania to look over that last small parcel of real estate in which we have a continuing interest.

¶ RECENTLY we had a "Selling Approach" review of the pressbook on "The Sea Chase"—but we've just seen a publicity scene in Sunday's *New York Times*, in free space, which gives us an entirely different slant on the picture, that the pressbook didn't convey. (If they can get free space in the *Times* for publicity stills, you better try a few on your own newspaper man.) And, out-of-town, we saw examples of theatre advertising in which they never mentioned more than the top two names in an all-star cast. For instance, "Deep In My Heart"—without a mention of Helen Traubel. It happened that a smart audience was more interested in her than the stars—and that she delivered a great performance. You can't be sure, when you only tell part of the story, that you haven't omitted exactly the sales approach that will bring back those lost patrons, now roaming the highways and byways in search of entertainment.

* * *

¶ NATIONAL THEATRES has begun a nation-wide campaign to obtain sponsored audiences, such as the Kaiser Steel-Fox West Coast deal, whereby company employees see current films in Fox theatres on a mass basis. Lem Jones, Fox short subject sales manager, has been given the assignment of making national tie-ups for major Fox pictures, in as many situations as can be included in such a project. Currently, over a period of three to five days, 23,000 Kaiser employees, relatives and friends, have seen exclusive showings of "Daddy Long Legs" in Fox theatres in Pomona and San Bernardino. The steel company pays a guarantee, and delivers its own key message at the showings. All this is something highly pertinent in many industrial situations, and has been cultivated by theatres of the Schine circuit and others, who capitalize the benefit of mass ticket selling in wholesale lots. A local industry in a small town may buy quantities of tickets for their employees, several times a year. —*Walter Brooks*

It's Always Fair Along Film Row

FAIR PLAY
THIS LIBRARY UNFAIR TO SPILLANE
THIS LIBRARY UNFAIR TO SPILLANE
KISS ME DEADLY
fans protest
anti-Spillane Library
This Library Unfair To SPILLANE

The Public Library didn't think Mickey Spillane was quite literary enough for their taste in Los Angeles, so these pretty starlets picketed, for the opening of "Kiss Me Deadly" at four Fox theatres and five Pacific drive-ins, in the TV area.

Japanese film star, Shirley Yamaguchi, topcast with Robert Stack and Robert Ryan in 20th Century-Fox's "House of Bamboo" rehearses her pre-selling lines with a few sailors prior to a land-cruise as promotion for the upcoming CinemaScope film.

Those "Kiss Me Deadly" girls—the same ones we saw in Atlanta—doing it again in Philadelphia. With the Spillane Dames, Maxine Cooper and Elyse Novey, above, are Roy Robbins, of Stanley-Warner; Lee Stewart, disc jockey; Vito Samela, for Capitol Records; Birk Binnard, ad-publicity manager for Stanley-Warner Philadelphia theatres, and Manny Kellem, promotion manager for Capitol Records saturation air-plays of music from the picture.

Sidney Hoffman, manager of the Metropolitan theatre, Washington, hired this polkadotted model to be spotted as promotion for "Tight Spot"—wearing a duplicate of Ginger Rogers' costume.

"Spot the Girl in the Polka Dot Dress"
WIN
TWO
TICKETS
TIGHT SPOT
Ginger Rogers

Ray McNamara, manager of the Allyn theatre, Hartford, had this pretty girl arousing that desire, as street ballyhoo for "To Paris With Love"—and looking the part.

SPINSTERS
Advise BACHELORS
MARTY

Well-turned Houston socialite pickets for the local Spinsters Society, advising them to see "Marty" at Loew's theatre. Stunt, which lured both guys and gals, is pegged to "Marty's" urge for romance.

Showmen in Action

John Murphy, in charge of all Loew's theatres outside of New York City, was in Atlanta—you have to get out of town to meet him—and somehow we never realized what a hunk of territory comes under his jurisdiction! From Boston to San Francisco, and from Toronto to New Orleans, with way-stations.

▼

Ernie Emerling was down there, too, visiting with Paul Jones, who by-lined that "Something Wonderful Has Happened to the Movies" section in the Sunday *Atlanta Journal & Constitution*, which rates top-applause in Ernie's *Movie Memo,* the best newspaper appreciation and press relations issue in film industry.

▼

Mayor Hartsfield of Atlanta is one who likes movies—and likes to go to the theatre to see them. He also likes popcorn—and says he would like to have popcorn — in Todd-AO!

▼

Hugh Becket, manager of the recently reopened Moore theatre, Salem, Oregon, decided to convert the theatre's expansive mezzanine into an art gallery, with 32 paintings on view, under the direction of Robert Kirsten.

▼

One hundred thousand window streamers, crediting "Daddy Long Legs" have been distributed to music dealers by Capitol Records as part of extensive film-keyed promotion featuring the new dance, "The Sluefoot" from the picture.

▼

Paul Levi, manager of the Pilgrim theatre, Boston, came up with an attention-getting contest for Columbia's "Five Against the House"—which had a full week's run on station WBZ—to find a "sizzling" new name for Kim Novak, star of the picture.

▼

Michael Stranger used a good stunt to promote "Five Against the House" at the Plymouth theatre, Worcester, Mass. He conveniently "lost" thirty-five old pocketbooks, spreading them all around town, each containing a note—"Don't gamble, return this wallet and receive guest tickets" to see the picture. All the purses were returned by honest customers.

▼

Herman Kopf, manager of Schine's Milford theatre, Milford, Del., worked up a Bathing Beauty contest on stage, to be sponsored by the very active Junior Chamber of Commerce. The club sold tickets in advance, and selected "Miss Del-Mar-Va" for entry in Virginia. It is the eighth time for the contest.

▼

Joe Borenstein, manager of the Stanley-Warner Strand theatre, New Britain, Conn., sold an alert merchant on a cooperative ad and lobby for "The Prodigal."

Irving Hillman, manager of the Roger Sherman theatre, New Haven, Conn., ran a cooperative newspaper ad topped by a picture of Ernest Borgnine, star of "Marty", who is a former New Haven resident.

▼

Bernie Brown, manager of the Pickwick theatre, Greenwich, Cann., in his newspaper ads points up his low price of 50c for adults and 20c for children for two big CinemaScope pictures, "A Man Called Peter" and "Captain Lightfoot."

▼

George E. Landers, Hartford division manager of E. M. Loew's Theatres used newspaper advertising to tie up Hartford's new pigeon-hole parking building with "5 Against the House" after seeing a pigeon-hole parking garage prominently used in the picture.

▼

Robert Ferber, manager of the Trans-Lux Colony theatre on East 79th Street, New York, promoted his nosegay corsages for the first hundred ladies in line on opening day of "Camille" return engagement.

▼

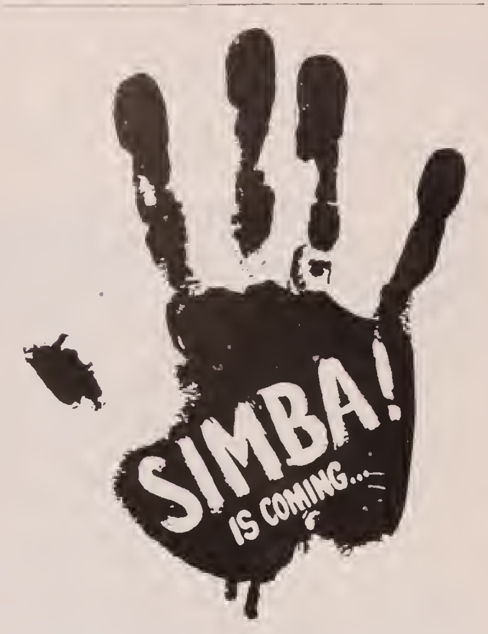
Jack Sanson, Stanley-Warner Strand theatre manager in Hartford, sneak previewed "Tall Man Riding" and the local newspaper ran the story with a four column head.

▼

Al Clark, manager of the Bijou theatre, Springfield, Mass., had 4,000 bags overprinted with information on "5 Against the House" and lined up eight super markets to use the bags two days prior to the opening of the picture.

▼

Mickey Rose, manager of the Michigan theatre, Detroit, used the Bantam Book edition of Graham Greene's best-seller to exploit "The End of the Affair." He tied up with the distributors of Bantam Books to place inserts in 3,000 of the books and send bulletins to all dealers, also placing posters in 100 drug stores throughout the county.


SIMBA!
IS COMING...

Jim Hardiman, advertising and publicity director for Odeon Theatres, Canada, had these blood-stained hands plastered all over town, and used the black teaser ad, above, to advertise "Simba"— a story of the Mau Mau terror in Africa, which will be released by Lippert Pictures in this country.

Ray McNamara, manager of the Allyn, Hartford, Conn., lined up an impressive campaign for "Strategic Air Command," with the print flown from New York by helicopter. A military committee, headed by Major Warren F. Moore, in charge of Air Force recruiting for the state participated in opening night ceremonies, with WAF'S serving as usherettes.

▼

Russ Barrett, manager of the Capitol theatre, Willimantic, Conn., promoted a TV set from a local merchant for a Saturday kiddie show give-away and the merchant received full credit in the theatre's newspaper ads.

▼

Burton Putnam becomes manager of Smalley's theatre in Ft. Plain, New York and joins Managers' Round Table simultaneously. Membership card is in the mail and we hope to be receiving campaigns for entry in the Quigley Awards competitions.

Universal is holding sneak-previews in 32 exchange cities to prove that "The Private War of Major Benson" is NOT a sleeper—they knew all the time that this was one of the best pictures in years—and reviewers are raving about it in every paper you pick up. Here are a group of happy Universalities, local circuit heads, buyers and bookers, part of the turn-out of exhibitors at the RKO 86th Street theatre, on a recent evening.

It's Always "Christmas"—Somewhere in the World

Barney Balaban, president of Paramount Pictures, is joined by executives of the company's foreign department in examination of a special display at the home office of exploitation and promotion campaigns on "White Christmas" from overseas, a record-breaking array of showmanship campaigns, a number of which will be entered for the Quigley Awards.

Left to right, above, J. William Piper, secretary of Paramount International; Paul Flodin, manager for Sweden with headquarters in Stockholm; Mr. Balaban; Boris Jankolovics, manager for Belgium, with headquarters in Brussels; Paul Ackerman, foreign department ad-publicity manager, and James E. Perkins, executive vice-president of Paramount International.

Joe Jarvis Uses Ad Patron Has Written

Something of an innovation, and a stunt that attracted widespread attention, was planted by Joseph Jarvis, owner-manager of the Gilbert Stuart theatre in Riverside, R. I., when he prevailed upon one of his patrons to write a newspaper advertisement for "Hit the Deck"—which was so highly complimentary that it was used in its entirety, in local papers. Appended to the copy was the breezy comment of Joe Jarvis, saying that he would like to latch on to another good copywriter from his audience at previews—as he undoubtedly will.

Johnnie Silverwatch, manager of the E. M. Loew Hartford Drive-in theatre, Newington, Conn., attracting children to his revival of "Davy Crockett, Indian Scout" with his offer of souvenirs.

▼

Sal Adorno, Jr., launched his newly-built Middletown (Conn.) drive-in theatre by hosting area Kiwanis club members and their wives at a special screening of "Strange Lady in Town" and a theatre tour. State and city officials participated in the official opening on the following evening.

▼

Frank McQueeney, manager of the Pine Drive-in theatre, Waterbury, Conn., tops his newspaper advertising for "Chief Crazy Horse" with a list of the fine conveniences to be enjoyed at his drive-in.

Louis Lutz, manager of the 6 Mile Uptown theatre, Detroit, Mich., using trailer copy to impress patrons with the magnitude of his refurbishing plans, and announcing a contest to guess the cost of replacing seats. The seat company is putting up $100 cash as prize and furnishing a chair for display.

▼

There's something new under the sun—three Connecticut drive-in managers offered free fire engine rides to youngsters. Frank McQueeney of the Pine, Waterbury, Bob Schwartz of the Lake, Waterbury, and Milt LeRoy who manages the Blue Hills in Bloomfield know how to intrigue children.

▼

Jack Sanson, manager of the Stanley-Warner Strand theatre, Hartford, Conn., gained some advance newspaper publicity for "Mr. Roberts" when he attended a special screening for theatre executives.

▼

Jim Darby, manager of the Paramount theatre, New Haven, Conn., arranged for the appearance of Lt. Col. Tim Eakes, one of the first members of the Strategic Air Command in connection with the opening of the picture of that name, and the local newspaper ran a three column story.

▼

Ray McNamara, manager of the Allyn theatre and George E. Landers, division manager of E. M. Loew's Theatres ran cooperative newspaper ads with the newly opened Pigeon Hole garage in Hartford to point up the benefit of this new type of parking to their patrons.

Charlie Says Billy Rates As A Star

Charlie Jones has been properly worried about a wisdom tooth, which may or may not be reasonably associated with his acquisition of new dimensions at the Northwood theatre, Northwood, Iowa—for such growth is painful and the extractions cost money. But, Charlie says he's made the improvements that have been necessary, and he knew it all the time.

What he likes, recently, are the Billy Graham films, "Reaching for Heaven"—and the Allied Artists' short film, "Mighty Fortress"—which was produced by Paul Short, of Texas COMPO. "Talk about box office," Charlie says, "that guy is greater box office than any star in Hollywood." From what we read in the papers, he could have been elected a member of the House of Commons, in England, where he played to greater audiences than the politicians.

Charlie is using the "Baby Sitters' Pass" idea that has been outlined here several times in the past; and he is also selling "Father's Day" ticket books, as gifts. Says, "If he sells three books, he'll be surprised"—but in Canada, where they do a real job of this, they give the Boy Scouts 10% commission, and then entertain 600 Scouts at a special show, to award them their share of the take, which is not trivial. Famous Players-Canadian sell an additional million tickets a year, in book drives conducted all the year round.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

British Round Table

H. Bailey, manager of the New Empress cinema, Nottingham, credits his assistant manager, G. Crabtree, with valuable assistance in arranging "Beau Brummell" exploitation. A university student in costume toured the city giving out contest cards for which prizes of nylon stockings had been promoted. . . . J. W. Bonnick, manager of the Regal cinema, Halifax, used 1,000 cute give-aways picturing an old man eyeing a girl, to carry out the theme of "Young at Heart." In advance of his playdate for "Bad Day at Black Rock," he arranged to screen a 16mm. trailer at the local barracks. . . . A. Buckley, who was on relief duty at the Regal cinema, Leigh, had a "Name the Star" contest to relieve the monotony of patrons who queued up during the Easter holiday period. A board was erected with photographs of five stars, made up from scrap material. Patrons appreciated working on the contest while in line in the foyer. . . . D. M. Campbell, manager of the Regal cinema, Stirling, Scotland, reports that in spite of reseating the theatre at a cost of £9,000, his suggestion for a reduction in admission went through, with no lowering of the standard program. The newspapers gave the story 12 inches s.c. . . . His assistant manager, G. Lennox, tied up with a brewer to use imprinted beer mats and cards in local bars and the brewer also supplied 1,000 throw-aways on "The Student Prince." . . . R. J. Crabb, manager of the Lyric cinema, Wellingborough, had "Seven Brides for Seven Brothers" for his first CinemaScope showing, and advertised the picture as "The Musical in a Million." A bride in wedding attire pulled the switch which opened the screen, and a seven-day trip to France was first prize in a tieup contest with a travel coach company. . . . H. Clayton-Nutt, manager of the Broadway cinema, Eccles, dressed a dummy in crepe paper costume for "Beau Brummell" and gained much attention when the figure was taken from the theatre to the window of a local tailor where an attractive display was arranged by assistant manager Peter Duffy, which was lit up at night. Also in the foyer was another figure of "Beau Brummell" with cut-out head and card which read "See Yourself as Beau Brummell." A contest was arranged in the ballroom to find the local "Beau Brummell."

▼ ▼

Bernard C. Lewis, manager of the Regal cinema, Dursley, had a record 17 inches in the press when he augmented his usual film program with the annual National Savings Variety Show titled "Let the Children Sing." Local child performers made the show a success, and the town surpassed its savings target. . . . Douglas G. Murray, manager of the Kings cinema, Montrose, Scotland, used directional arrows at key corners of the town and taxi stands, with rear window cards in taxis for "Down Three Dark Streets." For "The Sea Shall Not Have Them," he invited patrons to submit their most exciting sea venture, with guest tickets to the three best. . . . Sydney L. Sale, manager of the Granads cinema, Dover, arranged for the ringing of the school bell to exploit "Belles of St. Trinian's" with announcements of the playdate. When he played "To Paris With Love," he promoted a full window display in a travel agency with piled up luggage against a background of the Eiffel Tower and a ten foot streamer with picture credits. . . . A. L. Sargeant, assistant manager of the Regal cinema, Camberwell, released over-printed balloons from theatre roof on playdate of "The Love Match" and presented each child with one on leaving the theatre. . . . John L. Smith, manager of the Ritz cinema, Edinburgh, Scotland, conducted a most comprehensive campaign for "Seven Brides for Seven Brothers," which he says was in effect a joint effort with the Regal theatre, whose playdate coincided. He had more than 20 window displays, teaser stickers, a sneak preview, a special fashion show, which he linked up with National Hairdressing Week, with a search in the press for seven "bridegrooms" to accompany the mannequins on stage, and music from the picture boosted by local bands—which all paid off. . . . T. W. Vernon, manager of the Gaiety cinema, Leeds, received the personal thanks of the commanding officer of the local recruiting station for the good publicity given the R.A.F. through his lobby display of 10-foot rubber dinghy and other equipment for "The Sea Shall Not Have Them." . . . A. N. Ward, manager of the Gaiety cinema, Birmingham, used treasure chest throw-aways worded "What treasure does this chest hold?", the lid opening to reveal "Long John Silver." . . . L. P. Ward, assistant manager of the Savoy cinema, Swindon, proud that the Road Safety Committee came to the theatre for their main support in launching a road safety campaign which was known as "Ring of Fear" week, with the picture title also indicating the ringed locations on the borough map where the more serious accidents had occurred.

▼ ▼

R. N. Douglas, assistant manager of Prince's cinema, Springburn, said quite a lot of persuasion was necessary to have the editor of the local newspaper run a serialization of "For Better, For Worse" in advance of his playdate, but he put it through. . . . A. Heaton, manager of the Regal cinema, Beverley, tied up with the local club to stage a fencing display on the three nights prior to playdate of "Beau Brummell." . . . D. Hughes, manager of the Cabot cinema, Bristol, happy with his quarterly award and sending more good campaigns in hopes of another. When he showed "Ring of Fear" at a Saturday children's matinee prior to playdate, one of the staff in clown suit gave the picture a good plugging from the stage and after the show he and another of the staff in ringmaster outfit went through the town, with children following, and gave out throw-aways. . . . E. C. Hurry, manager of the Regal cinema, Edmonton, celebrated his birthday on the same day the theatre was 21 years old. He was chief projectionist when the theatre opened. Local newspapers gave unusually large space to the event with pictures of the manager, the theatre, famous organ and organists, and merchants expressed good wishes in a cooperative ad. . . . D. E. Lacey, assistant manager of the Regal cinema, Wembley, printed his contest throw-aways in green for "Green Fire," with prizes of green nightgowns and "Green Goddess" wine. . . . A. La Haye, manager of the Gaumont theatre, Acton, sends photos of his very good exploitation for "Prize of Gold." A Messerschmitt three wheel limousine was displayed in the foyer, to be given as first prize for winners of his contest on stars of the picture. . . . John E. Lake, manager of the Savoy cinema, Luton, again active in the local Easter parade, with judging of the finalists in the beauty queen contest and giving of prizes taking place in his theatre. "Luton's biggest show" attracted 40,000 this year, and overprinted balloons for "A Star is Born" were released during the parade. —*W.T.*

YOU CAN'T BEAT FILMACK SPECIAL TRAILERS
... FOR SPEED
.. SATISFACTION
. SHOWMANSHIP
Make Us Prove It!
Send Us Your Next Order.
1327 So. Wabash Chicago • 630 Ninth Ave. New York, N.Y.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Florida State Appoints New Refreshment Executive

In conducting a stepped-up refreshment merchandising program, Florida State Theatres, which operates over 70 theatres in that state from headquarters in Jacksonville, has appointed Norris McCollum as assistant to Bob Harris, head of the confections sales department.

Mr. McCollum was formerly manager of the Matanzas theatre in St. Augustine, and prior to that, served for several years as city manager in Dalton, Ga., of four theatres in the Martin circuit. He is expected to do considerable field work in unifying Florida State's refreshment sales policies, the announcement stated.

Norris McCollum

•

Nestle Dime-Bar Campaign Big Success in the West

The experiment launched by the Nestle Company about a year ago to eliminate "five-cent" candy bars on the west coast and to sell "dime-size" bars only in that market has proved to be a "complete success," according to a report published by the trade magazine *Candy Industry* in a recent issue. "There is every reason to believe," the announcement stated, "that Nestle will continue to sell only dime bars in the far west—and will, in fact, push dime bars there with much more advertising and merchandising help.

"And, incidentally," it added, "Nestle has plans on tap to expand exclusive dime bar markets beyond the far west areas."

•

New Ice Cream Display Case

A self-contained display case for merchandising ice cream specialties has been announced by the National Market Equipment Company, Royal Oak, Mich. Designed for theatres having a "minimum floor space available," the unit is styled with an enclosed plexi-glass superstructure for visual display. It measures 27 inches wide by 30 deep by 15 high. It is fabricated of heavy-gauge steel and is fully insulated. Service is made to customers through a rear panel.

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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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WANTED FILMS FOR DISTRIBUTION IN EAST Africa new and reissues. CHANDRAKANT BROTHERS, Box 5175, Nairobi.

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755 AMERICAN BODIFORM CHAIRS, USED 2 years. Theatre closed 4 years, must liquidate at once. Converting building. $3.25 each. DODGE EQUIPMENT CO., Cincinnati 30, Ohio. Phone BE 8052.

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FOR REAL SAVINGS—TRY STAR! Pair Simplex Rear Shutter Mechanisms, rebuilt and used two weeks, one year guarantee, $295 pair; Century Intermittents, new, $89.50; Western Electric 208 Soundheads, rebuilt, $195 pair; Pair Simplex SP Projectors, rebuilt, Strong Arc Lamphouses, Rectifiers, Amplifier, etc., $1,195; Ashcraft or Strong Lamphouses, rebuilt, new metal reflectors. $489.50 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

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PAY $200 DOWN—PLAY CINEMASCOPE! CINEmatic IV adjustable Anamorphic Lenses plus Snaplite Series II prime lenses, all for $595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated beaded lace-grommet 15'6" x 20'6", $75.; Solid 6'8" x 9'3", $25; Solid 11' x 14', $35. Solid Spring-roller 8'7" x 11'7", $75; Solid Rope Pulley 11' x 14', $75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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Ganetakos Is Killed

MONTREAL: George Ganetakos, president of United Amusement Corporation, Ltd., and recipient of the Canadian Picture Pioneer Award in 1952, died June 11 following an accident near his home here.

His car collided with a truck and he died several hours later after being taken to the hospital.

Mr. Ganetakos opened the Moulin Rouge theatre in Montreal in 1909, which was the beginning of his interest in the motion picture industry, represented by United Amusement, and Confederation Amusement Company, encompassing 38 theatres in the Province of Quebec.

During World War II, Mr. Ganetakos was particularly active in war relief work, and in 1950, the King of Greece awarded him the Grand Golden Cross of Commander of the Order of Phoenix for his work as Canadian chairman of the Greek Relief Fund.

He was active in the Motion Picture War Services Committee and other forms of public service.

Marcel George Person

Marcel George Person, 53, manager of the Westrex Company, Mexico, a subsidiary of Westrex Corp., died suddenly in Mexico City June 2. He joined the Westrex organization in Chile as an engineer in 1930 and was named operating manager in 1936. He was appointed Cuban manager in 1945, was later transferred to Venezuela and became Mexican manager in 1948. He is survived by his wife and son.

A. C. Behling

Albert C. Behling, 45 years an exhibitor, died June 9 at his summer home in Rose Hill, Ontario. Mr. Behling owned theatres in Buffalo. He was born and attended school there and came to its film industry after a short career in the linen business.

Bill Proposes Sale of General Aniline Co.

WASHINGTON: A Senate judiciary subcommittee will shortly hold hearings on legislation which would permit the Government to sell General Aniline and Film Co. to American citizens.

The bill is sponsored by the State Department. Subcommittee chairman Johnston (D., S. C.) said he would expedite action on the measure, but it's still unlikely that it will clear both House and Senate this session.

The bill would authorize the President, if he feels the national interest required it, to sell General Aniline to U. S. citizens either on a high-bid or negotiated basis. Money received by the sale would be put in a special fund until the original ownership of the company is settled. Sale of the company has been blocked for many years while court litigation seeks to determine the original foreign ownership of the firm.

IFE Will Discontinue Its Dubbing Studios

In order to concentrate on distribution, Italian Films Export will discontinue the operation of the I.F.E. Dubbing Studios, 233 West 49th Street, New York, effective the end of this month, it has been announced. E. R. Zorgniotti, American representative of Italian Films Export, U.S.A., said the studio had made an important contribution to the advancement of American dubbing and was the leading American pioneer in this film technique.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 5,547 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	2	22	21	9
Americano (RKO)	5	10	32	13	16
Annapolis Story (A.A.)	–	–	3	3	–
*Athena (MGM)	9	20	47	23	1
Atomic Kid, The (Rep.)	9	16	18	6	–
Bad Day at Black Rock (MGM)	4	25	26	19	1
Bamboo Prison, The (Col.)	–	13	18	8	1
Battle Cry (W.B.)	42	33	20	–	–
Battle Taxi (U.A.)	–	–	–	6	–
*Beau Brummell (MGM)	–	10	22	16	11
Bedevilled (MGM)	–	–	3	2	4
*Bengal Brigade (U-I)	–	12	23	21	16
Big Combo (A.A.)	–	–	–	3	15
Blackboard Jungle (MGM)	7	7	1	–	–
*Black Knight (Col.)	3	24	25	24	8
Black Shield of Falworth, The U-I)	–	15	68	26	7
Black Tuesday (U.A.)	–	5	6	10	8
Black Widow (20th-Fox)	3	34	39	8	5
Bridges at Toko-Ri (Par.)	30	50	40	1	1
Camille (Reissue) (MGM)	2	1	1	1	2
Captain Lightfoot (U-I)	–	3	7	9	6
Carmen Jones (20th-Fox)	13	33	14	10	2
Carolina Cannonball (Rep.)	–	–	3	2	4
Cattle Queen of Montana (RKO)	–	11	18	13	4
†Cell 2455 Death Row (Col.)	–	–	3	4	–
Chief Crazy Horse (U-I)	–	12	20	8	1
Conquest of Space (Par.)	–	–	10	11	8
Country Girl, The (Par.)	38	40	10	6	3
Crest of Wave (MGM)	3	13	11	7	2
*Cry Vengeance (A.A.)	–	6	9	9	4
†Cult of the Cobra (U-I)	–	–	1	2	2
Daddy Long Legs (20th-Fox)	–	1	10	–	2
Davy Crockett (Reissue) (Realart)	1	5	–	–	–
Deep in My Heart (MGM)	5	11	32	31	11
*Desiree (20th-Fox)	15	29	20	28	3
Destry (U-I)	3	33	38	8	8
Detective, The (Col.)	–	3	8	8	3
Drum Beat (W.B.)	15	31	23	27	3
East of Eden (W.B.)	3	7	2	6	1
Escape to Burma (RKO)	–	–	13	4	7
Eternal Sea, The (Rep.)	–	1	9	6	3
Far Country U-I)	10	19	47	30	5
*Fire Over Africa (Col.)	2	19	27	19	7
*Four Guns to the Border (U-I)	–	17	28	11	2
†Gang Busters (Visual)	–	1	4	3	–
Glass Slipper, The (MGM)	–	20	2	9	11
Green Fire (MGM)	–	9	34	24	6
*Hansel and Gretel (RKO)	15	19	14	4	3
Hell's Outpost (Rep.)	–	9	15	14	1
Hit the Deck (MGM)	–	9	31	12	1
Julius Caesar (MGM)	13	22	22	11	4
Jupiter's Darling (MGM)	–	6	29	24	16
Kiss Me Deadly (U.A.)	–	–	1	–	7
Last Time I Saw Paris, The (MGM)	33	55	33	14	–
Long Gray Line, The (Col.)	3	11	13	18	5
Looters, The (U-I)	–	–	1	7	4
Ma and Pa Kettle at Waikiki (U-I)	4	16	13	10	1
†Mambo (Par.)	–	–	–	2	7
Man Called Peter, A (20th-Fox)	28	21	2	13	–
Man Without a Star (U-I)	–	4	20	4	1
Many Rivers to Cross (MGM)	9	34	28	7	6
Masterson of Kansas (Col.)	2	10	21	8	1
New York Confidential (W.B.)	–	1	5	10	8
Operation Manhunt (U.A.)	–	–	–	8	–
Phffft (Col.)	11	26	34	42	1
Prince of Players (20th-Fox)	2	7	16	9	24
Prodigal, The (MGM)	2	5	3	7	–
Purple Plain, The (U.A.)	–	–	3	7	5
Racers, The (20th-Fox)	5	5	19	14	13
Revenue of the Creature (U-I)	–	10	13	2	1
Ricochet Romance (U-I)	–	12	15	19	8
Run for Cover (Par.)	–	–	10	9	5
Sabrina (Par.)	24	38	38	29	7
Sea Chase, The (W.B.)	–	5	11	1	–
*Shanghai Story, The (Rep.)	–	3	17	10	5
*Shield for Murder (U.A.)	3	19	10	16	10
†Shotgun (A.A.)	–	4	3	–	–
Sign of the Pagan (U-I)	3	16	29	21	10
Silver Chalice (W.B.)	2	33	44	15	6
Six Bridges to Cross (U-I)	4	19	25	38	2
Smoke Signal (U-I)	–	3	14	20	9
So This Is Paris (U-I)	2	16	38	21	13
Star Is Born, A (W.B.)	21	33	43	20	9
Strange Lady in Town (W.B.)	–	2	5	2	1
Strategic Air Command (Par.)	10	2	1	–	–
Tarzan's Hidden Jungle (RKO)	–	8	2	7	2
Ten Wanted Men (Col.)	2	12	21	8	3
There's No Business Like Show Business (20th-Fox)	30	41	9	13	1
They Rode West (Col.)	–	4	6	8	11
Three for the Show (Col.)	–	–	3	9	13
Three Ring Circus (Par.)	18	49	29	11	–
Timberjack (Rep.)	–	–	5	7	9
Tonight's the Night (A.A.)	–	–	2	4	6
*Track of the Cat (W.B.)	2	20	22	12	17
Trouble in the Glen (Rep.)	–	7	–	6	3
20,00 Leagues Under the Sea (B.V.)	49	26	15	3	–
Underwater (RKO)	4	19	33	4	2
Untamed (20th-Fox)	1	5	27	7	1
Vanishing Prairie (B.V.)	1	30	22	3	2
Vera Cruz (U.A.)	30	48	30	4	1
Violent Men (Col.)	2	23	25	21	7
Violent Saturday (20th-Fox)	–	–	5	4	6
West of Zanzibar (U-I)	–	–	7	4	11
White Christmas (Par.)	48	41	21	5	2
White Feather (20th-Fox)	–	15	24	9	5
Yellow Mountain (U-I)	–	10	13	8	3
Yellowneck (Rep.)	–	–	–	–	6
Young at Heart (W.B.)	6	14	45	10	5

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NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

JUNE 25, 1955

MOTION PICTURE HERALD

Toll TV Fight Moves to Congress; Celler Bill Would Prohibit Fees

Kefauver in Headlines at Hollywood's Expense

The Editor in London and Rome

REVIEWS (In Product Digest) LAND OF THE PHARAOHS, WICHITA, THE SCARLET COAT, THE DAM BUSTERS, CHICAGO SYNDICATE, ULYSSES, HIROSHIMA

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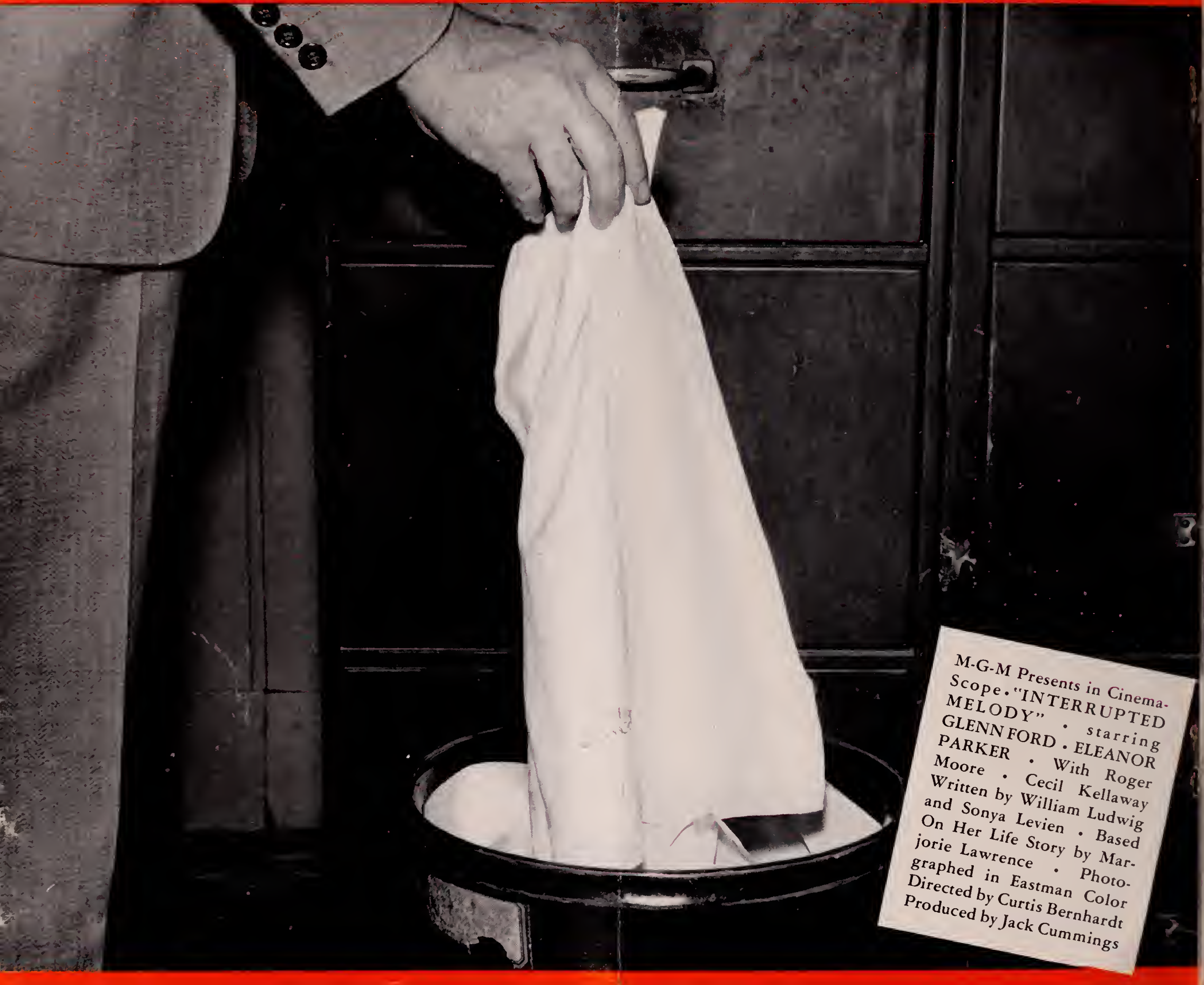

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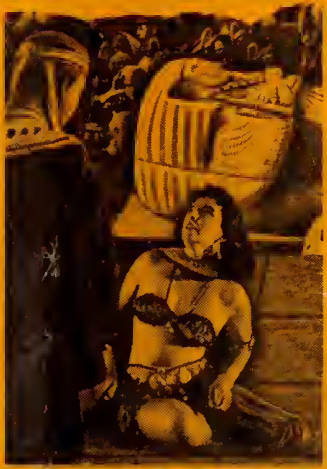

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Music composed and conducted by
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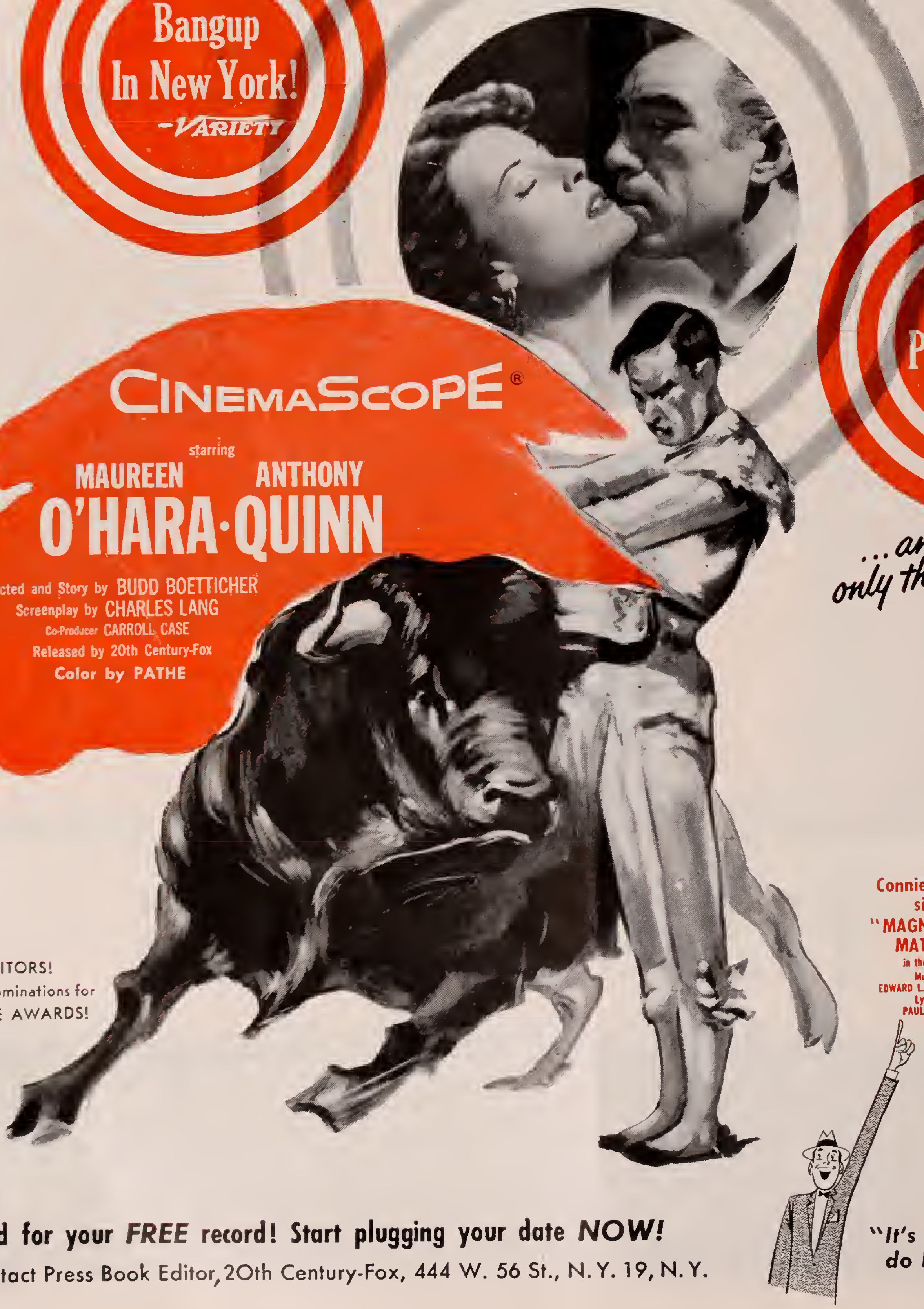

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Co-Producer CARROLL CASE
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 199, No. 13

June 25, 1955

Value of Decentralization

THE pendulum in this industry has perhaps swung too far towards centralization of authority in distribution home offices and away from local responsibility. No other great American industry operates under so centralized a selling system.

Certainly it is recognized that selling film is different in many respects from any other kind of merchandising. Motion pictures are a peculiar commodity but perhaps not as peculiar a commodity—from the buying and selling point of view—as some people within the industry believe.

Particularly with the smaller accounts, the amount of paper work involved in the present system in the motion picture industry consumes too great a proportion of the total rental. No matter what per cent of the gross a small exhibitor pays, the share left for the producer is small.

The present practices in the motion picture industry certainly cry out for the introduction of more electronic punch cards or other systems to cut distribution paper work costs and any other practical steps to save money. The costs of mailing, handling and storing tens of thousands of contracts per year are staggering. The granting of more power to branch managers would substantially reduce such costs.

There is no secret that morale in the field distribution forces has suffered as the home office has taken on increased control and responsibility. In many instances most of the important accounts are sold as well as supervised at the home office. This has left the branch manager as a kind of "glorified office boy," as one exhibitor put it. The manager's selling record today often has to be made exclusively with the smaller accounts. It is little wonder that "he sells them as hard as he can."

Any workable conciliation or arbitration system will require much more local autonomy for the branch manager. A measure of local autonomy would be well worth trying without waiting for such a system. Certainly branch managers can do much to promote harmony in the industry. The branch manager knows better than anyone else why trade practice disputes arise. Given reasonable discretion he should be able to handle most situations as they arise to the mutual benefit of his company and the exhibitor concerned. Only lawyers benefit when disputes become litigations.

■ ■ ■

The World A Studio

THE first issue of the new periodical sponsored by the British Film Producers Association, "Review of British Film Affairs," emphasizes that not only is the world a market for motion pictures but that in a true sense the world has become a studio. The meaning of this, of course, is that location filming has become more important than ever before. This has resulted from the desire to have films that would please the world market and also to take advantage of the magnificent and unusual scenery which is to be found in various sectors of the globe.

The wide screen process and great uses of color have cried out for the novel in locales. Certainly it is more difficult and often more costly to make films in remote areas than in well-equipped studios. British producers and producers in other lands are to be complimented for placing increasing emphasis on filming of pictures in overseas locations.

■ ■ ■

¶ Any producer who might be considering—in violation of the Production Code's provision on the subject—story material dealing with narcotics, should reflect on the implications of the action just taken by the State of Connecticut. Recently the two houses of the Connecticut legislature passed unanimously a bill which makes mandatory a life sentence for a second conviction of selling narcotics to minors and the same sentence for a third conviction for selling to adults.

The principal authority on the effect of theatrical motion pictures on narcotic sales is H. J. Anslinger, Federal Commissioner of Narcotics. Repeatedly Mr. Anslinger has pointed to a connection between films on narcotics and an increase in dope addiction. It only takes a few moments to arouse the curiosity of a child or adult theatre patron. Too often curiosity leads to experimentation. In the matter of certain drugs the line between experimentation and addiction can be passed in a very brief period. The "road back" from those few moments, according to qualified experts, is one that often requires months of hospital care and additional long periods of rehabilitation.

■ ■ ■

¶ Amidst conflicting claims of those who champion "live" television and filmed shows it is useful to have some information from a source in a position to have accurate knowledge. T. Gentry Veal, Kodak Research Laboratories in Rochester, informed a recent meeting of the National Association of Television Film Directors held in Washington that motion pictures now occupy between 55 and 60 percent of television "air time." He also predicted that this percent of program content dominance by film is expected to increase substantially within the next few years.

—*Martin Quigley, Jr.*

Letters to the Herald

Enlisting the Papers

To the Editor:

Today I talked with our local newspaper editor and also the editor of the daily paper in our county seat regarding toll TV. Both editors were surprised that the thing had gone as far as it had and weren't aware that it was shaping up as a reality. They both were of the opinion that it would not be granted until I showed them articles from the trade papers. The result was that both of them are going to run editorials against toll TV, urging their readers to write to the FCC in Washington.

It occurred to me that if every theatre manager in this country would contact his editor and have him write an editorial on it, asking people to write to Washington, we would have more letters in Washington in one day than we could get in a year through personal contacts.

I am passing this on to you for what it is worth.—*P. H. BONTSEMA, Orpheum Company, Mitchell, Indiana.*

Chaos from Toll TV

To the Editor:

What will happen to theatre advertising, assistant and theatre managers and all the people involved in the motion picture theatre business if subscription television is approved by the FCC? I hope it won't ever happen.

Recently I wrote a long letter of opposition to the FCC regarding toll-television. I can't understand how this toll television is going to work out while there are so many fine new technical developments and color processes being used in theatres at the present time.—*SYLVIO B. TROIANELLO, Lawrence, Mass.*

Theatre in Karachi

To the Editor:

We are interested in constructing and running the best and most up to date Cinema Theatre in Karachi, which is the capital of Pakistan, and has a population of over 1,500,000. Although there are a number of cinemas here, some good ones, we wish to have the best theatre in this part of the world.

We will appreciate it if you can, through your well-known trade paper, help us in realizing our aim. Any kind of assistance will be very highly appreciated.

We have got two alternative proposals, as follows:

(a) As our country is at the present moment suffering from a shortage of foreign exchange, we find it impossible to import machinery, equipment, etc. from abroad, especially from the U.S.A., which country is far advanced in the manufacture of such equipment. We will appreciate if we are put in contact with parties who can sell us the required equipment on a long-term deferred payments basis i.e. payment will be made in installments over a period of five years (minimum), reasonable interest being paid in the meantime.

(b) We are prepared to enter into a partnership with some good party, for the same purpose. The basis of the partnership will be as follows: 49 per cent invested by the party, in the shape of machinery, equipment, air-conditioning plant, seating and other equipment and supplies; 51 per cent invested by us, in the shape of land, buildings and running capital.

We will be grateful for any assistance, direct or otherwise, which you can give us. —*A. R. Hussain, Hussain-D'Silva Enterprises, Karachi, Pakistan.*

[Editor's Note: Correspondence addressed to Mr. Hussain may be directed to Nadir House, McLeod Road, Karachi, Pakistan, or in care of The HERALD.]

Right Direction

To the Editor:

In talking with exhibitors, both large and small, it is fully agreed that there is no question that Al Lichtman, (and many others in the motion picture business, as far as that is concerned), is disposed to ease the rental situation for the small town.

It is in the small situation that we find the real problem.

Mr. Lichtman should be commended for taking the bull by the horns and presenting a concrete plan to aid the small exhibitor.

If this Peace Plan is successful with the exhibitors paying $50 and less—would it not follow, later on, that consideration would also be given exhibitors in the higher rental range?

It can be summed up that Mr. Lichtman's Peace Plan is, most certainly, a step in the right direction.—*RALPH E. McCLANAHAN, Kentucky Association of Theatre Owners, Louisville, Kentucky.*

Indebted to HERALD

To the Editor:

We in India are often greatly indebted to the Motion Picture Herald for its regular supply of valuable ammunition in our constant struggle against the assault of propagandists, agitators of special causes and the tinkerings of meddlers. It may be of some consolation for you to know that your great country does not have a monopoly of this tribe of do-gooders. May your publications prosper. — *S. S. VASAN, president, Film Federation of India, Madras, India managing director, Gemini Pictures Circuit, Ltd.; president, South Indian Film Chamber of Commerce; president, South Indian Motion Picture Studio Association.*

MOTION PICTURE HERALD

June 25, 1955

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On the Horizon

AUTONOMY

What exhibitors always have believed, Illinois Allied's board has officially recommended. It is that distributors give branch managers virtual autonomy. Jack Kirsch, unit president, says he feels the manager should make policy on film deals, allocations, adjustments, disputes. He added: "If he isn't worthy of this authority, he isn't worth the position he holds."

VETERANS

This is a week of returns; returns, that is, of names once famous, to a screen still famous. Antonio Moreno will be a principal of John Ford's "The Searchers." He will be a friendly Mexican helping John Wayne find a renegade Indian. William Gargan after 17 years returns to Warners for "Miracle in the Rain." He plays Jane Wyman's father. Handsome Ralph Bellamy returns after more than 10 years to play alongside Gary Cooper in "The Court Martial of Billy Mitchell." He will play Illinois Congressman Frank Reid, General Mitchell's counsel.

SPLIT

Columbia last week announced that June 30 it will distribute five shares for each four held. Stockholders will have the new dispensation July 29. The company also declared a quarterly dividend of 30 cents, payable July 29 and announced for the current fiscal year its earnings are the largest ever.

NEGOTIATING

There is a limitation to the negotiations between 20th-Fox and the Schlesinger interests of South Africa, which virtually run the industry there. John Schlesinger, head of the family firm, said in New York this week the American company merely would acquire the film and legitimate theatres. The Schlesingers have their interests in many other manifestations of this and other industries and businesses. London talk on Monday set the price for approximately 175 Schlesinger theatre properties at $7,000,000. At midweek, Mr. Schlesinger departed from New York once more for Johannesburg, accompanied by Spyros P. Skouras, president of 20th-Fox and Otto Koegel, its general counsel.

STRIKE

The on again, off again New England truck strike is on again. And formal this time. The Teamsters Union men Tuesday morning struck the Film Exchange Transfer Company, largest of the area's film carriers. They refrained from striking two independents, Old Colony and Fucillo, also of Boston. The men walked out for two days late last week, and the theatre folk carried film cans in private cars. The dispute is about a 35 cents per hour wage raise with a retroactive accompaniment. The area covered is Massachusetts, Connecticut and Rhode Island.

AID FOR POLL

The Audience Awards campaign to stimulate business is bringing response, the Council of Motion Picture Organizations reported at New York headquarters this week. It now has enlisted 2,000 theatres. Thousands more are expected after explanatory meetings in all territories.

EXTENSION

The Committee Against Pay-As-You-See TV, joined by CBS, ABC and the NARTB, Wednesday asked the FCC to extend from July 11 to September 9 the deadline for the filing of answering comments on subscription TV briefs. The chances for extension look good since even Zenith officials have said they have no objections to the idea. For other toll TV news, see page 13.

STATISTICS

There were 309,000,000 British film theatre attendants the first quarter of this year. But last year during the same period, there were 326,000,000. And in 1953, 328,000,000. The British Board of Trade also reports fewer quota defaulters. These are exhibitors who fail to show the required number of domestic pictures. There were only 1850 defaults during 1954. In 1953 there were 2510; and in 1952, 2943.

NO THEATRE

What does a town of 17,000 do without motion pictures? Sociologists and journalists, if interested, may find out now at Stevens Point, Wis. Gran Enterprises' Lyric closed, and then so did Fox Wisconsin's Fox. Earlier, Gran's drive-in failed to reopen.

GUSHER

No cause for worry at the 20th-Fox company, ever. Universal Consolidated Oil Company, drilling at the studio, this week hit its sixth gusher.

William R. Weaver, Floyd E. Stone, Vincent Canby

WHEN AND WHERE

June 26-28: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Gulfport, Miss.

June 29: Annual convention and election of officers and directors of Allied Theatres of Illinois, Blackstone Hotel, Chicago.

July 11: Deadline for the filing with the Federal Communications Commission of answering comments on toll television briefs, Washington, D. C.

July 25: Annual golf tournament of the Variety Club of Indianapolis, Broadmoor Country Club, Indianapolis.

July 26: Annual golf tournament of the Motion Picture Theatre Owners of Connecticut, Racebrook Country Club, Orange, Conn.

September 30-October 2: Second annual convention of the Women of the Motion Picture Industry, New Orleans.

October 3-7: Seventy-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, Lake Placid, New York.

October 26: Annual convention of the Motion Picture Theatres Association of Ontario, Toronto.

October 31: Annual convention of the national committee of the Motion Picture Exhibitors Associations of Canada, Toronto.

THE FIRST FIFTY YEARS probably prove the thing is here to stay! The crowd above is on Smithfield Street, Pittsburgh, where a plaque was dedicated the other day in ceremonies sponsored by the city's Variety Club, Tent One, marking the site of the world's first motion picture theatre, the Harris Nickelodeon. At the right, John H. Harris, center, son of the late John P. Harris, and now president of Harris Amusement Enterprises, is toasted by starlet Jarma Lewis and star Dan Dailey. MGM's "Cobweb" was opened the day after these significant functions.

VARIETY
10th annual

This week in pictures

STILL BEATING that old Tom-Tom. Pete Smith, the smithy who concocted a lot of press agentry, a reputation, and those wonderful Pete Smith Specialties during 41 action-full years, receives the Third Annual Tom Tom Award from the Publicists Guild, Hollywood, and is shown below holding it. With him are Phil Gersdorf and Barrett Kiesling at the left; and Guild president Nat James, Vance King, Hilda Black and Jack Atlas at the right.

PUBLICISTS GUILD THIRD ANNUAL
PG

IN TIME. Mervyn LeRoy arrives in New York from Europe for appearance on the Ed Sullivan CBS-TV coast-to-coast show devoted solely to the Warner picture, "Mister Roberts."

By the Herald

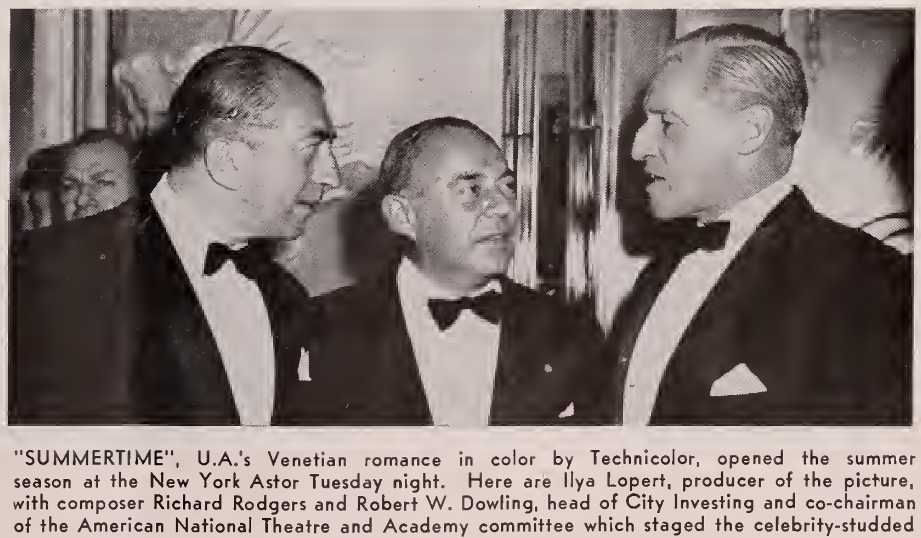
HARRY O. ODELL, who runs the Liberty and Empire theatres, Hong Kong, and Kowloon first runs, and whose International Films, Ltd., in Hong Kong distributes Allied Artists, Moulin and Romulus pictures, is in New York on vacation mixed with some slight business like looking at new pictures, making distribution deals and seeing what new techniques are about to come on stage. Mr. Odell also is an impresario renowned in his home city for bringing in artists (no movies on such nights) such as singer Helen Traubel, violinist Isaac Stern, the pianist Solomon . . . and the Ink Spots. He observes his Chinese customers adamantly through the years refuse the blandishments of double features. "They feel if you give two pictures both must be bad," he explains.

WILLIAM E. OSBORNE, assistant export manager for Allied Artists, returned to the New York home office this week after a six-month tour of territories ranging from India to Italy, and centering in the Middle East. He reports much building in Iraq, especially in Bagdad there, and also in Lebanon and Syria, and an observable prosperity. He also cites a new and needed distribution establishment in Pakistan.

By the Herald

FRIENDS in the west lunched the other week in Seattle with Hugh Owen, newly appointed vice-president of the Paramount Film Distributing Corporation. Mr. Owen is in charge of the western territories. In array at the right at the Olympic Hotel affair are Maurice Saffle, president of Saffle Theatre Service; Dwight Spracher, exhibitor; Mr. Owen; Fred Mercy, Jr., of First National Theatres, Yakima, and Lou Pressley, general manager of Forman Theatres.

L. DOUGLAS NETTER, JR., July 1 will become vice-president of Todd-AO, theatre equipment division. Mr. Netter is resigning as sales manager of Altec Service Corporation.



"SUMMERTIME", U.A.'s Venetian romance in color by Technicolor, opened the summer season at the New York Astor Tuesday night. Here are Ilya Lopert, producer of the picture, with composer Richard Rodgers and Robert W. Dowling, head of City Investing and co-chairman of the American National Theatre and Academy committee which staged the celebrity-studded benefit premiere. Starred are Katharine Hepburn and Rossano Brazzi. The latter was a guest of honor at the opening.

In Praise of the Anniversary Issue

THE fortieth anniversary edition of The HERALD, published June 11, caused excited comment in the field and brought a flood of letters and telephone calls into the editorial offices. Because they represent a broad section of exhibition in the vast areas of America west and south, we reprint below two typical letters which were received from theatre men.

Dear Mr. Quigley:

The fortieth anniversary edition of The HERALD was really something. Every exhibitor in the land will be delinquent if he doesn't write commendations on that issue and extend hearty congratulations to you as publisher of that issue.

I have only started scratching the surface of this week's HERALD. So much in the way of information and nostalgia. Those sample pages from The HERALD taken over the years offer living proof that this is an industry of constant discord and continual crisis. I find them extremely interesting.

The industry press is as much a part of the motion picture busines as the three main branches. All branches are indeed fortunate that the loudest voice in the industry stems from one such as you. A free press is as vital to our industry as it is to our country. It was gratifying to see such grand recognition given to one who has led in keeping it free.

Again hearty congratulations and continued success in the field you have done so much for.—*CHARLIE JONES, Northwood Theatre, Northwood, Iowa.*

Dear Mr. Quigley:

The big brass have had their say, congratulations to you on your 40th anniversary and they have said it well.

But in that excellent 40th anniversary edition something was definitely missing. The voice of the thousands of theatre managers like myself across the nation saying not only congratulations Mr. Quigley, but also thank you, Mr. Quigley.

Yes, thank you Mr. Quigley for the inspiration and the help you have given us all who are in the classification of a theatre manager, because I am sure that each and everyone who came into this business has been more or less influenced by your writings of the past 40 years.

For us all the "Motion Picture Herald" has been a guiding light from which many a new and young theatre manager was so helped and aided by the contents of each issue, that he was enabled to go forward and on up the ladder of success in his chosen profession, if managing a theatre can be classed a profession.

Trade papers to a theatre manager are what class books are to college students and I am sure that throughout the year "Motion Picture Herald" under your capable guidance has served a great many of us in more ways than one.—*EARLE M. HOLDEN, Lucas and Avon Theatres, Savannah, Ga.*

Myers Will Oppose Cut In Damages

WASHINGTON: Abram F. Myers, Allied States Association general counsel, said here Monday he expected to testify before a House Judiciary subcommittee next week in opposition to proposals to give Federal courts discretion to award less than treble damages in private anti-trust suits. The subcommittee has hearings scheduled next Wednesday and Thursday. Distribution is backing discretionary damages.

Representative Francis E. Walter (D., Pa.) said earlier he had introduced a new version of the discretionary damage bill. Under the new version, judges would have discretion to award less than treble damages if the violation were not "willful," but would have to award treble damages if the violation were "willful."

Mr. Walter said he had introduced the amended bill in hopes of getting a favorable report from the Justice Department and of weakening some of the expected opposition to the measure. He pointed out that last year, Justice had indicated to the Judiciary Committee that it would support a discretionary damage bill if treble damages were still required for willful violations, and said he hoped Justice still feels the same.

A spokesman for the Motion Picture Association said Monday there had not yet been a decision whether an MPAA witness would testify next week. He pointed out that Adolph Schimel had made a strong plea for this legislation earlier this year.

20th-Fox Announces New Alignment in South

Twentieth Century-Fox this week announced a realignment of its southern sales territory, dividing it into two districts, south east and south west, with four branches in each, all under Harry G. Ballance, southern division sales manager. Paul S. Wilson, assistant southern division manager, will head the south east district, with headquarters in Atlanta. Mark M. Sheridan, Jr., Dallas branch manager, is being promoted to south west district manager with headquarters in Dallas. Henry F. Harrell, assistant to Mr. Ballance, is being promoted to managership of the new Houston exchange, which opens July 1, and Lloyd Edwards, a New Orleans salesman, is being promoted to the post of aide to Mr. Ballance. William B. Williams, a Dallas city salesman, replaces Mr. Sheridan as Dallas branch manager.

Pennsylvania Bill Gives Censor New Powers

PHILADELPHIA: The Pennsylvania state legislature's House of Representative last week approved and sent to the Senate a bill to give the Pennsylvania State Board of Censors the authority to ban films it considers obscene. The legislation, resulting from a U. S. Supreme Court decision which said such state agencies cannot disapprove films, gives the Pennsylvania Board of Censors the right to reject obscenity .

Delay Repeal Of Kansas Censor Law

TOPEKA: The Kansas State Supreme Court last week unexpectedly handed down a memorandum opinion which in effect retains motion picture censorship in Kansas.

Only 10 days ago the Court heard oral arguments in a hearing on the constitutionality of Senate bill 222, intended to repeal an obsolete motor vehicle statute and abolish the film censorship board. The memorandum opinion gives no indication of the court's voting but finds the bill was unconstitutional in covering more than one subject. Formal opinion is not expected until later.

The decision nullifies the attempt of the last legislature to abolish state censorship of films. Further legislative action is not in sight until the next session in 1957 barring the calling of a special session. The State Board of Review, composed of three women under the chairmanship of Mrs. Frances Vaughan, of Bonner Springs, Kansas, was reported highly pleased with the verdict of the Supreme Court.

Navy on History

"Origins of the Motion Picture" has been produced by the U. S. Naval Photographic Center, Washington, D. C., as part of its curriculum for the Naval Photographic School, Pensacola, Fla.

HOUSE BILL TO OUTLAW TOLL TV IS INTRODUCED

Celler Measure Unlikely to Come Up in Session; May Extend Deadline

by VINCENT CANBY

A new wrinkle appeared this week in the blanket of activity covering the subscription television fight. Monday in Washington Representative Emanuel Celler (D., New York), chairman of the House Judiciary Committee, introduced a bill that would prohibit Government approval of the pay-to-see medium.

The bill, which was immediately referred to the House Commerce Committee, would amend the Communications Act of 1934 to provide that the Federal Communications Commission "shall not authorize or permit any television station to impose a toll, fee, subscription or other charge, directly or indirectly, on the general public for the privilege of viewing TV programs received over TV sets located in the home."

The Committee Against Pay-As-You-See TV, which immediately announced that it was "in favor" of the measure, was not, however, waiting until such a distant time in the future when the bill might be passed. The committee this week was busy preparing its rebuttal comments on the pro-toll TV briefs which were filed June 9 by proponents of the system. The deadline for replies is July 11, but it may be extended.

On Tuesday, the day after Representative Celler introduced his bill, Representative Chelf (D., Ky.) introduced a somewhat less well defined bill which would make it unlawful for the FCC "to decide the question of subscription television against the expressed will and desire of the great American public." Mr. Chelf, who has had some very kind words to say about toll TV, does not indicate whether he believes the public is for or against the medium or just how the FCC is to decide what the great American public's desire is on the question. Presumably it would be by a count of letters and telegrams to the Commission.

Toll TV Committee Blasts Silence of Film Producers

Late last week the Committee Against Pay-As-You-See TV, headed by co-chairmen Alfred Starr and Trueman Rembusch, met in the Washington offices of Marcus Cohn, its counsel, to discuss the contents of its rebuttal and also to prepare a statement which reaffirmed the committee's faith in eventual victory and blasted the failure of the Hollywood producers and the Motion Picture Association of America to file comments with the FCC on the proposed medium. "This silence on the part of production," said the statement, "is utterly fantastic."

OUTER SPACE WRITER HOLLERS ON TOLL TV

The following communication was received early this week, via thought wave, from The HERALD's roving correspondent in outer space. It, like him, speaks for itself: "What's all this surprise about pay-as-you-see TV? On my last trip (Ed. Note: see HERALD of December 25, 1954) I found 89.063 per cent of the population of Brooklyn already are paying-as-they-see, namely through the Chase National Bank (Ed. Note: since merged with Bank of Manhattan to become the Chase Manhattan Bank). Would agree with Starr, Stanton, et al, subscription television is just substitution —but substitution of one form of pleasantly plainless pay TV by another more onerous, decidedly undemocratic type. Keep the airwaves free or you may never hear from me again. Am broke. Had to buy new space suit. Regards, Etaoin Shirdlu."

Besides prohibiting Government approval of pay TV, the Celler bill also would provide a fine of up to $10,000 and a jail sentence of up to five years as punishment for any TV station or individual attempting to set up a subscription television system.

Celler Cites Objections To Toll TV System

Representative Celler, in announcing his bill, declared that in addition to its high cost, toll TV "would reduce listening, by blacking out, for those who do not pay, channels now devoted to free programs; it would siphon off the best programs which the public is now receiving free; and it would divide the television audiences along economic lines."

"Let no one be deceived," he added, "that toll television will be inexpensive. A week's programming of subscription telecasts will in time cost the average family between $3 and $5. While many shows may only charge a fee of 25 cents, before long some telecasts, like baseball, will be charging 50 cents to $1. In fact, telecasts of certain prize fights, which are shown exclusively over closed circuits in movie houses, have already charged from $2 to $5."

It seems extremely unlikely, however, that there will be any action on the bill at this session of Congress. Chairman Priest (D., Tenn.) of the House Commerce Committee said Tuesday he thought it possible that his committee would sooner or later have to take a look at the subscription television problem, but that it obviously was very late in the session for any action on so controversial a measure as the bill of Representative Celler.

In New York late Monday Arthur Levey, president of Skiatron Electronic & Television Corporation, commented that the bill could quickly resolve, one way or the other, the entire subscription television issue. "Celler's measure is helpful to the toll TV interests by bringing the issue to a head," he said. And, he added, "if the bill is ever brought up for a vote, we will lobby against it."

Skiatron Head Accuses Celler of Misinterpretation

Representative Celler, Mr. Levey continued, is "misinterpreting the facts about subscription television as they are inspired by certain interests" in opposition to the medium. He declined to state what the "certain interests" were but mentioned Mr. Celler's association with the law firm of Weisman, Celler, Allen, Spett and Sheinberg which represents the Independent Theatre Owners Association, New York.

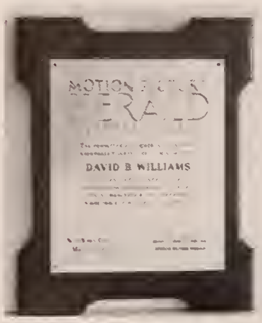
The toll TV committee also went on to say that "the only possibility of financial success" for Hollywood producers in toll TV "will lie in a conspiracy among the producers . . . to design a particular kind of product that is not suitable for the motion picture theatres." The committee then wondered whether MPAA member companies would be willing "to enter into such a conspiracy."

The anti-toll TV group also warned the producers that should the medium be authorized "the patent is controlled by only one of their number." It continued: "It is not inconceivable that Paramount Pictures would agree to open the market to other producers, but only on terms that are set by Paramount, and that the 10 per cent of the 90-10 formula would apply to them as it now applies to exhibitors."

Warns of Litigation If Toll TV Is Approved

Remarking on the great number of law suits on runs and clearances now in the courts, the committee predicted "increasing and endless litigation involving these same matters" should toll television be approved and first run films be licensed for showing. The committee concluded by stating: "If Paramount is going to sell the output of its studio through its Telemeter exhibition outlet in preference to its long-time theatre customers, exhibitors should now prepare to strengthen and increase in every possible way those sources of supply which can be counted on to deliver its films to the present market."

The Editor Visits Great Britain



"No matter how good the pictures are, it is the man in the firing line, the theatre manager, who puts the picture over to the public," Martin Quigley, Jr., editor of The HERALD pointed out to his distinguished audience last week at the Dorchester House, London, reception for him — at which he presented his magazine's Overseas Award to winner David B. Williams. Mr. Quigley had arrived from Ireland, where he also was in ceremonials such as a luncheon by Dublin's Variety Club, and an audience by faculty and students of the country's National University. He was on his way to Rome, for the convention of Titanus Films (see page 15). At the London reception, Mr. Quigley's listeners, eminent in the film industry, were reminded this is the 21st year of the Quigley Awards; there are 7,000 members of the Managers Round Table; that Mr. Williams, manager of the Gaumont, Preston, is the third Briton to win an Overseas Award; and that he won against managers in 38 countries. (Mr. Williams shortly will commence an executive training course in the Rank Organization).

Mr. Quigley later conferred with C. J. Latta, Associated British; Ellis Pinkney, CEA; Arthur Watkins, British Board of Film Censors, and was to meet with J. Arthur Rank, John Davis, and with Sir David Griffiths, KRS.

THE AWARD by Mr. Quigley to Overseas Winner David B. Williams, at the right. Presentation was at the reception for Mr. Quigley at the Dorchester, London.

GUESTS, with Mr. Quigley: Robert Clark, left, president of the British Film Producers Association and executive producer for Associated British; and Fayette W. Allport, right, Motion Picture Association of America European manager.

LEFT, Mr. Quigley; Reginald Cudlipp, editor of "News of the World"; Mrs. Cudlipp; and Peter Burnup, Quigley Publications London editor.

PREMIERE, at the Plaza theatre, of "Strategic Air Command" . . . Mr. Quigley meets Sir Henry and Lady French.

AT THE RECEPTION at the Dorchester: Kenneth Hargreaves, managing director, J. Arthur Rank Film Distributors Ltd.; D. G. Goodlatte, managing director, Associated British; William Cartlidge, that organization's general manager; and Mr. Quigley.

ITALIAN GAINS STRESSED AT TITANUS CONVENTION

Lombardo, Company Head, Cites Plans to Produce International Films

by MARTIN QUIGLEY, JR.

ROME: More than 1,000 guests, including 100 foreign film distributors and 50 journalists from countries all over the world, were on hand here this week for the impressive international convention of Titanus Films, Italy's oldest motion picture company.

Dr. Goffredo Lombardo, president and owner of Titanus, opened the convention Monday morning in the strikingly beautiful hall of the Rome Exposition Grounds and set the keynote by declaring that Titanus and other Italian producing and distributing companies are winning an increasing share of the international film market.

Sees $4,000,000 Gross, Quarter from America

The purpose of the convention, said Dr. Lombardo, is to show the world the Italian determination to make films that are internationally successful. Titanus, he said, expects this year's gross to be equivalent to $4,000,000, of which one-quarter will come from the United States. To this end, American stars, directors and writers are used and co-production deals with American companies are encouraged.

For the first time in industry history, a simultaneous translation into five languages of speeches at the international convention was employed to permit delegates from different countries to hear the addresses in their own languages. The delegates Monday afternoon visited the Titanus studios, laboratory and dubbing plant, and Tuesday heard an important address by His Holiness, Pope Pius XII, in the first film industry audience at St. Peter's.

Besides Dr. Lombardo, another opening day speaker was Eitel Monaco, president of ANICA, the Italian producers-distributors association, who appealed for co-production activities and the effective unification of the European market. He cited a predicted 1955 world gross for the Italian industry equivalent to $200,000,000, and reported that 60 films have been made here this year to date.

No Bar to U. S. Films In Italian Market

American industry spokesmen who attack restrictions imposed on American films in European markets without excepting Italy from their criticisms, were scored by Nicola De Pirro, another convention speaker. There are no barriers against American films here, he emphasized. Henri Delac, head of the International Producers Federation, complimented Dr. Lombardo for calling the international convention. The 34-year-old Lombardo, who is sole owner of Titanus, founded 52 years ago by his father, also is president of the National Union of Motion Picture Producers.

Following the opening ceremonies, the convention broke up into five separate, simultaneous programs. One was for foreign distributors, one for Italian exhibitors, one for Titanus personnel, one for international personnel and one for Italian and foreign journalists. The foreign journalists were also to be treated to a trip to Sorrento to visit the set of one of the year's major Titanus productions, "Bread, Love and . . .", with Vittorio de Sica and Sophia Loren.

Other films on the company's production slate, either now shooting or set for the near future, are: "The Swindler," starring Broderick Crawford and Richard Basehart; "The Beauty at the Mill," starring Mr. De Sica and Miss Loren; "The Roof," starring Mr. De Sica; "Goya," to be made in Spain in CinemaScope and Eastman color, with English dialogue from a script by Talbot Jennings; "The Story of the Black Cap," in CinemaScope and Eastman color, to be directed by Vincent Sherman from a script by Allan Scott, and with American stars; "Ferdinand of Naples" and "The Big Sissy."

MAKE FILMS SHOW RESPECT FOR MAN, POPE PIUS URGES

VATICAN CITY: Addressing the Italian motion picture industry for the first time, Pope Pius XII Tuesday stressed the tremendous influence which the cinema exerts, particularly upon youth. Because of this he declared motion pictures should show respect for man and "should amuse without any lapse into vulgarity or unseemly sensationalism."

The Pope delivered a 40-minute address from a throne erected in front of the main altar of St. Peter's to 10,000 film industry workers, guests of the Titanus Films convention and other pilgrims who thronged the basilica. His voice and manner were vigorous despite his recent illnesses, only the quivering of his hands as he held the manuscript indicating the toll that 16 years in office has taken.

Hearers Asked to Help

Members of the industry were asked to take advantage of their knowledge and experience "to present, in place of irrelevant or harmful shows, pictures that are good, noble and beautiful, which undoubtedly can be made attractive and uplifting and at the same time reach high levels of artistry."

The first part of the Pontiff's address was devoted to explaining the importance of the cinema based on its technical and artistic qualities and especially on the psychological factors which make films so potent an instrument for good, or, if misused, for evil. Because of this, he said, official censorship rather than complete dependence upon other methods of influencing the content of films may sometimes be justified with motion pictures.

"In truth," the Pontiff said, "how can this instrumentality, in itself most noble but so apt to uplift or degrade men and so quick to produce good or spread evil, be left completely alone or made dependent on purely economic interests?"

He stressed the desirability of good men combating bad films with all available legal and moral weapons but added that such action while necessary and highly commendable was not always enough. "Private initiative and zeal can wane and in fact do wane rather quickly as experience shows," he said.

Says Films Should Uplift

The second part of the Papal address was on the ideal film considered in relation to the spectator. He indicated that on another occasion he would comment further on the content of the ideal film and its relation to the community. The address stressed the psychological factors inherent in the cinema and urged that films should show respect for man and complete understanding of his nature. "They should fulfill recreational needs even while they uplift the spectator," the Pontiff declared.

In conclusion the Pope recognized the difficulties of attaining the ideal film in the practical world but he urged the industry, and especially the workers in his audience to continue to seek this exalted goal.—M. Q., Jr.

New Swedish Film Ready

The American premiere of the Swedish film, "Thirst," will take place at the Roosevelt theatre in Miami Beach, Fla., early in August, it was announced by Arthur Davis, distributor. This premiere is part of a plan to open outstanding foreign films in cities other than New York, said Mr. Davis.

SEZ YOU!
YETH SETH ME!

...SEZ ...THE EXHIBITORS!

"U-I has a picture with that magic appeal for each member of the family." *David B. Wallerstein*
Balaban & Katz Theatres Corp.

"Terrific entertainment that every exhibitor will be happy to play. You won't have an unsatisfied customer." *Abe Berenson*
President of Allied Theatre Owners of the Gulf States

"Spontaneous audience approval reminded me of days when Harold Lloyd was at his best."
Leon Robertson
Fox District Manager

"Splendid entertainment for all ages."
James Coston
Standard Theatres of Wisconsin and Coston Enterprises

"We have nothing to fear from TV as long as Hollywood keeps making such pictures."
Tom Lucy
Exhibitor's Service Co.

"A fine picture that is destined to win the public's acclaim." *Jack Kirsch*
Allied Theatres of Illinois

"Has all the ingredients the mass public expect in a fine picture." *Page Baker*
Theatres Service Co.

"Refreshingly different thanks to its heartwarming humor. Should win the cheers of every age-group and every class of movie-goers."
S. B. Greiver
Greiver Booking Circuit

"One of those gems of a story that comes along altogether too seldom. Sure to result in outstanding business." *Russell Hurt*
Alger Theatres

The PRIVATE WAR OF MAJOR BENSON

PRINT BY Technicolor

HAPPILY YOURS FROM UNIVERSAL-INTERNATIONAL

CHARLTON HESTON • JULIE ADAMS

with WILLIAM DEMAREST • TIM CONSIDINE • SAL MINEO • NANA BRYANT • MILBURN STONE • MARY FIELD

Directed by JERRY HOPPER • Screenplay by WILLIAM ROBERTS and RICHARD ALAN SIMMONS • Produced by HOWARD PINE

EVERYBODY!

...THE TRADE PAPERS!

"You've kind of got to see this picture to believe it... to believe how good it is!" *Motion Picture Herald*

"A welcome, wondrous piece of entertainment, reminiscent of 'Going My Way'... Tim Hovey makes it a must for everybody.
Showmen's Trade Review

"A must-see movie... should even lure lazy TV audiences back to the movie theatres!" *Film Daily*

"Destined for important playing time... the whole family will love this good, clean fun!"
Motion Picture Daily

"Heart-warming... especially sure-fire for family trade!" *Daily Variety*

"Packed with laughs and mass-appeal... Tim Hovey is a cinch to win the heart of every mother and father in the audience!"
Hollywood Reporter

...THE PUBLIC!

A few patron comments that strike at present industry problems.

CLEVELAND: Hippodrome

"I would start again and go every week to see a show like this."

"Something you can't see on TV."

PHILADELPHIA: Esquire

"More like this and we'll come to the movies rather than stay home and watch TV."

JACKSONVILLE: 5-Points

"A first rate movie for a change worth leaving your TV to see."

"I expect to see this again."

ATLANTA: Loew's Grand

"If more movies were like this one TV would go out of business."

TOLEDO: Rivoli

"Excellent! I must see it again."

and meet TIM HOVEY

"brightest juvenile talent introduced to the screen in years!"
Motion Picture Herald

Don't Delay! Mail Your Nominations For **Audience Awards**

Universal International

HEADLINES TO KEFAUVER AT EXPENSE OF SCREEN

Mooring "Star" Witness; Studio, PCA Leaders Make Strong Defense

by WILLIAM R. WEAVER
Hollywood Editor

Last week U. S. Senator Estes Kefauver spent two warm days in square-columned, green-tinted Room 518 of Los Angeles' sumptuous Federal Building questioning 12 film industry figures, two psychiatrists and one weekly-newspaper columnist about the relationship if any between the content of motion pictures and juvenile delinquency.

The columnist said it was often a cause-and-effect relationship.

The psychiatrists and the dozen industry men testified to the contrary.

Senator Achieved Good Quota of Headlines

The Senator, who conducted the hearings as chairman and sole attending member of a Senate subcommittee that started holding hearings on juvenile delinquency way back on August 4, 1953, said he will file a report with the committee-of-the-whole in due course. Meanwhile the lay press covering the sessions filed two days of headlines casting the Senator in the role of cleaner-upper and the motion picture in its usual target assignment.

In point of fact, the Senator's industrious counsel, James Bobo, who had been in town several days preparing for the hearings, had rounded up only one witness disposed to charge the motion picture with contributing to the increase in juvenile delinquency.

This witness was William H. Mooring, motion picture and television editor of the Los Angeles Diocesan weekly Catholic newspaper, *The Tidings.* Mr. Bobo scheduled him as the opening witness, as if for the purpose of making certain that the first session would give the newspaper boys a hot story to start with. Columnist Mooring came through for him, making charges of laxity in Production Code enforcement that Code Administrator Geoffrey Shurlock, although present and prepared from the beginning of the first session, was not to be given the stand to refute until the afternoon of the second day.

11 Men Testified for The Film Industry

The 11 industry representatives who testified, in this order, were Ronald Reagan, Dore Schary, Y. Frank Freeman, Jack L. Warner, Jerry Wald, Harry Joe Brown, George Murphy, Lou Greenspan, Gordon S. White, Geoffrey Shurlock and Roger Albright.

The two psychiatrists were Dr. Frederich J. Hacker, chief of staff of the Hacker Foundation for Psychiatric Research and Education, and Dr. Marcel Frym, of the same institution, who explained that he is a Doctor of Law and Director of Criminal Research.

OHIO EDITOR SAYS FILMS NOT TO BLAME

COLUMBUS, O.: "You cannot blame the movies for inciting juveniles to violence any more than you can blame newspapers," Norman Nadel, theatre editor of the Columbus "Citizen," said here last week at a special hearing of the Senate Education Committee. "You cannot say that one field of expression should be censored and another should not," Mr. Nadel added. He also took issue with a statement by Representative James B. Kilbane (D., Cleveland), the only other witness, who said that "a lot of objectionable movies have been shown in Ohio since the U. S. Supreme Court decisions." Mr. Nadel said most Ohio exhibitors are responsible citizens and have not shown objectionable films.

Both of these witnesses said a motion picture depicting crime or violence might "trigger" an impulse already present in a child to commit an unsocial act, but it would be necessary for the impulse to be already present, and that any other stimulus—newspaper story, comic strip, radio or TV program, book—was quite as likely to "trigger" the impulse as a motion picture is.

The Mooring attack on the present status of motion picture product was concerned principally with the administration of the Motion Picture Production Code during the past two years.

Self-Initiated Code Is Called Good by Senator

In opening the session Senator Kefauver had said, "The rapid growth and acceptance of motion pictures, and their influence on American morality and ethics, has added to the responsibilities of the industry. These responsibilities present a direct social challenge to the industry here in Hollywood. The industry has willingly answered this challenge. Both the movie industry and the advertising people have, of their own free will, initiated a Code to control their activities, which generally, I think, is a good Code. Today we shall hear how this Code is working."

In his opening remarks, after stating that his column is published in 47 Catholic newspapers in the United States and three in Canada, Mr. Mooring said, "I would say that criminal violence, human brutality, sadism and other psychopathic disorders have been increasingly and dangerously stressed in movies and on TV during the past two years. In many instances this viciousness, I think, has been accomplished by different treatments of sex." Mr. Mooring then named several films.

The columnist assigned three reasons for the alleged trend toward damaging subjects and treatment. They were, 1: competition with television, which has a Code but does not enforce it; 2: desire to match imported films in point of "maturity," and, 3: a mounting abhorence of "censorship."

Mooring Sees Code as Too "Indulgent" Today

The witness declared, "Too often no intelligent distinctions are drawn by Hollywood producers between what is called blue-nosed censorship and the very sane editorial restraints imposed by Hollywood's own voluntary Production Code." He asked, "What is wrong with the idea of a Production Code such as is in existence, and which I shall, in fairness, submit is not being properly operated today. I think it has become a little too indulgent."

Asked directly by Senator Kefauver, "What is your opinion of the Motion Picture Association's Code?" the witness replied, "My opinion of the Code, Mr. Chairman, is conditioned by my belief in the Ten Commandments from which it derives. I believe the Code is a workable document. I believe it puts not the slightest hindrance against the development of the art and crafts of motion pictures; that, to the contrary, by recognizing and outlining immutable principles, and by particularizing as to how the drama can be developed in conformity with ideas and facts and principles which we accept, that the Code helps the motion picture artist who is in good faith and who cares to understand his moral philosophy."

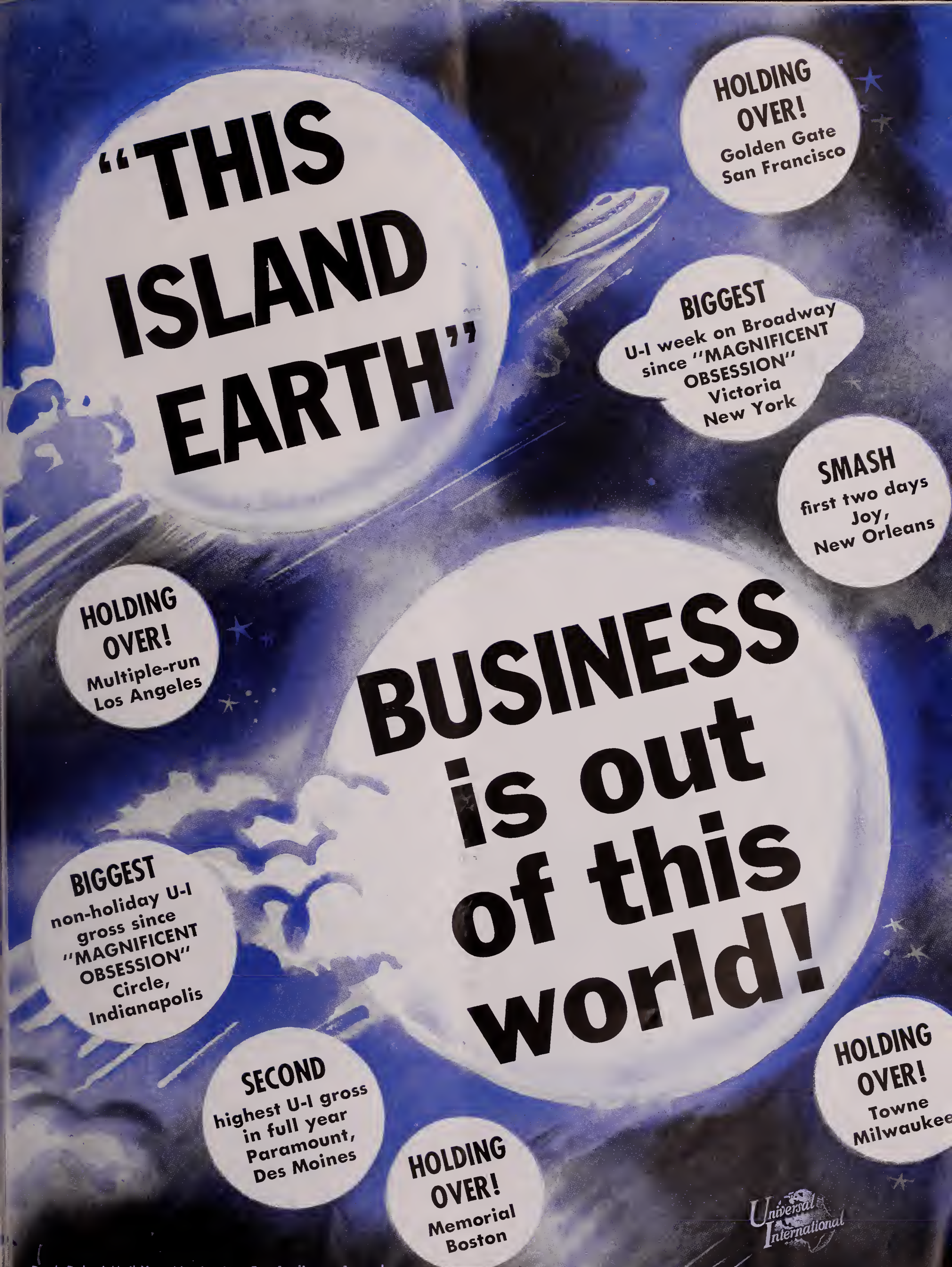
Praise for the Production Code ran, like an over-riding theme in a troubled music score, through the two days of testimony.

Reagan and Others Cite Great Work of Code

Mr. Reagan, following Mr. Mooring on the stand, said he believed the current wave of comment connecting the films with the increase in juvenile delinquency is without firm foundation in fact and concluded, "Our Production Code is a program of self-restraint without an equal in any system of communication in the world."

Mr. Schary, MGM executive producer, at the Senator's request, gave an informative talk on the course of a story idea, from its submission to studio down to its exhibition on the screen, and then made a direct defense of "Blackboard Jungle," criticized previously, as a necessary report on an important prevailing condition, and asserted

(*Continued on page 20*)



"THIS ISLAND EARTH"

HOLDING OVER!
Golden Gate
San Francisco

BIGGEST
U-I week on Broadway since "MAGNIFICENT OBSESSION"
Victoria
New York

SMASH
first two days
Joy,
New Orleans

HOLDING OVER!
Multiple-run
Los Angeles

BUSINESS is out of this world!

BIGGEST
non-holiday U-I gross since "MAGNIFICENT OBSESSION"
Circle,
Indianapolis

SECOND
highest U-I gross in full year
Paramount,
Des Moines

HOLDING OVER!
Memorial
Boston

HOLDING OVER!
Towne
Milwaukee

Universal International

SCREEN PROBE

(*Continued from page* 18)

it will not increase juvenile delinquency but will "insulate" against it.

Mr. Freeman, Paramount vice-president, voicing high praise for professional Hollywood as he has come to know it in his 17 years at the Paramount studio, said, "Our industry has its own Code, which safeguards the public with the assurance that every picture produced will be within the acceptable area."

Warner Blames Rigor of Times for Delinquency

Jack L. Warner, Warner Brothers vice-president, said he believed juvenile delinquency does not come from motion pictures, but from the rigor of the times we have lived in since Prohibition and through wars and in the face of atomic bomb threats. After naming many Warner pictures produced with intention to focus attention on the value of law and order, he said, "The Production Code is doing a tremendous job."

Mr. Wald, Columbia executive producer, made direct answers to the Mooring charge that his production, "Johnny Belinda," was closely connected with commission of a child murder in Calfornia, and minimized assertions that crime in pictures instills criminal intent in the young. He agreed with the chair, however, that there has been too much violence in pictures lately.

Mr. Brown, whose "Ten Wanted Men" has been under criticism by Mr. Bobo, who said he'd seen it and noted the killing of 17 men, admitted to the attorney that this was more than a proper amount of death dealing for one picture, and that he'd been "in trouble with the Production Code people about it." Concerning Westerns in general, however, he pointed out that small boys who see a Western always identify themselves with the hero, never with the villain.

Mr. Murphy recounted his observations of public attitude toward motion pictures, as manifested to him on his frequent speaking tours of the country, which he said was eminently favorable.

Sees No Relation Between Films and Delinquency

Mr. Greenspan, executive secretary of the Motion Picture Industry Council, taking the stand at the opening of the second day's hearings, rebutted Mr. Mooring's testimony, citing the Bible as a document that contains a great amount of violence, crime, material of sordid character, that would have to be expunged if the Mooring recommendations for films were applied generally. Mr. Greenspan declared his belief there is no connection whatever between films, as produced under the Production Code, and juvenile delinquency.

When Mr. White, Advertising Code Administrator, took the stand, Chairman Kefauver and Counsel Bobo made it clear at once that it was for purposes of his examination that they had mounted on a half-dozen easels, ranged around the witness chair, a selection of advertisements chosen by the committee, or named by letter-complainants, as violative of Code rules, decency standards, moral principles, good taste, or all of these rolled together.

Until now the Senator and his counsel had contented themselves with direct-line questioning of witnesses. At this point, after permitting Mr. White to read his prepared statement aloud, the chairman and his lawyer went into a cross-questioning technique taking fullest advantage of the fact that in the case of this witness, as in none before or afterward, they had tangible, material, first-hand exhibits to point to, to challenge, and to harass with.

White Declines to Pose, But Kefauver Obliges

To their barbed questioning, Mr. White made patient, polite informative reply—as to who finances the Advertising Code, how many are employed on the staff, in the office, and who holds final approval authority, etc. and etc.—finally receiving from the chair a word of thanks and an expression of a "hope we can work together for mutual benefit." When news photographers asked Senator Kefauver and Mr. White to pose alongside the easels bearing the pasted-up ads that had been called objectionable, Mr. White declined to pose. Senator Kefauver furnished the photographers all the shots they wanted.

At long last, on the afternoon of the final session, Mr. Bobo summoned Mr. Shurlock, Production Code Administrator, target of the Mooring attack of the day before, and deprived for more than a 24-hour round of newspaper editions of an opportunity to defend himself and his work.

Following the reading of his prepared statement, Mr. Shurlock furnished the chair with answers to the charges levelled against the PCA in connection with "Son of Sinbad," "Not As a Stranger," "Cell 2455 Death Row" and other pictures. And in a final volunteered statement he said, "Mr. Mooring is a very intelligent, sincere and honest man, but I want to categorically deny his categorical charge that my enforcement of the Production Code has been lax."

The two days of hearings on the motion picture phase of the Senate subcommittee's investigation into the causes of increased juvenile delinquency was concluded with the testimony of Roger Albright, MPAA director of educational activity, whose summing up of the motion picture industry's many and varied voluntary activities conducted nationally for the benefit of all was received with applause.

MGM STEPS INTO TV PARADE WITH FALL SHOW OVER ABC

MGM has entered the television field, it was announced Tuesday by Nicholas M. Schenck, president of Loew's, Inc. An agreement has been signed with the American Broadcasting Company under which the MGM studios will present a weekly half-hour program entitled "The MGM Parade." It will start in the fall.

"We have made a study of television and have in mind the point-of-view of motion picture exhibitors," Mr. Schenck said. "We are now evolving a type of program which will be good popular entertainment and will serve the mutual interests of our customers and ourselves. A portion of our "MGM Parade" will be devoted to information about the studio's forthcoming pictures to be played exclusively in motion picture theatres."

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., said:

"The entrance of MGM into television marks an advance in the motion picture as well as the television industry. MGM will bring to television, I am sure, an outstanding program consistent with its reputation. By devoting a portion of each program to exciting behind-the-scenes stories on forthcoming MGM pictures, the public's interest will be stimulated to see these pictures in motion picture theatres. We are looking forward with enthusiasm to the advent of this program on the ABC-TV network."

No announcement was made as to the financial phases of the transaction, nor has the sponsor been designated.

Oklahoma Theatre Units Merge; Called United TO of Oklahoma

OKLAHOMA CITY: The Theatre Owners of Oklahoma and Allied Theatre Owners of Oklahoma officially merged this week and became known as the United Theatre Owners of Oklahoma. The new organization decided the 39 directors of the old units would continue to serve until the first annual meeting. Officers elected at the meeting here this week include Ed Thorne, president; Bernard McKenna, Jr., vice-president; Ray Hughes, secretary; Claude F. Motley, treasurer, and Earl Snyder, Jr., board chairman.

Warners Sets Dividend

The board of directors of Warner Brothers this week declared a dividend of 30 cents per share on common stock payable August 5, 1955, to stockholders of July 15.

"Shrike" in New York July 7

Universal-International's "The Shrike" will open at the Victoria, New York, July 7. It will be preceded by a week of press activity for Jose Ferrer, star-director.

Odeon Will Stay British, Rank Says

by WILLIAM PAY

LONDON: In a statement elicited by the current negotiations between Spyros Skouras and John Schlesinger over the Fox purchase of a share in the Schlesinger South African theatre holdings, J. Arthur Rank here Wednesday issued a unique statement outlining steps he has taken to insure that control of his Odeon Cinema interests across the world will remain in British hands. Odeon owns a 25 per cent interest in African Consolidated Theatres, but will not be affected by any Fox-Schlesinger deal.

Deeming it "essential that control of Odeon remain in British hands," Mr. Rank said, "I have given long thought to the best method of achieving this object, particularly upon my death. Accordingly two years ago, I reorganized the private companies which controlled Odeon Cinema holdings and which in turn were controlled by my wife and myself. As a result, control and voting power in the group is now vested in a company limited by guaranteed capital and without shares, whose main object is to support and encourage a British film industry.

"The right to receive the major part of the dividends from the Odeon group is now vested in trustees who apply the proceeds to charitable purposes. The trustees comprise Mrs. Rank, Lord Mackintosh of Halifax, John Davis, professional advisers and myself. Neither Mrs. Rank nor I retain any financial or voting interests in the Odeon group for personal use.

"As a result of this reorganization, control and operation of the Odeon group will be unaffected by my death, and control is firmly established in British hands for the future."

New York Social Leaders Help "Foys" Premiere

General James H. Doolittle, chairman of the United Cerebral Palsy premiere for "The Seven Little Foys," has announced more than 60 civic leaders and socially prominent individuals will serve with him for the June 29th opening of the new Bob Hope film, at the Criterion Theatre, New York and all proceeds will go to United Cerebral Palsy. Following the premiere, a champagne supper with Bob Hope as guest of honor will be held at the Sheraton-Astor Hotel. Mr. Hope will be presented with UCP's first "Humanitarian Award" in recognition of his selfless service and devotion to the cerebral palsied.

Talks to Navy Operators

D. L. O'Brien, manager of Altec Service Corporation's Los Angeles office, spoke recently before a group of U. S. Navy motion picture projectionists at the Naval Training Center, San Diego, Calif.

Hollywood Scene

HOLLYWOOD BUREAU

Production mounted to a new high for recent times when, at the weekend, the start of shooting on eight new undertakings and completion of five others, lifted the total score of films in active production to 38. The new activity is pretty well distributed among the companies.

C. V. Whitney Pictures, an important and extremely welcome newcomer to the production field, started shooting "The Searchers," in color and in VistaVision, for release by Warner Brothers. Merian C. Cooper is the producer, and his long time associate, John Ford, is directing. The cast: John Wayne, Jeff Hunter, Vera Miles, Ward Bond, Natalie Wood, John Qualen, William Steele, Oliver Carey, Lina Lisa Wood, Harry Carey, Jr., many others.

"Mitchell Court Martial" Set

United States Pictures, also releasing through Warner Brothers, launched "The Court Martial of Billy Mitchell," in CinemaScope and WarnerColor, with Gary Cooper portraying the title character. Ralph Bellamy, Fred Clark and Herbert Heyes are others in the cast. Milton Sperling is the producer, and Otto Preminger is directing.

Lucille Ball and Desi Arnaz, whose "Long, Long Trailer" is a permanent chapter in the history of motion picture box office, started "Forever, Darling," for MGM release. Desi is doing the producing, and Jerry Thorpe is directing the cast that is headed, of course, by the Ball-Arnaz duo, with such outstanding folks as Louis Calhern and James Mason in principal support. The film's going in Eastman color, and for wide screen.

Susan Hayward Starred

"I'll Cry Tomorrow," MGM, has Susan Hayward, Richard Conte, Eddie Albert, Don Taylor and Jo Van Fleet in the cast directed by Daniel Mann for Lawrence Weingarten, producer.

Pat O'Brien, Dennis O'Keefe and Mark Damon have top roles in "Inside Detroit," which Sam Katzman began producing for Columbia, with Fred F. Sears directing.

Allied Artists' Vincent M. Fennelly began shooting "Bobby Ware Is Missing," directed by Thomas Carr, with Neville Brand and Arthur Franz heading the cast.

"The Way Out," a Todon Production for RKO release, was started in London with Mona Freeman and Gene Nelson in top roles. Tony Owen is the producer, Montgomery Tulley the director.

"Apache Woman" is a Golden State Production for American Releasing Corporation, with Alex Gordon as executive producer and Roger Corman as producer-director. It's in SuperScope and Eastman color, with Lloyd Bridges, Joan Taylor, Lance Fuller, Paul Birch and Jonathon Haze in principal roles.

IN PRODUCTION:

STARTED (8)

ALLIED ARTISTS
Bobby Ware Is Missing

ARC (American Releasing Corp.)
Apache Woman (Golden State Prods.; Superscope; Eastman Color)

COLUMBIA
Inside Detroit

MGM
Forever, Darling (Zanra Prods.; Eastman Color)
I'll Cry Tomorrow

RKO RADIO
The Way Out (Todon Prods.)

WARNER BROS.
The Court Martial of Billy Mitchell (U. S. Pic.; CinemaScope; WarnerColor)
The Searchers (C. V. Whitney Pics.; VistaVision; Color)

COMPLETED (5)

ALLIED ARTISTS
Operation Uranium

COLUMBIA
Survivors Two (Warwick; CinemaScope; Technicolor)

INDEPENDENT
Time Table (Mark Stevens Prods.; Superscope)

MGM
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Quentin Durward (CinemaScope; Color)

SHOOTING (30)

ALLIED ARTISTS
Son of Slade

COLUMBIA
1984 (Holiday Prods.)
Picnic (CinemaScope; Technicolor)
Joe Macbeth (Film Locations, Ltd.)

INDEPENDENT
Bombay Flight 417 (Paal-Filmistan, Ltd.; Eastman Color)

MGM
Tribute to a Bad Man (CinemaScope; Color)
Kismet (CinemaScope; Eastman Color)
Diane (CinemaScope; (Eastman Color)
Bhowani Junction (CinemaScope; Color)

PARAMOUNT
Too Late, My Love (VistaVision)
The Man Who Knew Too Much (VistaVision; Technicolor)
Anything Goes (VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

RKO RADIO
Texas Lady (Holt-Rosen Prod.; Superscope; Technicolor)

REPUBLIC
Come Next Spring (Trucolor; wide-screen)

20TH-FOX
The Girl in the Red Velvet Swing (CinemaScope; Color)
The View from Pompey's Head (CinemaScope; Color)

UNITED ARTISTS
Top Gun (Fame Pics.)
News Is Made at Night (Friedlob Prods.)
A Kiss Before Dying (Crown Prods.; CinemaScope; Eastman Color)
The Indian Fighter (Bryna Prods.; CinemaScope; Color)
Alexander the Great (Robert Rossen; CinemaScope; Technicolor)

U-I
World in My Corner
Tarantula
The Girl in the Cage
Backlash (Technicolor)
Away All Boats (VistaVision; Technicolor)

WARNER BROS.
Sincerely Yours (WarnerColor)
Giant (George Stevens; CinemaScope; WarnerColor)
Miracle in the Rain

LOOK TO REPUBLIC FOR

for July

MAGIC FIRE

YVONNE DeCARLO, CARLOS THOMPSON
RITA GAM VALENTINA CORTESE
AND ALAN BADEL
TRUCOLOR BY CONSOLIDATED

LAY THAT RIFLE DOWN

JUDY CANOVA, ROBERT LOWERY, JIL JARMYN

THE GREEN BUDDHA

WAYNE MORRIS, MARY GERMAINE

MYSTERY OF THE BLACK JUNGLE

LEX BARKER

CROSS CHANNEL

WAYNE MORRIS, YVONNE FURNEAUX

HEADLINE HUNTERS

ROD CAMERON, JULIE BISHOP, BEN COOPER

for August

THE LAST COMMAND

STERLING HAYDEN, ANNA MARIE ALBERGHETTI,
RICHARD CARLSON, ARTHUR HUNNICUTT,
ERNEST BORGNINE
TRUCOLOR BY CONSOLIDATED

FLAME OF THE ISLANDS

YVONNE DeCARLO, HOWARD DUFF
ZACHARY SCOTT
TRUCOLOR BY CONSOLIDATED

TWINKLE IN GOD'S EYE

MICKEY ROONEY, COLEEN GRAY,
HUGH O'BRIAN, JIL JARMYN

THE DIVIDED HEART

CORNELL BORCHERS, YVONNE MITCHELL,
ARMIN DAHLEN

SECRET VENTURE

KENT TAYLOR, JANE HYLTON

Now in release

DOCTOR IN THE HOUSE
TIMBERJACK
THE ETERNAL SEA

THE PICTURES YOU WANT!

for September

A MAN ALONE
RAY MILLAND, MARY MURPHY, WARD BOND
TRUCOLOR BY CONSOLIDATED

THE VANISHING AMERICAN
SCOTT BRADY, AUDREY TOTTER,
FORREST TUCKER
TRUCOLOR BY CONSOLIDATED

MAN TO MAN
ROD CAMERON, JULIE LONDON, BEN COOPER

JAGUAR
SABU, CHIQUITA, BARTON MacLANE

TRACK THE MAN DOWN
KENT TAYLOR, PETULA CLARK

TANGABUKU
TRUCOLOR BY CONSOLIDATED

in production

NO MAN'S WOMAN
CIRCUS GIRL
COME NEXT SPRING
JESSE JAMES WAS MY NEIGHBOR

in preparation

THE MAVERICK QUEEN
HIGH IRONS
LISBON
ANNIE JORDAN
THE LONG WATCH
HEART STRINGS

SANTA FE PASSAGE
I COVER THE UNDERWORLD
DON JUAN'S NIGHT OF LOVE

CITY OF SHADOWS
THE ROAD TO DENVER
DOUBLE JEOPARDY

Spyros P. Skouras addresses concluding session of 20th-Fox sales convention. Seated at the left is Charles Einfeld, at the right is W. C. Gehring.

Telling 'em How to Sell Fox Product

MERCHANDISING plans for 20th Century-Fox's summer and fall releases, discussions of other forthcoming productions, the continued expansion of CinemaScope and additionally scheduled regional meetings were the highlights and results of last week's two-day national sales convention at the home office.

Charles Einfeld, vice-president in charge of advertising, publicity and exploitation, outlined a comprehensive promotional program for the forthcoming releases and announced that an unprecedented use of television to sell each attraction will be the highlight of the project. He said in every instance emphasis will be concentrated on point-of-playdate impact supported by saturation television, radio and newspaper advertising.

New Concepts Adopted

He added that new concepts of film promotion are being adopted to keep pace with the ever-changing pattern of the entertainment world in general and the film industry in particular. He cited film music as an example and said such films as "How to Be Very Very Popular," "Love Is a Many Splendored Thing" and "The Tall Men" will each have title songs.

Mr. Einfeld also felt the specialized handling of pictures, coupled with flexibility of showmanship approaches was a key to better merchandising practices. For example, Sheree North is being introduced in "Popular" and has already been featured on the cover of *Life* magazine. *Cosmopolitan* and *Redbook* are also planning special stories on her, according to the company.

A special teaser trailer has been prepared for "House of Bamboo" and will be shown during playdates of "The Seven Year Itch," Mr. Einfeld said. "A Life in the Balance" and "The Living Swamp" will have their advertising keyed to their respective backgrounds in Mexico and Georgia.

Widespread television, magazine and newspaper publicity about Bette Davis, Richard Todd and Joan Collins, stars of "The Virgin Queen," is planned. Special broadcast advertising and promotional campaigns and extensive magazine and newspaper coverage is under way for "The Tall Men" and "The Left Hand of God."

Besides the title song for "Love Is a Many Splendored Thing," a condensation of the book from which the film was adapted will be in the September issue of *Woman's Home Companion*. Plans for other films such as "Seven Cities of Gold" and "The Girl in the Red Velvet Swing" were also enumerated.

NEW FACES ADD NEW LUSTER TO ROSTER

Always a potent accessory to any marketing plan is the introduction of new faces to the public. Twentieth Century-Fox has at least five such people under contract, all of whom are featured in pictures scheduled for release in the near future. Sheree North, already well known via magazine and newspaper photographs, is co-starred in "How to Be Very Very Popular." British Joan Collins is featured in "The Virgin Queen" and starred in "The Girl in the Red Velvet Swing." Marjorie Hellen, formerly a model, has had several bits and will also be seen in "Swing." Barry Coe makes his debut in "Popular" and is also in "House of Bamboo." Dana Wynter, a native of London, makes her American film debut in "The Girl from Pompey's Head," currently in work.

Altogether, a total of 18 top-budgeted productions is scheduled for release between July and the first part of 1956, W. C. Gehring, executive assistant general sales manager, told the convention. Of these, 17 will be in CinemaScope and color and the other is the last Panoramic Production in standard dimensions. The revised lineup has 12 features scheduled from July to October with the remainder set for release soon after.

The schedule is as follows:

JULY—"The Seven Year Itch," Marilyn Monroe; "House of Bamboo," Robert Ryan; "How to Be Very Very Popular," Betty Grable and Sheree North; "The Living Swamp," first featurette in CinemaScope, and "A Life in the Balance," the standard film.

AUGUST—"The Virgin Queen"; "Love Is a Many Splendored Thing," Jennifer Jones and William Holden, and "The Left Hand of God," Humphrey Bogart and Gene Tierney.

SEPTEMBER—"Seven Cities of Gold," Richard Egan and Michael Rennie" and "The Tall Men," Clark Gable, Jane Russell and Robert Ryan.

OCTOBER—"The View from Pompey's Head," Richard Egan and Cameron Mitchell and "The Girl in the Red Velvet Swing," Ray Milland, Joan Collins and Farley Granger.

Additional releases for this period are "Good Morning, Miss Dove," Jennifer Jones; "The Camp Followers," Tom Ewell; "Bottom of the Bottle"; "The Proud Ones"; "Iris," and "The Rains of Ranchipur."

Mr. Gehring stressed the company position that whatever is good for the exhibitor is good for the distributor and producer. To assure a vital and expanding industry in times of unrivalled competition for every entertainment dollar, he said all branches of the industry must work and live in harmony.

The sales executive said the merchandising arm of the company would be equipped with the type and caliber of product to meet the needs of every type of theatre situation and the general public. In the coming months exhibitors will be offered two-to-three CinemaScope releases each month.

Also speaking at the convention was Spyros P. Skouras, president, who told more than 200 of the company's division managers, branch managers, salesmen and home office sales executives, he expects 30,000 installations of CinemaScope throughout the world by the end of 1955. Of this total, 16,500 will be in the U.S. and Canada, and 13,500 will be in the rest of the world. He said 20th-Fox is constantly working to improve the medium.

As a followup to last week's meeting, all domestic and Canadian exchanges held meetings this week to set in motion local applications of the policies evolved.

THE PRODUCT LINE-UP . . . .

AMONG the 20th-Fox pictures currently planned for future production are the adaptations of many best-selling books and famous stage plays. Some of the book properties include "Katherine," "The Greatest Story Ever Told," "The Day the Century Ended," "Lord Vanity," "Tigrero," "Your Daughter Iris," "Shental," "Island in the Sun," "Boy on a Dolphin," "The Revolt of Mamie Stover" and "The Sixth of June." From the theatre, "The King and I" will star Yul Brynner, Deborah Kerr and Dorothy Dandridge. Others include "Can Can," "Anastasia," "Bus Stop" and "A Roomful of Roses," the latter fiirst to be produced on Broadway next season. The company also will release several films made by European companies.

Two of "The Tall Men," Clark Gable and Cameron Mitchell, conversing.

Bette Davis, as "The Virgin Queen," knights Richard Todd, as Sir Walter Raleigh, at left.

Shirley Yamaguchi, Robert Ryan and Robert Stack in a dramatic moment in "House of Bamboo."

Jennifer Jones and William Holden in a scene from "Love Is a Many Splendored Thing."

Orson Bean, Tommy Noonan and Sheree North show "How to Be Very, Very Popular."

Gene Tierney, Humphrey Bogart and a group of children in "The Left Hand of God."

PINKNEY NAMED CEA SECRETARY

Succeeds Fuller; Meeting in Wales Is Taking Up Some Knotty Problems

by PETER BURNUP

LLANDUDNO, WALES: The General Council of the Cinematograph Exhibitors Association Wednesday appointed Ellis Pinkney general secretary of the association as successor to the late Walter Fuller. The appointment of Mr. Pinkney, previously the Association's solicitor and assistant secretary, followed a meeting of CEA officers Tuesday which decided unanimously to recommend Mr. Pinkney.

The action highlighted the first two days of the Association's four-day annual convention at this remote beach resort in North Wales, to which have come theatre men from every part of the country and a considerable cluster of executives in other branches of the trade.

Booking Problem Up

In the convention's later sessions, tense debate was awaited on a resolution put forward by the Northern branch, in which Sol Sheckman is the motivating force, reading: "That in view of the large sums of money that independent exhibitors pay to the British Film Production Fund to encourage the production of British films, they should be entitled to be able to book on release an agreed proportion of all British films produced."

As previously reported, Mr. Sheckman, controlling the Essoldo Circuit with theatres rapidly approaching the 200 mark, has frequently expressed his indignation that his own first run houses frequently cannot book the pictures to whose financing his theatres have contributed so heavily.

The perennial and stubborn problem of entertainment tax also was to come up; with J. X. Prendergast's Leeds branch proposing, on the Walter Reade pattern, the appointment of a top economist to prepare the industry's next claim for tax remission. Mr. Prendergast suggests that such an appointment be defrayed by a levy of a maximum of £2 per theatre.

Talk Wage Demands

Other questions falling for discussion include a report on the recent meeting in Paris of the International Union of Exhibitors and the wage structure proposals made to the Association by NATKE.

But quiet and clandestine discussions behind the scenes are likely to have proved much more important than those held in the Council Chamber. John Davis was traveling to Llandudno to address the delegates at two meetings of his own. The feeling grows that a pact of peace between Mr. Davis and CEA is just round the corner. Certainly, private talks to that end have been in progress already.

VISTAVISION "TRIUMPH"

LONDON: Technicians and customers acknowledge Paramount's VistaVision triumph at the Plaza opening of "Strategic Air Command."

The picture was projected on the screen 43 feet wide and masked to a height of 22 feet in the centre and 23 feet, 10 inches at the edges. Century projectors with the horizontal feed, developed in conjunction with Paramount, had been installed by Westrex with Peerless Hy-Candescent arcs, using a Ship carbon trim of 13.6mm. positive and 11mm. negative, running at 130 amps. The lenses, made by Bausch and Lomb, have a focal length of four inches and a barrel diameter of 52mm. The "curvilinear screen" was made by John L. Stableford.

Rank Pinewood pictures are now being made in VistaVision and the Organization has decided to experiment with the horizontal protection system in some of its choicer theatres. The first installation is likely to be made at the Gaumont in the London suburb of Hammersmith, although it is understood several months may elapse before the equipment is available.

WANTS TAX STUDY

Harold Wilson, M.P.—president of the Broad of Trade in the Labour Administration—wants a Governmental inquiry into the whole structure of entertainment tax. He has put down a question to the Chancellor of the Exchequer asking "if he will set up a commission or departmental committee to inquire into the provisions of the Finance Tax relating to Entertainments Duty."

Interviewed, Mr. Wilson said his proposed inquiry would deal with anomalies such as the problems of the small theatre and in particular the discrimination in the tax between motion picture theatres and other forms of entertainment.

Just issued Exchequer returns show that £3,265,000 was collected as entertainment tax from cinemas in the course of April; an increase of £516,000 over the March figure.

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John Davis, managing director of the J. Arthur Rank Organization, has been nominated for the presidency of the British Film Producers' Association.

The nomination is made in a resolution to be moved by Marcel Hellman and John Woolf at the Association's annual general meeting July 14. Mr. Hellman and Mr. Woolf will also propose that the office of vice-president should not be filled for the ensuing year, but that the retiring president, Robert Clark, should be invited to deputize in the absence of Mr. Davis at any time during the next twelve months.

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Twentieth Century-Fox plan to build a new theatre in the Devonshire naval port of Plymouth (population 189,400). The majority of the city's theatres are circuit-controlled, which means that the company has no direct outlet there for its CinemaScope product. It has now been allocated a site in the city centre by the Plymouth City Council's Reconstruction Committee. Plans are now in course of preparation.

Company officials emphasize that the Plymouth project betokens in no way a policy of widespread building. "The company is in no way interested in considering exhibition in competition with the independent exhibitors who are its CinemaScope customers," they say. "The Plymouth plan derives from special circumstances there."

EQUIPMENT EXPORTS UP

Exports of British motion picture equipment continue to grow. A statement of the Kinematograph Manufacturers' Asssociation shows that in the first quarter of 1955 exports totaled £551,000, an increase of £89,000 over the corresponding quarter of 1954.

According to the statement, sales in 25 markets show what are described as "important increases" as compared with the same period last year; these markets include Australia, New Zealand, India, Pakistan, Spain, Portugal, Ecuador and Chile.

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The final curtain will fall on the original British Lion Film Corporation June 29, on which date an extraordinary general meeting of stockholders will be held to put the corporation into voluntary liquidation. As already reported, the goodwill and assets have been taken over by British Lion Films, which is controlled by the National Film Finance Corporation.

Hutchinson Paramount Manager in England

LONDON: F. E. Hutchinson Wednesday was appointed managing director for Paramount in the United Kingdom. He succeeds James Perkins. Mr. Hutchinson served with MGM for 33 years and has been with Paramount for the last 14 years. He has been director of sales since 1946.

Caruso Heirs Win Suit Against MGM in Italy

ROME: MGM in Italy has been sentenced to pay 5,000,000 lira, approximately $8,000, to the heirs of Enrico Caruso who sued on the grounds that the film, "The Great Caruso," reflected "against the honor of the famed tenor and against his character and private life." MGM, which plans to appeal the verdict, was ordered to withdraw all "Caruso" prints from Italian distribution.

TV Gross in Year Shows Gain of 37%

WASHINGTON: Television broadcasting gross revenues in 1954 were $593,000,000, a 37 per cent increase over the 1953 figure of $432,700,000, the Federal Communications Commission reported last week.

Aggregate profits made by the television industry, before deduction for Federal income tax, amounted to $90,300,000 in 1954, a 33 per cent increase over the 1953 figure of $68,000,000. Television broadcasting expenses also went up, with $502,700,000 spent in 1954, compared to $327,000,000 the previous year.

The 1954 figures cover the four networks and 410 stations—16 stations owned and operated by the networks, 92 pre-freeze stations and 302 post-freeze UHF and VHF stations. The 1953 figures include the same network and pre-freeze stations but only 226 UHF and VHF post-freeze stations.

The four television networks, including the operation of their 16 stations, doubled their profits in 1954, the FCC said. The networks reported profits of $36,500,000 in 1954 compared with $18,000,000 in 1953. Both figures are without Federal income tax deduction. The networks and their stations accounted for about 52 per cent of the industry's total revenue, the FCC said.

"Strike It Rich" Show Will Aid "Benson"

Universal and the CBS network television-NBC network radio show "Strike It Rich," sponsored by the Colgate, Palmolive Peet Co., have developed a joint five-week national promotion which started Wednesday in connection with the July 21 Kansas opening of "The Private War of Major Benson." The estimated 20,000,000 daily viewers and listeners of the "Strike It Rich" program are being asked to write a letter on their own "private war" whether it be a community project, a national charity or some especially worthy individual. The writer of the letter that is judged to have "the most heart" and a guest will be flown to Manhattan, Kansas—"the heart of America" for the World Premiere of "the picture with a heart"—"The Private War of Major Benson."

Virginia Mayo to St. Louis for "South Pacific" Premiere

Virginia Mayo went to St. Louis, her home town, this week for the world premiere of her latest film, "Pearl of the South Pacific," June 28, at the Fox theatre, it was announced by RKO Pictures, distributor of the Benedict Bogeaus production. Preceding the premiere, many St. Louis civic organizations will honor Miss Mayo, including the Daughters of the American Revolution. Accompanying the star were Michael O'Shea, her husband; Perry Lieber, RKO's national publicity and exploitation director, and Edith Lynch, of the RKO publicity department. The film was directed by Allan Dwan and co-stars Dennis Morgan and David Farrar.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 18th were:

Atlanta: Davy Crockett (B.V.) 2nd week; Soldier of Fortune (20th-Fox); Son of Sinbad (RKO) 2nd week; Strange Lady in Town (W.B.).

Baltimore: Davy Crockett (B.V.); Seven Year Itch (20th-Fox).

Boston: Doctor in the House (Rep.) 4th week; Interrupted Melody (MGM) 3rd week; Love Me or Leave Me (MGM).

Buffalo: Love Me or Leave Me (MGM); Seven Year Itch (20th-Fox); Soldier of Fortune (20th-Fox) 2nd week; Tall Man Riding (W.B.).

Chicago: Blackboard Jungle (MGM) 7th week; Interrupted Melody (MGM) 2nd week; Lady and the Tramp (B.V.); The Sea Chase (W.B.).

Columbus: The Wizard of Oz (MGM).

Denver: Marty (U.A.); Rage at Dawn (RKO); Strategic Air Command (Par.) 4th week; Tall Man Riding (W.B.).

Des Moines: Blackboard Jungle (MGM) 2nd week; Davy Crockett (B.V.).

Detroit: Marty (U.A.) 4th week.

Hartford: Big House, U.S.A. (U.A.); Chicago Syndicate (Col.); Doctor in the House (Rep.) 8th week; Far Horizons (Par.); Seven Year Itch (20th-Fox).

Indianapolis: Love Me or Leave Me (MGM); Seven Year Itch (20th-Fox); This Island Earth (Univ.).

Jacksonville: The Far Country (U-I); Love Me or Leave Me (MGM); Tall Man Riding (W.B.); This Island Earth (Univ.).

Kansas City: Blackboard Jungle (MGM) 3rd week; Daddy Long Legs (20th-Fox) 3rd week; Love Me or Leave Me (MGM); Son of Sinbad (RKO); Strategic Air Command (Par.) 3rd week.

Memphis: Davy Crockett (B.V.); Love Me or Leave Me (MGM) 3rd week.

Miami: Davy Crockett (B.V.) 2nd week; Love Me or Leave Me (MGM) 2nd week; Soldier of Fortune (20th-Fox) 2nd week.

Milwaukee: Blackboard Jungle (MGM) 4th week; Marty (U.A.); Soldier of Fortune (20th-Fox) 3rd week.

Minneapolis: Blackboard Jungle (MGM) 7th week; Love Me or Leave Me (MGM) 2nd week.

New Orleans: Daddy Long Legs (20th-Fox) 3rd week; Davy Crockett (B.V.) 2nd week; The Eternal Sea (Rep.); Love Me or Leave Me (MGM).

Oklahoma City: Davy Crockett (B.V.) 3rd week; Love Me or Leave Me (MGM) 2nd week; Strategic Air Command (Par.); Tarzan's Hidden Jungle (RKO).

Omaha: Blackboard Jungle (MGM) 3rd week; Soldier of Fortune (20th-Fox).

Philadelphia: The Adventures of Sadie (20th-Fox); End of the Affair (Col.); Interrupted Melody (MGM); Soldier of Fortune (20th-Fox) 2nd week.

Pittsburgh: Doctor in the House (Rep.) 4th week; Green Scarf (Asso. Artists) 9th week; Love Me or Leave Me (MGM) 2nd week.

Portland: Love Me or Leave Me (MGM); Soldier of Fortune (20th-Fox) 3rd week; Strategic Air Command (Par.) 3rd week.

Toronto: Blackboard Jungle (MGM); Daddy Long Legs (20th-Fox) 5th week; Love Me or Leave Me (MGM) 2nd week.

Vancouver: Daddy Long Legs (20th-Fox) 2nd week.

Washington: Daddy Long Legs (20th-Fox) 3rd week; Holiday for Henrietta (Ardee); Marty (U.A.) 2nd week; Soldier of Fortune (20th-Fox).

AM-PAR Record Corp. Name Of New AB-PT Subsidiary

AM-PAR Record Corp. has been selected as the corporate name of the new record company established last week as a subsidiary of American Broadcasting-Paramount Theatres, the company announced. Samuel H. Clark, president of the new company, said AM-PAR will also be used as the label designation on the three speeds of records the firm plans to record, manufacture and distribute. Offices of AM-PAR records are in the Paramount Building, New York.

UniversalNet $2,014,960

Earnings of Universal Pictures and subsidiary companies for the 26 weeks ended April 30 were $2,014,960 after providing $1,830,000 for Federal taxes. For the 26 weeks ended May 1, 1954, the company's earnings were $1,721,063 after providing $1,845,000 for taxes.

After dividends on the preferred stock this year, it is equivalent to $1.87 per share on the 1,015,709 shares of common stock outstanding. In the same period last year, it was equivalent to $1.57 per share on the 1,017,334 shares of common stock outstanding.

Circuit Buys Six Drive-ins In Augusta

AUGUSTA, GA.: Improvement of Augusta's film fare was prophesied when the consolidation of the management of six Augusta drive-ins and the closing of three of them was announced recently. In a move involving more than $1,000,000 in property, the Georgia Theatre Company assumed management of the Skyview, Forest Hills and Bon Air drive-ins, which will be operated with the company's other Augusta properties.

The Augusta, Bon Air and Clover Leaf are to be closed, but John H. Stembler, president of the company, stressed "this was for the time being only" and said "The Skyview, Hilltop and Forest Hills will continue to operate on substantially the same policies as heretofore, but with more frequent changes of programs—and better pictures."

Mr. Stembler said the deal was "a natural move" to streamline the entertainment of the city which has been somewhat overextended due to population fluctuation. He said only the management, not the ownership, of the drive-ins is involved.

The circuit president said the drive-ins are strategically scattered to serve all areas of the city and the downtown theatres are where they have always been—which makes for a "comfortable" distribution of entertainment opportunities. He thought the drive-ins in Augusta offer better facilities for any city its size to be found anywhere.

COMPO Cites Editor Who Stresses Film News

The 46th in the series of COMPO ads in *Editor & Publisher* publicizes a letter received by COMPO from Norman Shavin, feature and Sunday editor of the Jackson, Miss., *State Times* in which he says the paper gives films the full treatment because "we think newspaper readers want it that way." He wrote, "Having read your full-page advertisements in *Editor & Publisher*, I thought you might be interested in our unusual treatment given to a movie which we feel deserved it. We carried this review on page one on the simple theory that a truly 'great movie' is page one news. We give movies the full treatment—something which is not done anywhere else in this state. We feel people are devoted to their theatres and interested in the folk that occupy stages, screens and managers' offices."

Five RKO Shorts Series Announced for Season

Five shorts series have been scheduled for release by RKO Pictures for the 1955-56 season, it was announced by Sidney Kramer, short subjects sales manager. Included are eight RKO-Pathe Specials, two two-reel Sports subjects, 13 one-reel Sportscopes, 13 Screenliners and 16 two-reel subjects for rerelease. The latter will consist of 12 comedies, two Ray Whitely musicals and two My Pal subjects. Four of the comedies star Leon Errol, four Edgar Kennedy, two Wally Brown and Jack Kirkwood, two Gil Lamb.

People in The News

Paul J. Quinn has been elected assistant secretary of RKO Radio Pictures, succeeding **Peter F. Pugliese**, resigned.

Monroe R. Goodman has been elected a vice-president of Artists-Producers Associates, Inc. He had been with Paramount for 25 years in various sales and distribution capacities in the field and home office.

Richard A. Mack was unanimously confirmed by the Senate for a seven-year term as a member of the Federal Communications Commission.

John Horton will serve as a production aide at Universal Studios, working with **Edward Muhl**, vice-president in charge of production and **James Pratt**, executive manager.

Carl H. Winston has been appointed assistant publicity manager of Columbia Pictures.

Arthur Herskovitz has been promoted to manager in Peru; **Melvin Danheiser**, sales assistant in charge of Latin America, the Far East and Australasia, and **Milford I. Rydell**, sales assistant in charge of the United Kingdom and Europe, all for RKO Pictures.

Alexander F. Victor, founder of the Victor Animatograph Corp., Davenport, Ia., was honored by the committee on Archives and History of the Department of Audio-Visual Instruction, National Education Association, for his services and contributions to the use of the motion picture in education.

Richard Colbert has been promoted to Universal branch manager in Portland, Ore., replacing **Ernest J. Piro**, resigned.

Morris H. Klein, operator of drive-ins at Coxsackie and Hunter, N. Y., was given a degree with honors from Albany College of Pharmacy.

Loew's Opens Summer Festival in New York

As a tribute to New York's Summer Festival, Loew's Theatres inaugurated Loew's Summer Movie Festival Wednesday in Loew's theatres in Manhattan, Bronx, Brooklyn, Queens and Westchester. Loew's Summer Movie Festival, featuring a group of outstanding films, was launched with a demonstration in Times Square, in front of Loew's State theatre, at noon Wednesday. The caravan of floats, models, etc., will tour Loew's neighborhood theatres in greater New York.

Loew's Acquires Drive-in

Loew's Theatres, Inc., officially took title to the Normandy Twin Open-Air drive-in theatre in Jacksonville, Fla. last week. Leopold Friedman, financial vice-president, acted for the company. James Carey is manager of the Normandy, under the supervision of Martin Burnett, division manager.

DIAL J-I-M-M-Y S-T-E-W-A-R-T IN NEAT COLUMBIA STUNT

Columbia inaugurated its novel "Call Jimmy Stewart" telephone promotion this week for "The Man from Laramie" in 10 cities where the picture is scheduled to open shortly. The plan involves newspaper ads asking people to call the star at a listed number. Automatic recording playback devices place a sales message from him on the phone wire.

The film company said the campaign has been so successful that phone company officials reported over-capacity calls of more than 1,500 per hour in five of the cities. Telephone company executives in Philadelphia, Boston, Chicago, Dallas and Ft. Worth have asked Columbia to augment the 10 lines originally strung in each of those cities.

The campaign is tied in with daily advertisements in local newspapers and is designed to carry the message of "The Man from Laramie" to the public right up to the playdates in each city. It utilizes the same automatic playback device used in telephonic weather reports and can be heard by anyone dialing the advertised phone number.

Other cities currently involved in the campaign are San Antonio, Houston, Detroit, Seattle and Salt Lake City. In addition, New York will be added July 1 and Columbia says there is a possibility other cities will also join the promotion.

"The Man from Laramie" is a William Goetz production in CinemaScope and color by Technicolor.

The National Spotlight

ALBANY

John Capano, assistant booker at Universal, resigned to take a similar job with Upstate Theatres, Inc., Albany. He also operates State in Troy. . . . The sneak preview of "Private War of Major Benson" at Strand, where a large audience rollicked in laughter, led a film man to comment, "This is a family-type picture, so clean it could be shown in a church." Those attending included: Irene Econome, Fabian division office; Leonard L. Rosenthal, counsel for Upstate Theatres; Jack Hamilton, Berlo Vending Co. manager; Universal office staff, headed by Norman Weitman. Prior previews were held at Stanley, Utica, and Glove, Gloversville. . . . Among visitors: Irving Fried, president, Tri-State Candy Corp., Buffalo; Paul Goldman, Adirondack Mt. hotel booker; George Thornton, Saugerties-Windham exhibitor (he is preparing to reopen the Orpheum, Tannersville); Sylvan Leff, Utica-Watertown exhibitor; Ben Coleman, buyer, Carman drive-in; Andrew Roy, manager, Stanley, Utica.

ATLANTA

Fred Young, Atlanta Popcorn Co., checked in at his office after a trip to Alabama. . . . On the row booking were: Alpha Fowler, Alpha, Douglasville, Ga.; P. L. Taylor, Dixie, Columbus, Ga.; R. H. Brannon, theatres in Georgia; W. Welch, Dallas, Dallas, Ga.; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga., and Jay Soloman, Independent Theatres, Chattanooga, Tenn. . . . Clyde Gross has been appointed assistant manager by Wilby Kincey Service Co. . . . William Timmy, former manager of the Noble, Anniston, Ala., transferred to the Rialto, Augusta, Ga. Arvis Holland is the new manager at the Noble. . . . A. C. Sanders is the new owner of the G&M drive-in, Slocomb, Ala. Its new name will be the Ranch drive-in. . . . Hobson Hargett, Wedowee theatre, Wedowee, Ala., was here visiting. . . . Don Hassler, office manager of Capital and Astor Pictures, was on jury duty. While he was out, Jimmy Bello, sales representative, handled his job.

BALTIMORE

Oscar Kantor, Warner representative, was weekending in New York. . . . I. M. Rappaport, Town and Hipp theatres, is back from a business trip to New York. . . . Irv Blumberg, Warner advance man, was in town for "Mr. Roberts." . . . Mr. and Mrs. Jim Gladfelter (Playhouse manager) are celebrating their 19th wedding anniversary. . . . Aaron Seidler, New Albert theatre, weekended in Atlantic City. . . . Milt Lipsner, Allied Artists branch manager, was in town visiting accounts. . . . M. Robert Rappaport is making arrangements for his forthcoming marriage next month in Atlanta, Georgia. . . . Richard Dizon, Town manager, is back at his desk after vacationing in Wisconsin. . . . Jack Whittle, Avenue theatre and chief barker of local Variety Club, is hard at work directing the affairs of the forthcoming "Ice Capades" engagement which is being sponsored by the Variety Club.

BOSTON

A luncheon honoring three branch managers, recently promoted, is scheduled for June 28 on the Bradford Roof, under Variety Club of New England sponsorship. The three are: William Kumins, Warner Brothers, joined the company in 1938 as a booker; Al Levy, 20th-Fox, started in 1928 as a mail boy in its New York office. He came to Boston in March this year after service in Milwaukee, Detroit and Pittsburgh, Pa., in various capacities; and Gaspar Urban, Paramount, who joined the company in 1949 as a shipper. . . . Seventy-five golfers entered the second annual motion picture industry tournament at Woodland Golf Club, and another 50 industryites joined them for cocktails and dinner there. Jerry Govan of New England Theatres, Inc. turned in low gross score. Michael Redstone, president of Redstone Drive-In Theatres, and Malcolm Green of Interstate Theatres tied for the low net score. . . . The New England Council will sponsor the gala opening night of "Cinerama Holiday" August 30 at the Boston theatre. . . . New to the industry are Mr. and Mrs. Ken Bishop, who have just opened the new 300-car Midway drive-in at Detroit, Maine.

BUFFALO

Joseph E. DeSilva has been appointed city manager for the Schine circuit in Rochester, where he will supervise the operations of 11 theatres. DeSilva has managed the Playhouse for Schine in Canandaigua for the last two and one half years and has been in the exhibition end of the industry for 21 years. Paul Johnson, former manager of the Eckel in Syracuse, succeeds DeSilva as manager of the Playhouse in Canandaigua. . . . "Theatre and Film," is the subject of a new exhibition in the making at Dryden Gallery of George Eastman House in Rochester. The exhibit, to go up on June 30, will precede a series of Dryden theatre films entitled "Film and Theatre," a reversal of the picture exhibit title. . . . Adele Patricia Hertzog, secretary to the head of the music department of RKO Pictures on the coast, has been visiting her sister, Mrs. Harry J. Prost of Buffalo and her brother, Albert C. Hertzog, Jr., of Eggertsville. . . . Harold Bennett, manager of the local branch of National Screen Service, is recuperating from a heart attack in the Sisters Hospital, where he will be confined for several weeks. Jeremiah E. Cavanaugh, 77, is dead. He was a cousin of the late Philomena Cavanaugh, long-time Shea theatres publicity executive.

CHICAGO

Tom Courtney, a Clark theatre manager, returned from a vacation in Arkansas. . . . Georgia Pierce, the theatre's cashier, left this week for her annual holiday. . . . Bruce Trinz, Clark business manager, is moving his family into a home he purchased in Highland Park. . . . Louis de Rochemont was here for the opening of "Cinerama Holiday" at Eitel's Palace. . . . Now that the new cashier's cage at the Woods theatre has been installed, an early completion date for the overall remodeling project looks promising. . . . Marvin Ginsberg, has taken over the management of the Austin theatre during the summer months. . . . Effective July 1, the Cinema will adopt a temporary policy of presenting first run American-made films. "Daddy Long Legs" will be the first of such pictures to replace films produced in England, which has been the movie fare here for the past few years. . . . The women's auxiliary of the Variety Club of Illinois raised $5,000 for an addition to LaRabida Sanitarium, the "Variety Club project." Mrs. Joseph Berenson, who originated the group and who is the current president of the organization, presented the check to the institution.

CLEVELAND

While most exhibitors are crying the June blues, two downtown theatres are playing to capacity business. At the Allen "The Seven Year Itch" is filling the house for both matinee and evening performances and the RKO Palace "Davy Crockett" is outgrossing anything ever played previously. . . . Nat Lefton, retired independent distributor, who has been in town the past four weeks, left for his summer home at Burt Lake, Mich. . . . Peter Wellman, owner of the Wellman and New Mock theatres, Girard, O., is in Northside Hospital, Youngstown, for observation. . . . Back at his desk after hospital treatment for arthritis is Lou Blumenfeld, booker for the Skirball circuit. . . . Norton Greenberger, son of Sam Greenberger, owner of the Cedar Lee theatre, was graduated last week from Yale as a member of Phi Beta Kappa and XI, honorary arts and science fraternities. He enters Western Reserve University School of Medicine in the fall. . . . And Sally Wein, daughter of John C. Wein, business manager for local B-5 and F-5 graduated from Baldwin Wallace College, with membership in four honor societies. She enters Ohio State University law school in the fall. . . . Sheldon Sandler, son of David Sandler of the Sandler Mfg. Co., received his M.A. from Yale and has joined Horizons, Inc., local engineering company. . . . Another M.A. recipient is Mrs. Caroline Wright, wife of Stanley Warner district manager Dick Wright. The degree was awarded at the Western Reserve University graduating exercises.

COLUMBUS

Dean Myers, assistant theatre editor and radio and television editor of the Columbus *Dispatch*, will join J. Walter Thompson agency in New York August 1. He will be a member of the radio and television publicity department. His successor will be

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Robert Connors of the *Dispatch* staff. . . . The proposed 1,200-car underground parking garage at the State House, in the center of the downtown theatre area, moved a step nearer reality when the Ohio House of Representatives voted for the measure, 91-41. The Senate had approved the bill earlier. . . . Columbus survey by Elmo Roper and Associates revealed that a majority of those polled is opposed to toll TV. . . . Joseph Shephen Griggs, 54, died of a heart attack June 12 while working as projectionist in the Uptown theatre booth. . . . James Rea of the Drive-in Christian Films Association, which operates an auto theatre here which features religious films, reported attendance has doubled in each of the last two years. The non-profit drive-in, which charges no admission, attracts an average of 2,200 patrons each Saturday and Sunday, Rea said.

DENVER

Following the death of Don Sheedy, city manager for Fox Inter-Mountain Theatres, Billings, Mont., Robt. Pennock, Ft. Collins, Colo., has been moved into the Billings post. The Ft. Collins job went to Lloyd Boreing, who resigned as city manager at Lamar, Colo., for Atlas Theatres. Other Fox Inter-Mountain changes include the promotion of Melvin McLean from assistant city manager, Sidney, Neb., to Delta, Colo., as city manager to succeed Neil Ross, who had been slated for promotion to Las Vegas, N. M., to succeed Ed Doty, but Ross changed his mind and left the company. Doty went to Pocatello, Ida., succeeding Ralph Roe, moved to Fox, Aurora, Colo., succeeding Keith May, who will manage the Fox, Sterling, succeeding Lewis Boucher, who had resigned. . . . Arlie Beery, Manley district manager, was off to Pacific Grove, Calif., with wife, for vacation. . . . The Unique, Gunnison, Colo., owned by Atlas Theatres, closed for remodeling, to be reopened July 1 as the West. . . . 20th-Fox is remodeling the old poster room to give each of three salesmen a private office. . . . Kenneth Chism has bought the interests of his partner Paul Allmeyer, in the Mines, Idaho Springs, Colo. . . . Mr. and Mrs. Rodney and Donna Knox are managing the Knox theatres, Durango, Colo.

DES MOINES

Three theatres in the state, which have been shuttered for some time, are reopening their doors. One of them is ready for business, the other two will be soon. The Churdan theatre at Churdan has reopened under the management of Mrs. S. R. Parks. Showings are four nights a week. Art Sunde plans to reopen the Time theatre at Albert City shortly. Sunde, new owner of the Time, has three other houses and has been in show business for nearly 20 years. He plans to install a wide screen, air conditioning and new projection equipment as well as extensive redecorating. The theatre at Pleasantville will be reopened under the management of Bob Gray of Des Moines. He is being backed by the town's Commercial Club. . . . Gene Cramm, manager of the Zephyr and Drive-In theatres in Burlington, has been named to manage a drive-in in Council Bluffs. Cramm has been with Central States Theatre Corp. since 1936 and had been manager of theatres in Burlington for the company the last three years. . . . Charles Laughlin, Universal salesman, won the top prize at the Variety club golf-stag party at Hyperion. It was a rotissiere, and although Chuck can't spell it, he surely can use it! More than 50 persons turned out for the golf contest and 35 more for dinner.

RETIREMENT AFTER YEARS OF SERVICE

JACKSONVILLE: **Mrs. Lillian Parker (above), the city's best known theatre worker, who served as cashier at 11 different theatres from 1917 to 1942 and as a theatre manager for the past 13 years, was honored at a testimonial luncheon in the Roosevelt Hotel here by a large group of Florida State Theatres home office and theatre personnel upon her retirement recently from active duty after 39 years in the industry. J. L. Cartwright, Florida State district supervisor at Daytona Beach, toastmaster, noted that Mrs. Parker's daughter, Mrs. Manuel Pomar, presented her with her first grandchild on the day she retired and gave her a new career as a grandmother. A set of luggage was a parting gift.**

DETROIT

When the annual Hudson Christmas parade comes down Woodward Avenue on Thanksgiving Day, Santa Claus and honored guests mount the marquee of the big store and review the parade. The crowds are understandably large, Santa being what he is. This week from the same vantage point and without the added attraction of the parade, Fess Parker and Buddy Ebson of "Davy Crockett" packed 10,000 admirers into Woodward at 4 P.M. to stop all traffic and most of the Avenue's business. . . . A personal notice in the dailies gave a number the other end of which carried a taped plug by Jimmy Stewart. . . . Carl Beals, Colonial theatre operator, died at 43. He was the son of Carl Beals, Sr., longtime local projectionist. . . . Monday, June 27, will be the annual Variety Club golf party. Top prize is a Buick hardtop. . . . Allied members are being urged to become vocal about the toll TV situation. . . . Another drive-in, the General Custer, is in work at Monroe. Owned by Ben Robbins, it will be managed by Paul Fields.

HARTFORD

Joseph Bronstein has been named general manager of the East Hartford Family drive-in theatre, South Windsor, Conn., succeeding Teresa Locatelli, resigned. . . . Eugene D. Jacobson, son of Morris Jacobson, general manager, Strand Amusement Co., Bridgeport, Conn., circuit, and Mrs. Jacobson, has been graduated from the Medical college of the University of Vermont. He has received an interneship appointment at the Upstate Medical Center, Syracuse. . . . Harry Picazio, Jr., of the Groton (Conn.) drive-in, has been elected president of the New London (Conn.) Lions Club. . . . All children participating in a contribution of $15 or more to the Register-Family Service Fresh Air Fund will receive a guest admission ticket to the Stanley Warner Roger Sherman theatre, New Haven. Irving Hillman, theatre manager, is repeating the offer from last year as a means of "paying tribute to public-spirited persons aiding the fund."

INDIANAPOLIS

The Allied Theatre Owners of Indiana board of directors passed a resolution at their June meeting Tuesday commending Trueman Rembusch for his work as co-chairman of the Committee Against Toll-TV. . . . Dallas Schuder, manager of the Circle, arranged a theatre party Wednesday night for members of the Indiana wing of the Civil Air Patrol. . . . Ted Mendelssohn has taken territorial rights for "The Naked Amazon." . . . Bruce Kixmiller, Bicknell exhibitor, is getting ready to leave on a European vacation trip. . . . The Cantor Circuit gave free cigars to all fathers at the Shadeland and Lafayette Road drive-ins Sunday. . . . Rex Carr, Y and W booker, is vacationing at the northern lakes. . . . Charles Miller will open a new drive-in, the Holiday, at Rockport July 11. . . . Carl Niesse, formerly operator of the Vogue, has joined the *Star-News* advertising department. . . . Burrell J. Byrd, 66, manager of the Ritz theatre for the past nine years, died suddenly June 12.

JACKSONVILLE

Exhibitors here included Ed Stern, Wometco booker from Miami; J. R. Partlow, Kuhl Avenue theatre, Orlando; Joe Davis, Vance theatre, Chipley; Bill Cumbaa, M-C-M Theatres, Leesburg; Bob Daugherty, Floyd Theatres, Haines City; James White, Lake theatre, Lake City; R. C. Mullis, High Springs drive-in, High Springs; and E. J. Chalhub, Carefree Center, West Palm Beach. . . . Ken Barrett, Florida State Theatres real estate manager, and Mrs. Barrett left for Fort Slocum, N. Y., to attend a ceremony in which an Army building is to be named Barrett Hall in honor of his late brother, Col. Myron K. Barrett. . . . Teresa Pagonis is a new FST receptionist. . . . FST home office employees gave a joint birthday luncheon honoring Jessie Green, Robert Heekin and French Harvey. . . . George Earp, former Nashville exhibitor, is now employed by a Florida circuit.

KANSAS CITY

Jay Means (Oak Park theatre), H. R. Hamburg (Paramount branch manager) and Senn Lawler (Fox Midwest general man-

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ager) met with regional association boards to set up plans for full cooperation by the Kansas City area in COMPO's audience awards program. The meeting with the area unit of Allied was June 14. The one with the Kansas-Missouri Theatre Association board was June 15. . . . The first use by boys in the Y.M.C.A. camp of the shelter house given through the Motion Picture Association in memory of the late Sam Abend, will be in late June, as the first group goes on its outing. The shelter house with bunks equipped with mattresses, and able to accommodate nine boys, is to be formally dedicated in a program now being arranged. . . . Frank V. Thomas, several years salesman for Allied Artists Pictures here, has taken over as branch manager, succeeding Ray M. Copeland, retired. . . . Hall Walsh, district manager, Warner Brothers, was a visitor recently at the office of Russell C. Borg, branch manager. . . . Bob Johns, city salesman, MGM, is taking his wife and daughter with him this time on a visit to the studios in Hollywood this month.

LOS ANGELES

Eddie Deir has leased the Lyric theatre in Monrovia from Simon Lazarus. . . . Claude Ford and associates, who operate the Los Feliz drive-in, have scheduled a July 1 opening for their new 400-car Bishop drive-in near Bishop. . . . Passing out cigars and candy to celebrate the arrival of a seven-pound baby girl named Diana, was Max Burkett, Warner exploitation man. . . . Iris Ross, PBX operator at MGM, took off for Tijuana and points south for a vacation. . . . Hospitalized with a heart attack was Genevieve Henderson, RKO cashier. . . . Back on the job after a New York holiday was Ed Urschel, MGM office manager. . . . Celebrating their 16th anniversary are Dick McKay, Pacific Drive-In booker, and Mrs. McKay. . . . Returning from a two-week vacation in New York and Atlantic City was Eileen Kenyon, Warner Bros. clerk. . . . In from Las Vegas was Lloyd Katz, Sperling Theatres, on his buying and booking stint. Also seen on the Row were Moses Hernandez, Guadalupe; Ben Bronstein, Palm Springs, and Gordon West, Fillmore.

MEMPHIS

William Faulkner, Nobel and Pulitzer prize-winning author, who wrote "Land of the Pharaohs," was in Memphis for a reception given him by Warner Bros. and Warner theatre for a special screening of the Warner film. The film opens at Warner June 29. . . . S. M. Callicott, owner, has sold his Rand theatre at Pocahontas, Ark., to Adrian L. White. . . . R. L. Bostick, Southern manager of National Theatre Supply Co., is attending a company meeting in French Lick, Ind. . . . D. B. Scott, owner, has completed the new 500-car Midway drive-in at Fulton, Ky., which was opened to the public June 21, booking out of Memphis. . . . Malco Theatre set the pace for Memphis first runs. The Walt Disney film "Davy Crockett" did twice average business during its first week in Memphis. It was held over. Another pace setter was MGM's "Love Me or Leave Me" in its third week.

MIAMI

Mitchell Wolfson, president of WTVJ and co-owner of Wometco Theatres, now has an honorary degree of Doctor of Laws from the University of Miami to add to the list of the many local and national awards bestowed upon him. . . . Joining the tourists in New York City for a holiday are Harry Margolesky, manager of the Gables, and Allan Johnson, manager of the Lake, Lake Worth, Fla. . . . The Town was minus manager Herb Rubenstein while he enjoyed a lengthy vacation down Mexico way. . . . Sidney Meyer, co-owner of Wometco Theatres, was in New York for surgery, accompanied by his wife and their daughter, Mrs. Charles Goldstein. . . . The Ritz-Plaza on Miami Beach was the temporary habitat of the Murray Chers from 20th Century-Fox in New York. . . . Mrs. Mitchell Wolfson was re-elected president of the Symphony Club of the University of Miami. . . . Richmond, Va., was the holiday spot chosen by Carib manager Tom Rayfield for his recent vacation. . . . Tom Braun, assistant at the Florida, will make it a July wedding with Rose Nevels, also a Florida State Theatres employee. . . . Sigrid Johnson, secretary to Al Weiss, divisional supervisor of the same chain, is making plans for a September wedding.

MILWAUKEE

Ralph Staub, Hollywood, was here in his colorful station wagon to take motion pictures of Wisconsin Variety Club's major project: the heart research of the Marquette University School of Medicine. It will be part of the motion picture which will describe the work and aims of the international organization. . . . Pictures were taken at the Mount Sinai hospital, where Marquette University will have space in a new addition for its heart research work. . . . On hand at the hospital for the occasion were Ben Marcus, Jack Kois, publicity director; L. Elman, Jack Frackman, Sam Kaufman, Harold Pearson, A. Provinzano and Harold Pearson. . . . New secretary to the branch manager at the Warner exchange here is Ruby Visek who replaces Joellen Pizar. . . . The Highway No. 15 drive-in at Stevens Point, operated by Gran Enterprises, has opened.

MINNEAPOLIS

It was erroneously reported here that Gordon Sties of Menomonie, Wis., is building a drive-in at Red Wing, Minn. This should have been Gordon Spiess of Glenwood City, Wis. . . . Howard A. Green, 40, pleaded guilty to grand larceny in the first degree for taking $4,480 from the Varsity and Campus theatres. He had managed the two houses for the Fisher Amusement Co. Green was returned here from Brighton, Colo. . . . The Russ Stephenses (he's manager of the RKO Orpheum, St. Paul) became the parents of a boy weighing eight pounds. . . . Some 1,000 cars were turned away the opening night when the new Lucky Twin drive-in in suburban Burnsville township opened with "Son of Sinbad." Theatre is the first in this area with in-car speakers equipped to handle full four-track stereophonic sound. . . . Elizabeth Smith, branch manager's secretary at Allied Artists, is engaged to Bill Crowl. . . . Kenny Adams, sales manager at U-I, is spending his vacation building a house.

NEW ORLEANS

The Milton, Milton, Fla., a Fred T. McLendon unit, has been equipped with a seamless wide screen. Haywood Hanna is the manager. . . . A. J. Rosenthal closed his subrun Silver City, Alexandria, La. . . . The Jimmie Tringas, Florida theatre owners with home base in Fort Walton Beach, are lullabying their third, a son. They now have 2 boys and one girl. . . . L. C. Montgomery notified the trade that effective July 1, Levon Ezell, Pascagonla, Miss., will handle the buying and booking for the Pix and Ritz, in that town, heretofore handled by Bri-Mont Buying and Booking Company of which he is the president. . . . James Watts closed the Palace, Rodessa, La. . . . W. D. Conrad, New Iberia, La., is the new owner of the Scott, Scott, La. . . . The N. Solomon Theatre Company, headed by T. G. "Teddy" Solomon named Glen DeFallo city manager of the Clarke and Baker Grand, Natchez, Miss. Mrs. DeFallo will be his assistant. Previously they managed the circuit's Palafox drive-in, Pensacola, Fla. . . . Jean Davis, office manager Elizabeth Bacon's secretary at U.A., resigned. She will soon take up residence in California. Janice Bodin replaced her.

OKLAHOMA CITY

Edwina Bridges, secretary for R. Lewis Barton, president of Barton Theatres, is spending her vacation in Los Angeles, Calif. . . . Jerry Barton graduated from Law School at the University of Oklahoma last week. He is the son of Mr. and Mrs. R. Lewis Barton. He entered the Army following his graduation. . . . Glenn Thompson, of Thompson Theatres, returned from New York where he attended a meeting of Allied board. . . . A special meeting was held this week by Theatre Owners of Oklahoma and Allied Theatres of Oklahoma to discuss combining the two organizations. . . . The Oklahoma Tax Commission report on theatres for April, 1955, shows 302 returns and $28,402.83 tax, compared with 332 returns and $27,279.13 tax for April, 1954. This indicates an increase of 4.12 per cent. . . . The Tower drive-in theatre, Okmulgee, Okla., celebrated its birthday June 15 with special features.

OMAHA

Robert Fandri has leased the Burg theatre at Stromsburg from Carol Rystrom. The Burg formerly was operated by Ollie Schneider, Osceola exhibitor. . . . Delores Holskamp, RKO contract clerk, and Dan Adams of Omaha were to be married Saturday at St. Patrick's Church. Assisting Delores will be Rita Miller of RKO and Barbara Boldt of CoOp Booking Service. . . . The annual lakes outing of the Iowa-Nebraska Allied will be held July 19 at Arnolds Park, Ia., with Al Myric of Lake Park in charge of reservations. . . . Roy Warfield has two red fox pups as a special attraction at his Gordon Twin drive-in at Sioux City. Roy dug them out of a foxhole north of town. . . . Vivian Schertz, formerly of Film Row, has returned and is serving as branch manager Joe Jacob's secretary at Columbia. . . . Among June graduates at the University of Nebraska was Jackie Heath, daughter of Bill Heath, Republic salesman. . . . The Bancroft, Neb., theatre has been taken over by the Masons for lodge quarters. . . . Herman Gould announced his new 84th and O Street drive-in at Lincoln will be ready by July 1. His partners are Russell Brehm and Senator Roman Hruska.

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PHILADELPHIA

Jay King marking his 20th year as manager of the suburban Yorktown for Stanley Warner Theatres. The circuit also announced that William D. Hendley, who had been managing houses for 20th Century-Fox and Paramount in Atlanta, Ga., and Miami, Fla., had joined the theatre company to manage the Majestic in upstate Gettysburg, Pa. . . . Transamerica State Line Theatre Corp. is a new theatre company organized here for the operation of motion picture theatres and drive-ins, according to its application for a charter of incorporation. . . . The first group of 74 Variety Club campers, all handicapped youngsters, leave July 1 for a month's vacation at the club's summer camp. . . . Eastern Pennsylvania Allied met June 16 at the Community, Hershey, Pa., for a report on the national convention among other matters. . . . Harold Colton, formerly salesman for Universal-International upstate, is now the office manager and booker at Allied Artists. . . . K. Katz resigned as a booker at Republic. . . . Richard A. Gillis, son of Allied Artists' branch manager Maxwell Gillis, won a scholarship to Harvard University. . . . Lou Formato, MGM district manager, filling in on the Southern states territory to assist Rudy Berger who is recuperating from an illness. . . . Pioneer exhibitor Ben Amsterdam is on the sidelines because of an illness. . . . Victoria Amusement Co. has closed its Victoria, Tamaqua, Pa.

PORTLAND

Em Matthews, drama coach at Pasadena Playhouse, in town as guest director at Oumansky's Magic Ring theatre. . . . Walter Lange has left the Paramount exchange in San Francisco and taken over as salesman at Portland Paramount branch. . . . Bill Lacey resigned as assistant manager to Fox theatre boss, Oscar Nyberg. Melvin Barnes takes over. . . . Paramount field man Walter Hoffman ran a "Miss Sacajawea" contest at the Liberty theatre in Walla Walla, Wash., for "Far Horizons." . . . Lippert booker and buyer Jim Chapman and Dan Pavidge were in town from San Francisco. . . . Jack Barbur is new manager at Modern Theatre Supply. His family moves down from Seattle next week. John Peterson resigned last week. . . . Paramount theatre manager Dick Newton got the U. S. National Bank to run a "Far Horizons" float in the annual Rose Festival.

PROVIDENCE

The Family drive-in, Newport, gave away cigars to all fathers attending on Father's Day. . . . The Pike drive-in, seeking to attract early arrivals, recently inaugurated big-time professional wrestling matches, on their stage, as an extra added feature of the Wednesday night shows. Three major bouts start off the evening's festivities at 7 o'clock. With wrestling a popular sport in this area, over the years, the stunt might prove productive. . . . Loew's State recently ran a revival program, featuring "Battleground" and "The Asphalt Jungle." . . . For the first time in over four years, Ringling Brothers and Barnum & Bailey Circus played this city. In the one-day stand, an afternoon and evening performance was given. . . . Radio station WHIM, one of the most popular dusk-to-dawn stations in this area, will soon change hands. Robert T. Engles and Richard C. Taylor, present co-owners, will turn over their holdings to a company headed by Frank W. Miller, Jr., of New York. Because of their affiliations with this city's newest TV station, WPRO-TV, Engles and Taylor are obliged to relinquish their radio station to comply with FCC rulings. . . . The Providence *Sunday Journal* devoted the entire front page of the feature Amusement Section to the film, "Marty."

SAN FRANCISCO

Bob Bemis, Walter G. Preddy Equipment Co., reports CinemaScope installed at Garren & Meyers Tahoe drive-in, Lake Tahoe. . . . Rebuilt and back in business, the Port Chicago theatre, Martinez, damaged by fire several months ago, was renamed the Pay Point theatre by owner H. W. Riedemann. . . . Hard life: Alan Heide, Allied Artists salesman, hit a Nevada jackpot, weatherwise, when he emerged from a freezing snow storm into a sweltering desert temperature over 100 degrees. . . . State theatre, Sacramento, will close June 21, reportedly bought by a clothing firm. . . . The Spartan drive-in, San Jose, opened June 15 under Ben Levin's General Theatrical banner. . . . George Milner, head booker Fox West Coast Theatres, again in the groove after a two week vacation. . . . Gerald Hardy, Hardy Theatres, and Mel Hulling, Allied Artists salesman, enthusiastic golfers, will be "up front" during the open championship tournament at the Olympic Country Club as score keepers. . . . Owner Ray McFarland reportedly closing his Arbuckle theatre, Arbuckle. . . . Jane Fritzi replacing Cleo Bush, head contract clerk at Universal, who is moving to Los Angeles.

ST. LOUIS

V. F. Helling of St. Charles, Mo., has been appointed manager of the Frisina Theatres at Taylorville, Ill., it was announced by the Dominic Frisina Amusement Company. He succeeds William Grant, who resigned to enter the insurance business. . . . Harry A. Scheidker, resident manager of the Frisina-Hannibal Theatre Company, Hannibal, Mo., and Frank Holtman, manager of the Sky-Hi drive-in theatre in that city, recently attended an MGM Workshop in St. Louis. . . . The new 19 drive-in theatre on Highway 19, just north of Cuba, Mo., held its grand opening the other day with a large turnout of people. The drive-in will accommodate 200 automobiles and has a refreshment stand. . . . Gene Boggs, who has been manager of the Joy, Missouri and drive-in theatres at Hayti, Mo., since John Mohrstadt sold them to Sam Becker and son of Blytheville, Ark., has resigned. . . . The City Council of Bloomington, Ill., has called a meeting of the theatre operators of the Twin Cities of Bloomington and Normal, Ill., to discuss the city's four per cent film tax.

TORONTO

The Ontario Board of Censors placed seven pictures in the adult category during the month of May. . . . Four drive-ins of the Twinex chain offered a special treat for children on a Friday night, with gifts for all, and a clown to entertain. . . . A draw to send two boys to YMCA camp was offered by the Golden Mile, with free ballots with every admission. . . . Bob Harvey, manager, Capitol, North Bay, was chosen as winner of the IFD for the best campaign for "Hobson's Choice." He won $75, while Les Mitchell, Capitol, Brockville, won second prize of $50, and Norman Gray, Algoma, Sault Ste. Marie, third prize of $25. The contest was limited to Famous Players managers. . . . Jack Webb, tub-thumping for "Pete Kelly's Blues" is including Toronto among the cities to visit. . . . Reed Tubman, a brother of Ray Tubman, manager of the Capitol, Ottawa, passed away. . . . Two newest members of the Motion Picture Theatres Association of Ontario are the Scarboro drive-in, Scarboro, and Wright, Keewatin.

VANCOUVER

Cecil Black, circuit sales manager for 20th-Fox who was in town for 10 days, left here with B. C. manager Jim Patterson for the company convention in New York. . . . A delegate of members of British Columbia Exhibitors Association visted the government in Victoria to talk about tax reduction and other theatre problems. They were headed by Owen Bird, president. . . . FPC has closed the Paramount, New Westminster, a 850-seater. It is the fourth closing by the chain in B. C. in the past two months. Unless business improves, more houses are slated to close. . . . R. Winfield has started construction of a 350-seat theatre at Fruitvale—in the B. C. interior. It is the town's first 35mm. theatre. Perkins Electric is installing the equipment. . . . Ray Townsend is a new addition to General Theatre Supply here, as sound engineer for the B. C. area.

WASHINGTON

Jack Fruchtman has taken over the Parkway theatre in Baltimore, from Morris Mechanic. The theatre will have large screen and all improvements and will be open August 15. . . . Orville Crouch, Loew's eastern division manager, will have charge of the Aqua Pageant on September 17-18, for the President's Cup Regatta. He has also been appointed to handle the program for United Nations Day, October 24. . . . Francis Sharkey, former MGM salesman, and now with Massachusetts Mutual Life Insurance Co., was awarded the National Quality Award by his company for exceptional life insurance service. . . . Mary Jane Hayes, former Miss Washington, and now a film starlet renamed Allison Hayes, was in Washington recently. She attended the luncheon for Father Hartke of Catholic University's Speech and Drama Dept., held June 14, at the National Press Club.

Hoffman Elected President Of Virginia Association

OLD POINT COMFORT, VA.: The Virginia Motion Picture Theatre Association last week elected Seymour Hoffman president at its three-day convention. Other new officers include R. G. Flanary, Jr., Syd Gates, F. M. Westfall and Morton G. Thalhimer, Jr., vice-presidents; Roy Richardson, secretary; William Daalke, Jr., treasurer, and Wade Pearson, sergeant-at-arms. Speakers at the convention included Horace Adams, president of the Independent Theatre Owners of Ohio, who discussed emergency defense measures being considered by the industry; Robert Coyne, general counsel of COMPO, who outlined the Audience Awards poll, and George Gaughan, speaking for the Exhibitors Film Financial Fund.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Every Audience Poll Should Be A Co-Operative Deal

WITH sponsorship, that is, at the national, regional and local level. We strongly believe that COMPO's Audience Poll will gain most, depending on the quality—and quantity—of local sponsorship. We also believe there wouldn't be any new national audience poll, if there wasn't a COMPO—and Elmer Rhoden to inspire it, on an industry-wide basis.

After many years, the Academy Awards acquired stature when the T-V time was sponsored by an advertiser willing to put a quarter of a million dollars on the line, to take the Awards out of the red, and into the credit column. We have a similar theory on all Audience Polls, and we prefer the public's choice, with proper promotion to pay the costs involved.

For instance, the nationl poll could be sponsored by a related group of national magazines, such as Crowell-Collier, with *Collier's Weekly*, the *Woman's Home Companion* and *American Magazine*. Or, Curtis Publications, with *Saturday Evening Post, Ladies' Home Journal* and *Holiday*. These magazines should print ballots which must be brought to the theatre to be entered. The national magazines could offer their own cash awards to the theatres turning in the largest number of ballots.

And/or, the audience poll could be sponsored on a national basis by ABC-TV, and their affiliated stations, or CBS, as active competition on the air, with no loss to other sponsors. Or, by Scripps-Howard newspapers, or the Hearst newpapers, both of whom have done this before in a lesser degree. It would all serve to support public interest, and would operate prior, during and after the actual Academy Awards, with a substantial increase in total values for all parties concerned.

It will do something for press and public relations when printed ballots must be brought to the theatre from outside—and you can carry this theory right down to the local level, as a plus value, in addition to everything else—current and coming. Charlie Jones, in Northwood, Iowa, and Bob Walker, in Fruita, Colorado, in small situations, can get the ballots printed in their home-town papers, with the willing sponsorship of friendly business neighbors. If we don't bolster the Audience Poll at the grass roots, we won't get the proper national result.

"IN ABOUT A YEAR"

Motion Picture Daily quotes James M. Landis, special counsel to Skiatron, in his belief that a decision by the Federal Communications Commission in the Toll-TV issue "will be handed down in about a year." That's quick work—for the F.C.C. and all that can be expected, based on their own precedent. It is also warning to all who would seek Government control of any entertainment form. The F.C.C. has always been late, beyond ordinary belief, in the conduct of its official business.

Washington is crowded with "special counselors" who have graduated from the Commission itself, and who propose to interpret the oracle—or, at least, intervene with premonition as to the peculiar practices which require "special counsel"—if you hope to win, or even break even, after a period of painful waiting. We predict that sometime late in 1956, you'll be appraised that the F.C.C. has found in favor of the public—and against Toll-TV.

They came up with some cute arguments in the last few days before the deadline, in opposition to television on a fee basis. For instance, why should you ever buy a television set of your own? You don't have to buy the theatre when you buy a theatre ticket—just the privilege of seeing the picture of your choice. You don't have to buy a telephone in order to pay the bill, for your own calls. Would manufacturers provide new TV sets on a coin-in-the-slot payment plan for the whole installation? The tide has turned against Toll-TV, in public opinion.

¶ THE LAST TWO of the Ticket-Selling Workshops have been completed, to the great credit of MGM for the benefit of film industry. In Seattle, on June 16th and in San Francisco, on June 20th, they had a distinguished panel of experts, including on both occasions, our good friend Seymour Morris, advertising and publicity director for Schine Theatres, at Gloversville, who rated a trip to the Coast. Also, Lou Brown, for Loew's New England theatres, in similar capacity. And there was L. J. "Bill" Williams, small-town panelist from Union, Mo., breaking his own record for Workshops across the country—and a lad we like, Andy Sullivan, city manager for Dixie Drive-In Theatres, Savannah, whom we met at the Dallas Workshop. We have a promise and a plan to give you a resumé of the working plans of these panelists, after the meetings are finished. We hope that our two Quigley Grand Awards winners, Ivan Ackery and Charley Doctor, both two-time holders of the honor plaques, came down from Vancouver to attend the Seattle session, and that Jack Matlack was there, so these good showmen could meet, to properly represent the Quigley Grand Awards competition in this good company.

* * *

¶ PARKING LOTS are springing up all over the Rockefeller center area—and still there are not enough. They push over these old buildings in short order, after phenomenal "closing out sales" that are mostly phony, and then the bulldozers level off the property, and the operators split with the real estate owners on a percentage basis. A fair sized lot can gross $1000 per day, or better—and the real estate was never so profitable when occupied by paying tenants. There are whole blocks of fifty-year-old structures that could come down—and will, to make room for parking in business neighborhoods. You should see the customers driving around and around, looking for a parking lot which is not marked "Sorry—Full."—*Walter Brooks*

IT HAPPENED IN ST. LOUIS, at MGM's 21st Ticket Selling Workshop, with 304 exhibitors present. Front and center are A. B. Jefferis, owner-manager of the Jefferis theatre, Piedmont, Missouri, and facing him, Mrs. A. B. "Maudie" Jefferis—famous showmanship team. With them, around the table are Mrs. Hugh Graham, Salem Drive-In, Salem, Mo.; Hugh Graham; Charles Bourdelais, theatre and entertainment sales manager for the Coca-Cola Company; Tom Bailey, MGM, St. Louis; Bess Shulster. Columbia theatre, St. Louis, and Myra Stroud, secretary, Missouri-Illinois Theatre Owners Assn.

St. Louis was Bob Walker's fifth time as small-town panelist at the Ticket Selling Workshops, from his Uintah theatre, Fruita, Colorado. Bob had previously appeared in Richmond, Va., Kansas City, Buffalo and Billings, Mont.

Around the Table

Officers of the National Foundation for Muscular Dystrophy present plaques to Miss Mimi Benzell, Metropolitan Opera Star, and Eugene Pleshette, managing director of the Brooklyn Paramount theatre, center, for distinguished service in raising funds for medical research.

Lester Pollock, manager of Loew's theatre, Rochester, receives a Scroll of Honor from the Rochester Police Department, for his contribution of time and energy to civic and safety campaigns.

Miss Diane Gordon, manager of the Stanley-Warner Oritani theatre, Hackensack, N. J., center at the table, is honored by the National Welfare Guild, for her observance of National Dog Week, and presentation of a "Canine Show" at the Central theatre, Jersey City, last year, for which endeavor she received a Scroll of Honor in the Quigley Quarterly Awards. With her are Mrs. Loring, of Ridgefield, Conn., left, and Cornelia Otis Skinner, famous actress and author. Standing are Raymond Massey, stage and screen star; Fannie Hurst, well known novelist, and Tony Williams, division manager for Stanley-Warner theatres.

Showmen in Action

Arnold Gates, manager of Loew's State theatre, Cleveland, Ohio, remarks that you can be brief with a selling approach that is quickly conveyed, and doesn't gain much weight with words. He had display boards just big enough to say, "Loew's—COOL," and it was enough to convince the passing pedestrian.

▼

F. J. Bickler, manager of the Fox Wisconsin theatre, Milwaukee, passed out little throwaway folders with the front cover devoted to that Marilyn Monroe pose with her skirts blowing high—and the title, "Lie Detector Test"—to prove that you *were* interested and if you proved it, you smiled, and would laugh at the picture.

▼

1,043 theatres have signed pledges to take up the special one-day audience collections during the week of August 15th for the Will Rogers Hospital and Research Laboratories, according to Sam Rosen, acting for national chairman, Si Fabian, who is ill. Many theatres have stated they would extend the collections two or three days, or a full week, depending on playdate time, if it would reach new audiences.

▼

Stephen Moore, manager of the Vogue theatre, San Francisco, arranged a bookstore tieup, with some of the original drawings, as promotion for the cartoon satire, "Animal Farm."

▼

Bob Schwartz, manager of the Lake Drive-In, Waterbury, Conn., brought in a stage attraction—a bop session—as a novelty lure for his patrons when he played "New York Confidential" and "Unchanged" on a double bill.

▼

Three Providence managers—William Trambukis of Loew's State, Willard Mathews of the Majestic and Dave Levin of RKO Albee—cooperated in a newspaper ad of congratulation on the 40th anniversary of the local Strand theatre.

▼

Charles P. Sloan of McConnelsville, Ohio, has purchased the Twin City Opera House there from Mrs. Earle Eveland. We are enrolling Mr. Sloan as a new Round Table member and hope to be receiving Quigley Awards competition entries from him.

▼

Irving C. Jacocks, manager of the Branford theatre, Branford, Conn., calls prideful attention in his newspaper ads to Ernie Borgnine, New Haven actor, in "Violent Saturday" at the Branford and "Marty" playing at a downtown house.

▼

Sid Kleper, manager of Loew's Poli College theatre, New Haven, exploiting "Five Against the House" with that old gag of offering silver dollars for ninety cents by a pretty blonde in downtown streets.

Milton LeRoy, manager of the Blue Hills Drive-In, Bloomfield, Conn., tied up with Farmers' Market, largest facility of its kind in the state, for weekly distribution of 5,000 theatre heralds which are put inside shopping bags at check-out counters.

▼

Teresa Locatelli, manager of the East Hartford Drive-In, Conn., is having a small platform constructed in front of the screen for use by occasional patron talent. The idea was born when she spotted a couple with a guitar prior to show time and invited them to sing and play over the p.a. system to an enthusiastic audience.

▼

W. V. Dworski, manager of the Harris theatre, Findlay, Ohio, sends a tear-sheet of a nice cooperative page which was run in the *Republican-Courier* for "Davy Crockett"—sponsored by Kresge and four other stores, at no cost to the theatre.

▼

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., ran a newspaper ad of an exciting scene from "The Prodigal" for his coloring contest, with theatre passes for the 15 best entries.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., promoted recordings of "Sluefoot" from "Daddy Long Legs" for give-aways to the first 50 patrons in line the day the picture opened at his theatre.

▼

Michael Brett, manager of Schine's Strand theatre, Carthage, N. Y., which must be somewhere near Cato Show Print—is a regular user of "sponsored" heralds, selling the back page to an advertiser, and getting his result at no cost to the theatre. He gets free distribution, also, for 4000 heralds.

Jack Auslet Always Hits Home Runs!

Jack Auslet, best correspondent for the best trade papers, in New Orleans, sends us tear-sheets to show what happened with Fess Parker's personal appearance for "Davy Crockett" in the Crescent City. (And, aside to Charley Levy—this is the very first time we've ever had a piece of publicity from Buena Vista, Walt Disney, and/or any others on "Davy Crockett" anywhere in the world. Doesn't this rate some theatre exploitation pictures?

Well, in New Orleans, the Maison Blanche, and manager Asa Booksh of the RKO Orpheum theatre, with Ed Terhune and Phil Conway, of Buena Vista, really did a good job, so we are grateful to a live-wire correspondent for sending the story in, even if it's kept secret by the producers and distributors. There are pages from the *Times-Picayune* and the *Item*—full-pages with the sponsorship of the store. Jack says, "No matter whom you talk to, old or young, all are eager to see him in the movies." But more theatre men must be riding in Davy Crockett's momentum than are putting their showmanship shoulders to the wheel, judging by our (lack of) Davy Crockett mail or exploitation pictures from showmen in action. Jack Auslet himself is "a specialist in business building"—and it says so on his letterhead.

Not An Animal Picture

Leo Raelson, manager of Interboro's Trylon theatre, Rego Park, L. I., says "Animal Farm" is real tough to sell, unless and until you hit upon the right approach, but he found it in a tieup with city colleges, who turned out the whole job, in their own mimeographed manner.

WILL ROGERS ONE DAY
AUDIENCE COLLECTION

Philadelphia branch managers, district managers and exhibitors, meet to hear a message by national telephone hook-up, outlining the plans for the forthcoming Will Rogers Memorial Hospital One-Day Audience Collection. Three hundred exhibitors in the area have already signed pledges promising their support for the campaign, in answer to Si Fabian's strong appeal in trade-paper pages, "Mr. Showman, It's Your Fight!"

MetroThanks Officials for Cooperation

MGM is saying "thanks" to hundreds of Governors, Mayors, City Managers, Burgesses, Village Presidents and other chief executives in cities and towns of all sizes, across the country, where these officials have issued proclamations of "Go to the Movies" month at the request of local theatre men. Mike Simons has told his Workshop pupils that Loew's vice-president and general sales manager Charles M. Reagan is writing personal letters, acknowledging the appreciation of his company and the motion picture industry, for their valuable local cooperation.

The idea has been proposed at every one of the 24 Workshops, and at St. Louis, recently, more than 300 theatre men in attendance enlisted the aid of their civic officials with a proclamation to obtain this benefit as an aid to local business men, in a "Shop and Save at Home" and "Go to the Movies" campaign. The plan has been tested in the reaction of business men at more than 100 meetings of civic groups, luncheon clubs, Chamber of Commerce and Businessmen's Associations. Mike Simon's 17-page address on this subject has been utilized in many situations by local managers, and even printed in paid advertising space by a group of grateful local business men.

It is no more than reasonable to believe that this is highly desirable public relations, at all levels, and those in cities and towns will think of MGM with appreciation for the example. This particular courtesy is really contagious, for it is an axiom that such gratitude is often "the lively anticipation of favors yet to come." Behind Mr. Reagan's personal message you may find your cue to follow up on your home grounds, with further reason for appreciation to civic officials, in your own name. A dark theatre accents the dire need for this approach, in too many towns where our public relations have been careless.

Using the Round Table

Ben Schwartz, manager of the Lincoln theatre, Massillon, Ohio, persuaded several large industries in his town to buy sponsored tickets for the movies with the thought in mind that if people stayed home, local business would suffer. Retail merchants shared in the promotion.

▼

James Carey, manager of Loew's Victory theatre, Evansville, Ind., has been assigned to the new Loew's Normandy Twin Open-Air theatre at Jacksonville, Florida, which is the second drive-in to be acquired by Loew's Theatres. The Normandy is noted for its lush, semi-tropical setting, plus features including a miniature replica of the Seaboard Silver Meteor, free donkey rides and a five-acre playground.

P.T. BARNUM STYLE

How's your publicity department? Do you hang out a one-sheet, get a spot on the radio, put an ad (maybe even a big ad) in the newspaper, and call that a campaign to sell a picture? Anybody can put an ad in the paper. Automobiles, furniture, cigarettes, liquor and others use bigger ads than we every day. Hanging out a one-sheet takes less than a minute, and you can buy a radio spot with a two minute telephone call. Is this *selling* pictures ? ? ? ? ?

This showman, for one, is being out-showed by local novices. The swimming pool opened with a loud bang and they plan to give away a car on July 4. A showing of a new prefabricated house assumed carnival proportions that kept them away from the theatre by the hundreds. The police-sponsored carnival gave me a lickin'. Everybody except me seems to be a showman. They just come to the show when there is nothing better to do. At this very moment a band in the Memorial Day Parade is drowning out the sound of this typewriter.

We've talked poor business until we have finally convinced ourselves that there is no use working anymore. Who are we kiddin'? When is the last time you had a sandwich man or a sound truck out Ballyhooin' your show? Does the activity in your lobby resemble that of a local mortuary? What do you have planned for Father's Day? ? With apologies to those who are still showmen (may the tribe increase), let me answer, 'nothing'.

This showman is goin' to get off his big, fat chair and put some "show" back in show business. Let's all dig back in that old bag o' tricks and get the seats dusted off with the public rear.

From Bob Wile's Service Bulletin of the Independent Theatre Owners of Ohio.

Norm Pleases a Critic

Norm Levinson is pretty pleased with publicity he has been getting in Cedric Adam's column in the *Minneapolis Star.* The local columnist is world famous, and often appears in full-page ads for his paper, in *The New Yorker* and other slick magazines. Norm has been happy about the columnist's approach to "Blackboard Jungle" and "Interrupted Melody"—says "Everybody, but everybody, reads Cedric Adams in the midwest."

Odeon's New Contest Was "Nautical"

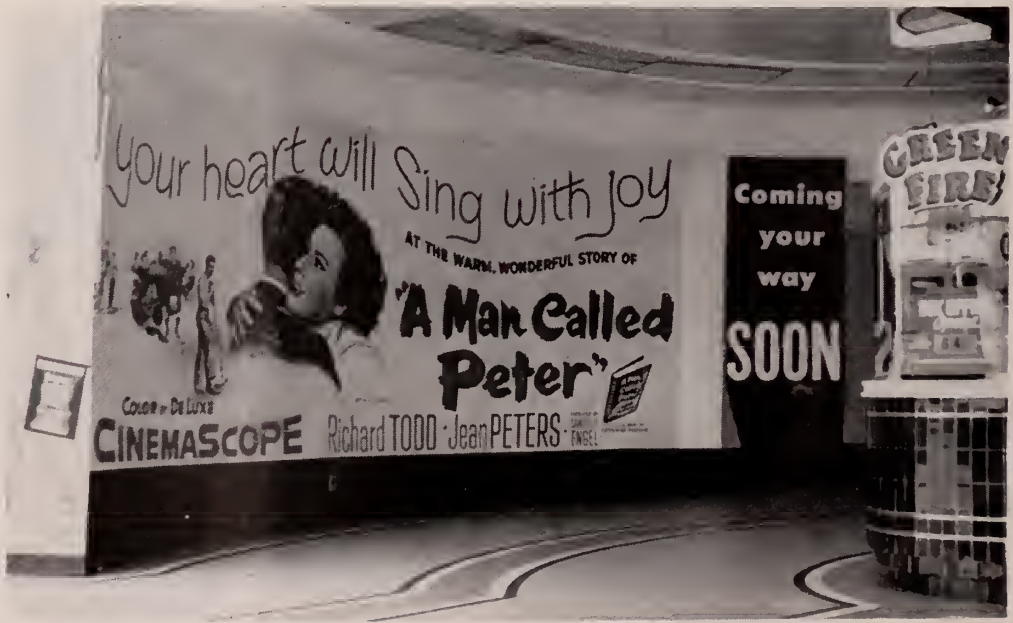
"Operation 26"—conducted by Odeon Theatres (Canada) Limited, as a better management contest with a jaunty nautical theme—sailed into snug harbour on completion of a 26-week cruise, under the guiding hand of Rear Admiral James W. E. Hardiman, advertising and publicity director at the Toronto base headquarters. Captains and crew members drew substantial payments with shore leave. (Jim Hardiman got us into nautical talk, now we're at sea!)

Wannie Tyers, manager of the Hyland, Toronto, steamed into first place, to receive $350 in booty. Frank Lawson, of the Danforth, Toronto, had second prize money of $200. Barry Carnon, of the Fairlawn, Toronto, was awarded third class loot amounting to $125, with assistant managers' prizes to G. Spratley, now manager of the Odeon, Guelph; F. Kennedy, G. C. Jones and D. G. Robertson, to encourage men to rise from the ranks in command, typical Odeon tactics.

The fleet canteen saw a big boost in sales during the cruise period, with first-tripper Bill Britt, of the Roxy, Newmarket, winning first prize of $300 for confectionery sales, while old salts Willard Fawcett, McCarthy theatre, Belleville, and Jim MacLaggan, of the Strand, Sydney Mines, won second and third money. Rewards were also passed out to skippers having their craft in ship-shape, their paint and brightwork up to mark.

Uses Model Aircraft

Jim Darby, manager of the Paramount theatre, New Haven, Conn., promoted large newspaper ad from a local merchant in which model aircraft sets tied in with "Strategic Air Command" advertising.


Your heart will Sing with Joy
AT THE WARM, WONDERFUL STORY OF
'A Man Called Peter'
COLOR BY DE LUXE
CINEMASCOPE
Richard TODD · Jean PETERS
Coming your way SOON
GREEN FIRE

Earl Boughman, manager of the Eureka theatre, Eureka, Calif., has this interesting curved wall space as part of his theatre lobby front, just right for a permanent 24-sheet display, making the most of the best pictorial art for the least cost.

Selling Approach

MARTY—United Artists. The word is out—the returns are in. Long happy lines are forming for "Marty" at the box-offices of the best theatres in America. "Marty" is a smash. The other guys wanted dames, but he wanted a girl! A picture that has to be sold—but if you sell it right, you will find some long-lost customers for movies, who will like this warm-hearted story of a bashful butcher boy who looked for romance. Everybody falls in love with "Marty"—and you get a new story, a new character, a new idea for showmanship. "Marty" will play at the Sutton theatre in New York for many months, and in long-runs everywhere discriminating audiences are awaiting. No posters shown in the pressbook larger than the one-sheet, which shows you that the Sutton theatre run isn't all that is desirable as precedent for presentation. And the advertising accessories are for "little art" theatres, too, but this picture is for everybody who ever knew a butcher-boy, and will please every million of them. Newspaper ad mats are different, with the trademark character in drawing of "Marty" calling up his girl, repeated over and over — unfortunately, the copy won't always be appreciated as much as the picture will be by potential audiences. It's great to find a film that "does deep and tender credit to the human race"—but we also need accessories to sell it in the sticks. "Marty" was adapted from TV, so it isn't quite unknown to the public, even in small situations, but there isn't even a composite campaign mat for many community theatres that operate without competition in their own trading areas. Picture has been extravagantly pre-sold with the applause of critics and opinion makers in national magazines, newspapers and on the air.

•

LOVE ME OR LEAVE ME—MGM. CinemaScope in color. The story of song-bird Ruth Etting, starring Doris Day, with James Cagney as "the Gimp." She was a "dime-a-dance-girl" when he saw her and claimed her. He strong-armed her into singing fame, from Broadway to Hollywood but he couldn't win her love. Powerful turbulent drama of real people, in a picture that tops in entertainment. A life-inspired drama of a national favorite, from dance hall to Ziegfeld Follies. Hear Doris Day sing fifteen of Ruth Etting's great song hits and play her role in a factual story. 24-sheet is your source for pictorial art, sufficient to make lobby or marquee display of the boldest sort, at the lowest cost. Other posters have the same quality in smaller sizes. Giant jumbo herald, in two-colors, from Cato Show Print. Newspaper ad mats in extensive and extravagant assortment, from the largest to the smallest, inspired with the advertising theme, and a variation in style, if you want a choice. Select what looks new and different on your newspaper page, in contrast with what the public has seen too often. The picture deserves a smash ad in the larger sizes. MGM's original, complete campaign mat, selling at 35c, gives you ten ad mats and slugs, plus two publicity mats, plus some linotype border, all the mats for small situations at the price of a single one. Doris Day is popular—Winchell says this is "a Doris Day-dream." James Cagney is a veteran star, with many great pictures to his credit, and this tops his own record. Music tieups are, of course, your orders for the day. Doris Day has sent tape-recordings directly to 135 disc-jockeys, as a pre-selling stunt which will get maximum results. A full-color standee, ordered in advance at $12.50, will do double duty in record stores and theatre lobby, earning its way over several weeks in advance. A set of 8x10 color prints will sell color with color, and Doris Day in attractive costume.

•

THE FAR HORIZONS — Paramount. In VistaVision, with color by Technicolor. America's boldest adventure—the story of the Lewis and Clarke expedition that made history—with Fred MacMurray, Charlton Heston, Donna Reed and Barbara Hale. Produced by Pine and Thomas from the novel, "Sacajwea of the Shoshones"—so it's an Indian picture. The story of the first overland journey across the far mountains to the distant sea, and of the legend that lingered on. Excellent 24-sheet and small posters, all with high pictorial art, for lobby and marquee display. You can re-create the atmosphere of the film with this poster material. Folder herald from National Screen contains the selling approach for small situations. The newspaper ad mats follow the advertising theme of the excellent posters, in good variety for size, shape and style. A set of VistaVision color stills will sell color in a special lobby frame. And you should get across the good background of the historical settings in exploitation aimed at students. Complete campaign mat has 13 ad mats and slugs, some of them for very small space in program and directory use, and two publicity stills that may earn free space.

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. SHOWMANSHIP

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Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Dispenser for Hot Beverages

Apco, Inc., New York, has announced a new coin-operated beverage vendor which serves hot coffee and hot chocolate from all-dry ingredients. It has a number of features said by the manufacturer to be incorporated into hot beverage vending units for the first time.

The front of the dispenser features a plastic door embellishment, illuminated from within, to draw attention to the beverages offered. Called the "Coffeeshoppe," the unit is designed to serve up to 12 cups per minute.

•

New Plastic Counter Top

A new formed plastic counter top for refreshment installations, called "Formrest," has been marketed by Johnson Plastic Tops, Inc., Elgin, Ill. The "cigarette-proof" top has a continuous seamless contour edge on the customer's side, formed from one piece of plastic. It is available in a wide range of colors and patterns super-bonded to full 9-ply hardwood core.

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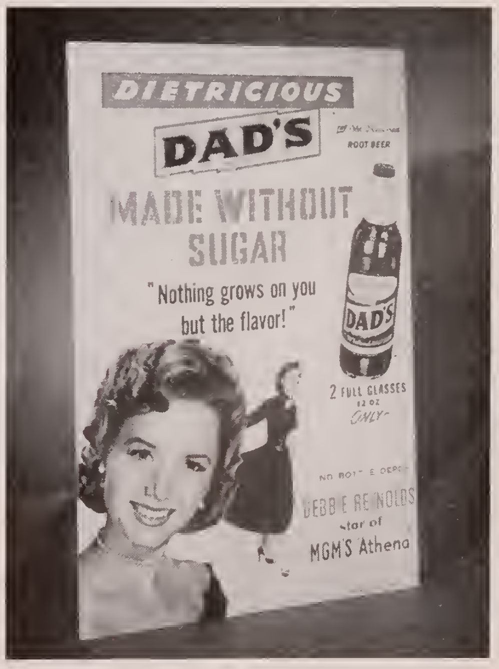
SOFT DRINK AND FILM TIE-IN



The Dad's Root Beer Company, Chicago, is currently promoting its "Dietricious Root Beer," which is made without sugar and salt, with this new point-of-sale piece featuring Debbie Reynolds, in whose MGM film, "Athena," the soft drink receives prominent mention.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED, MANAGER EXPERIENCED IN EXploitation and promotions for New York State situation. Reply giving full resume, salary requirements, etc. BOX 2859, MOTION PICTURE HERALD.

DRIVE-IN THEATRE IN METROPOLITAN New Jersey wants manager. Must be experienced with satisfactory references. Write in detail. BOX 2860, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, 40x60, $7.50; 30x40, $5, unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

OFFSET MOVIE PROGRAMS. LOW PRICES. Write for Samples. BRONX ART PRESS, 582 Cortland Ave., New York City 51.

SEATING

VACATING OUR IRVINGTON, N. J. WAREhouse. All chairs sacrificed—prices start at $2.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

FOR SALE: 500 CAR DRIVE-IN CENTRAL OHIO City over 25,000. Wide-screen, CinemaScope, modern plant, excellent location. Ownership disagreement. BOX 2858, MOTION PICTURE HERALD.

NEW EQUIPMENT

PERFECT PAIR PERFECTLY PRICED! COMbination pair Cinematic IV adjustable Anamorphic Lenses and pair Snaplite Series II prime projection lenses all for $595. Buy them on time with $200 down. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated beaded lace-grommet 15'6" x 20'6", $75.; Solid 6'8" x 9'3", $25; Solid 11' x 14', $35. Solid Springroller 8'7" x 11'7", $75; Solid Rope Pulley 11' x 14', $75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ATTENTION HOLMES USERS! INTERMITtent movements (less flywheels) $49 pair; Starwheel-sprocket assembly $10 each; 1000W T-20 C-13 Mogul Pref. Lamps, $25 dozen ($3.95 each). S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

FOR REAL SAVINGS—TRY STAR! Pair Simplex Rear Shutter Mechanisms, rebuilt and used two weeks, one year guarantee, $295 pair; Century Intermittents, new, $89.50; Western Electric 208 Soundheads, rebuilt, $195 pair; Pair Simplex SP Projectors, rebuilt, Strong Arc Lamphouses, Rectifiers, Amplifier, etc., $1,195; Ashcraft or Strong Lamphouses, rebuilt, new metal reflectors. $489.50 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

DRIVE-IN EQUIPMENT

PAY $200 DOWN—PLAY CINEMASCOPE! CINEmatic IV adjustable Anamorphic Lenses plus Snaplite Series II prime lenses, all for $595. Available on time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today, $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

MITCHELL TRIPOD FREEHEAD, $375; CAMEreclair w/pilot pins, 5 lenses ideal for animation, $995; new Animation stands, $1995; Moviola 35mm composite sound/picture, $495; Escalator Tripod for heaviest TV or Movie Cameras on 3 wheel dolly, $295; Motorized Dolly with 2 seats, takes heaviest cameras, $195; Rolling Stand multiple floodlights holding 12 bulbs, $180 value, now $29.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

34th MGM Workshop Ends Year

More than 7,100 exhibitors have attended one or more MGM Ticket Selling Workshops, MGM estimated this week as the last, the 34th, entered memory. This final one was at the St. Francis Hotel, San Francisco, Monday.

Originator of the play was Mike Simons, who directs customer relations for the company and at all sessions was moderator. Another spark plug was Emery Austin, exploitation head, at many occasions the principal speaker. Exhibitors, TV and newspaperman were "panelists."

Coca Cola after the fourth Workshop paid for luncheons, favors and other functions. It estimates it served lunches to 6,000 persons.

Many panelists were so popular they were speakers at as many as four functions.

Ticket Selling ideas brought winners gifts such as Schwinn bicycles. The company says it has scores of commendatory letters.

Final panelists were Lou Brown, Loew-Poli circuit; Seymour Morris, Schine circuit; Conrad Brady, Interstate; and Andrew J. Sullivan, Dixie Drive-in, Savannah.

Raises, Concessions In New Salesmen's Contract

Salesman for the major film distributors have won a $5.50 per week raise and other concessions in the new two year contract between their companies and the Colosseum of Motion Picture Salesmen of America. The concessions are increases in daily car allowances for city salesmen to $5 per day, and for country salesmen to $10.50; an increase in the minimum wage for salesmen of one year or more experience, to $85 weekly; and improved security factors.

Monopoly Case Filed By Rhode Island Exhibitor

PROVIDENCE: Trebled damages of $2,000,000 are sought in each of two anti-trust suits filed in U.S. District Court of Rhode Island. The Elsa Amusement Company, Raymond F. Murphy, president, operating the Park theatre, Woonsocket, R. I., filed the first suit against major distributors and the RKO Rhode Island Corporation, operators of the RKO Albee, Providence; Loew's Theatre & Realty Corporation, operators of Loew's State, Providence, and C. & F. Theatre Company, operators of the Majestic, Fay's and Carleton, Providence. The second case, filed by the Bijou Amusement Company, operators of the Bijou, Woonsocket, Raymond F. Murphy president, is directed against the same defendants. The first case charges improper runs and clearances, monopoly and conspiracy from 1945 to the present time, while the second case claims damages from 1938 to the present.

Frank James O'Heron Dies; RKO Executive

Frank James O'Heron, vice-president of the RKO Studios from 1926 to 1935, died at Long Beach, Cal., June 8. Mr. O'Heron was with Pioneer Productions shortly after leaving RKO, but then retired from active life because of ill health. He came from Milton, Mass., was a graduate of Amherst, and served in the Air Corps in the first World War. He leaves his widow, Mary, and two daughters, Maureen and Mrs. Lloyd Heller.

Chesapeake Shareholders At "Matador" Screenings

Chesapeake Industries put on three separate performances of its "shareholder" screenings last week when more than 1,000 persons attended the Trans-Lux 85th Street theatre, New York, to see "The Magnificent Matador." The picture was processed by Pathe Laboratories, one of the Chesapeake companies. The shareholders, who came from four states, heard a talk by William C. MacMillen, Jr., president of Chesapeake.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 98 attractions, 4,830 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A & C Meet the Keystone Kops (U-I)	–	2	23	22	9
Americano (RKO)	5	10	32	13	16
Annapolis Story (A.A.)	–	–	3	5	1
Atomic Kid, The (Rep.)	9	16	18	6	–
Bad Day at Black Rock (MGM)	4	25	26	19	2
Bamboo Prison, The (Col.)	–	13	18	8	1
Battle Cry (W.B.)	42	37	20	–	–
Battle Taxi (U.A.)	–	–	–	6	–
Bedevilled (MGM)	–	–	3	2	4
Big Combo (A.A.)	–	–	–	4	15
Blackboard Jungle (MGM)	9	9	1	–	–
Black Tuesday (U.A.)	–	5	7	10	8
Black Widow (20th-Fox)	3	34	39	8	5
Bridges at Toko-Ri (Par.)	30	51	40	1	1
Camille (Reissue) (MGM)	2	1	1	1	2
Captain Lightfoot (U-I)	–	3	9	9	6
Carmen Jones (20th-Fox)	13	33	14	10	2
Carolina Cannonball (Rep.)	–	–	3	2	4
Cattle Queen of Montana (RKO)	–	11	18	13	4
Cell 2455, Death Row (Col.)	–	1	4	5	–
Chief Crazy Horse (U-I)	–	12	20	9	2
Conquest of Space (Par.)	–	–	10	12	8
Country Girl (Par.)	39	42	11	6	3
Crest of the Wave (MGM)	3	13	11	7	2
Cult of the Cobra (U-I)	–	–	1	2	2
Daddy Long Legs (20th-Fox)	–	1	11	–	2
Davy Crockett (Reissue) (Rea'art)	1	5	–	–	–
Deep In My Heart (MGM)	5	11	32	31	11
Destry (U-I)	3	33	38	8	8
Detective, The (Col.)	–	3	8	8	3
Drum Beat (W.B.)	15	31	23	27	3
East of Eden (W.B.)	3	7	2	7	1
†End of the Affair (Col.)	–	–	1	6	1
Escape To Burma (RKO)	–	3	13	4	7
Eternal Sea, The (Rep.)	–	1	9	6	3
Far Country (U-I)	10	19	47	30	5
Gang Busters (Visual)	–	1	5	3	–
Glass Slipper, The (MGM)	–	20	3	9	14
Green Fire (MGM)	–	9	34	24	6
Hell's Outpost (Rep.)	–	9	15	14	1
Hit the Deck (MGM)	–	9	32	12	1
Julius Caesar (MGM)	13	22	22	11	4
Jupiter's Darling (MGM)	–	6	29	28	17
Kiss Me Deadly (U.A.)	–	–	1	1	7
Last Time I Saw Paris, The (MGM)	33	55	33	14	–
Long Gray Line, The (Col.)	33	12	13	19	5
Looters, The (U-I)	–	–	2	7	4
Ma and Pa Kettle at Waikiki (U-I)	4	16	14	10	1
Mambo (Par.)	–	–	2	2	7
Man Called Peter, A (20th-Fox)	29	27	2	13	–
†ManFrom Bitter Ridge (Univ.)	2	–	5	2	4
Many Rivers To Cross (MGM)	9	34	28	7	6
Man Without A Star (U-I)	–	4	23	4	1
Masterson of Kansas (Col.)	2	10	21	8	1
New York Confidential (W.B.)	–	1	5	10	8
Operation Manhunt (U.A.)	–	–	–	8	–
Phffft (Col.)	11	27	34	42	1
Prince of Players (20th-Fox)	2	7	16	9	24
Prodigal, The (MGM)	2	6	4	7	–
Purple Plain, The (U.A.)	–	–	4	8	5
Racers, The (20th-Fox)	5	5	24	16	13
Revenge of the Creature (U-I)	–	10	15	2	1
*Ricochet Romance (U-I)	–	12	15	19	8
Run For Cover (Par.)	–	–	10	10	5
*Sabrina (Par.)	24	39	38	29	7
Sea Chase, The (W.B.)	–	5	12	1	–
Shotgun (A.A.)	–	5	4	–	–
Sign of the Pagan (U-I)	3	16	29	22	10
Silver Chalice (W.B.)	2	33	44	15	6
Six Bridges To Cross (U-I)	4	19	26	38	2
Smoke Signal (U-I)	–	3	14	20	10
So This Is Paris (U-I)	2	16	38	23	13
†Son of Sinbad (RKO)	–	2	6	1	–
Star Is Born, A (W.B.)	21	33	43	20	9
Strange Lady In Town (W.B.)	–	2	5	3	1
Strategic Air Command (Par.)	12	2	1	–	–
Tarzan's Hidden Jungle (RKO)	–	8	3	7	2
Ten Wanted Men (Col.)	2	12	22	8	3
There's No Business Like Show Business (20th-Fox)	30	41	9	13	2
They Rode West (Col.)	–	4	6	8	11
Three for the Show (Col.)	–	–	3	10	13
Three Ring Circus (Par.)	18	49	29	11	–
Timberjack (Rep.)	–	–	7	7	11
Tonight's the Night (A.A.)	–	–	2	4	6
Trouble in the Glen (Rep.)	–	7	–	6	3
20,000 Leagues Under the Sea (B.V.)	49	26	16	3	–
Untamed (20th-Fox)	1	5	30	7	1
Underwater (RKO)	4	35	35	4	2
*Vanishing Prairie (B.V.)	1	30	22	3	2
Vera Cruz (U.A.)	30	48	31	5	1
Violent Men (Col.)	2	23	26	21	7
Violent Saturday (20th-Fox)	–	–	5	7	8
West of Zanzibar (U-I)	–	–	8	4	11
White Christmas (Par.)	48	41	22	5	2
White Feather (20th-Fox)	–	15	24	9	5
Yellow Mountain (U-I)	–	10	13	9	3
Yellowneck (Rep.)	–	–	–	–	6
Young at Heart (W.B.)	6	15	45	10	5

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